

MY JOURNEY BACK TO MY ANCESTORS

ZAMANI INHERITANCE STORY OF GEORGE TCHAPTCHAET NOMEN

LEGACY STATEMENT

This legacy is my story. This image and the story behind it mark the inheritance you carry within your body, memory, and practice — the intangible estate passed down through generations that shapes how you stand in the world.

HERITAGE – ROOTED MEMORY AND LINEAGE

You inherit languages, stories, names, songs, and ways of seeing that orient you to where you come from and who came before you.

VALUES – MORAL COMPASS AND RESILIENCE

Generations transmit courage, patience, care for community, and methods for surviving hardship; these values are the quiet rules that guide your choices.

KNOWLEDGE AND PRACTICE – CRAFTS, REMEDIES, RITUALS

Practical know-how — from herbal wisdom to ritual gestures, recipes, and craft skills — is a living inheritance you can use, adapt, and pass on.

IDENTITY AND BELONGING – A SENSE OF SELF THAT OUTLIVES ANY ONE LIFETIME

The tangled mix of culture, faith, memory, and place gives you a personal identity that connects you to a wider human story and to specific ancestors.

LEGACY TO THE FUTURE – WHAT YOU KEEP, CHANGE AND HAND ON

Your inheritance is both burden and blessing: preserve what heals, discard what harms, and intentionally pass forward what strengthens those who come after you.

CAPTION FOR THE IMAGE

A round table of memory: tools, symbols, and light gathered to honour the lineage that shapes this life and the responsibilities you inherit in returning to your ancestors.

AUTHOR AND CONTEXT (ENGLISH VERSION)

I TCHAPTCHET Nomen, “NOUMEN”, at home in Bangoulap.
My Inheritance Story and Unveiling

George Tchaptchet Nomen LL.B (Hons), LL.M (International Law and Human Rights), PGC Security Management

Paralegal | Forensic Document Examiner | Heir and Custodian of Sandpit, Buea

(Professional listings: Law Society Gazette Supplier Directory; National Expert Witness Agency; YourExpertWitness directory)









Symbol 1.

Ancient construct amid stars?



Symbol 2.



Symbol 3.

Origins of the Swastika?



Symbol 4.



Symbol 5.



Symbol 7.

ENGLISH VERSION

PAGE 1 — PROLOGUE: WHAT THIS STORY IS FOR

This is my inheritance story. It is not a court brief. It is the record of a life shaped by absence, discovery and belonging. It is the story of a child born in Cameroon, raised through dislocation, and later returned to a village I did not know I had lost. It is a reckoning with names on a palace board, with a photograph of a throne, with an elder's handwritten note at the bottom of an image — evidence that moved me from doubt to duty. I write to preserve memory, to explain the search, and to show how that search changed the way I live, work and study.

PAGE 2 — BIRTH, EARLY YEARS AND THE SILENCE OF FATHERS

I was born in Cameroon and grew up in the Anglophone region. My father left his village as a youth; he never spoke of his father or grandfather. For decades I carried that silence. It shaped my childhood — a life without a clear ancestral compass. After my father died in 1985 I was vulnerable and displaced. I learned early that names can be lost through migration and through the quiet choices of men who leave home to survive.

PAGE 3 — REFUGEE CHAPTERS: MOVEMENT, LOSS AND SURVIVAL

My life carries the refugee pattern of movement and memory loss. Borders, political pressure and the search for safety fractured family continuity. I watched my parents and relatives become dispersed. Identity papers went missing or were never issued. This is why, for years, I did not know the track of my forebears. Being marked by displacement sharpened something in me: a determination to find what had been erased.

PAGE 4 — THE JOURNEY BACK: WHY I RETURNED TO BANGOULAP IN 2017

In 2017 I returned to Bangoulap to recover something simple and sacred: my father's remains. He had been buried in the south-west region on borrowed land where construction had begun above graves. I wanted to bring him home to his compound. That trip was meant to be practical. It became transformational.

PAGE 5 — MY FIRST STEPS INTO THE PALACE AND THE SIGNBOARD DISCOVERY

The first notable took me to the palace. I saw a wooden signboard full of names. I had never expected to find a chain of ancestors on a public record. My finger found a name: NGANTCHA. I heard, for the first time, that my

lineage was recorded there. I felt as if a lost map had been handed back to me.

PAGE 6 — THE PHOTOGRAPH: STANDING AT THE THRONE AND THE ELDER’S PEN

A photograph was taken of me at the palace, standing beside the seated man in regalia. In the margin of a second image an elder had written names and signed his endorsement. That small, handwritten line at the bottom — the elder’s note — changed everything. It was a contemporaneous witness written by a palace elder. It proved, in that moment, that the encounter was not imagined and that recognition had been recorded. I did not ask him to write it. He wrote it himself.

PAGE 7 — THE TCHAMBA / NGANTCHA PUZZLE: ADOPTION, HOUSE AND BLOOD

I was told my great-grandfather “adopted” Tchamba. Custom and words can mean many things. Adoption in local tradition can alter duties but does not always erase bloodline claims. The recorded names and the photograph created a tension: a line of blood I had not been told about; an adopted occupant of a seat who may not share my house’s secret lineage. The claim did not add up at once. It required patient evidence work.

PAGE 8 — KINGSHIP IS BLOOD, NOT MERELY THE SEAT

One clear truth I hold: kingship by right is about blood and house continuity. The seat — the stool or throne — is the symbol of authority, but it is not a substitute for lineage. A man may occupy the throne; the bloodline persists. I insist that recognition of heritage must respect that distinction. My resting my hands on the seat was a recognition; it was not a legal transfer. It was a witness to a claim that the palace recorded that day.

PAGE 9 — THE QUESTION OF RIGHTS: WHAT INHERITANCE MEANS FOR ME

Inheritance is not only land or title; it is duty, memory and responsibility. Sandpit in Buea is part of our family story: developed by Pa Felix Tokam Nomen in 1948 by agreement with Mbamba Tiko. My claim is custodial and moral as much as legal. I seek recognition so that stewardship is acknowledged and the site of memory is protected.

PAGE 10 — EVIDENCE: PHOTOS, A SIGNBOARD, AND AN ELDER’S HANDWRITING

Evidence matters. The palace photograph, the signboard names and the elder’s handwritten endorsement are the primary fragments I could assemble into a narrative. Images record presence; handwriting records

memory. Together they allow me to say: I was there, I was seen, and the palace recorded it. This assembled evidence shaped the way I approached the claim.

PAGE 11 — THE FAMILY TREE: MAPPING NAMES AND GAPS

I began to map my genealogy: NGANTCHA → TABETH Kezetmin → Pa Felix Tokam Nomen → George Tchaptchet Noumen. Around that branch appeared other names on the palace board: TCHAMBA, KUIKA TCHAMBA JOSEPH, YONKEU KUIKA JEAN, NZOUAMI, and more. Each name told part of a story; each gap became a place to investigate. I learned to read the signboard as a public ledger.

PAGE 12 — WHY FATHERS WERE SILENT: COLONIAL PRESSURES AND MIGRATION

Why did my father never speak? Colonial history provides context. Forced labour, recruitment, economic displacement and inter-region migration during colonial times moved many young men far from their villages. Some left for Nigeria, others to plantation labour. Silence could be survival. Understanding the colonial and post-colonial history of the region helped explain absences and sudden returns.

PAGE 13 — UNCOVERING LAND PROVENANCE: SANDPIT, 1948 AND DEVELOPMENT

Sandpit was developed by my father through sand-gigging and private infrastructure work. Roads, pits and junctions were made by his hands and those who worked with him. That history is social capital and documentary potential. Collecting receipts, testimonies and local accounts provided a civic trail for what otherwise looked like informal possession.

PAGE 14 — THE BURDEN OF SECRECY: IDENTITY, EXILE AND BELONGING

Living with missing names is a strange exile. You carry the home in your body but not its GPS. I argued with myself about belonging: was I a stranger or a son? Returning to Bangoulap made the question urgent. I began to understand the politics of secrecy — why people leave and what they take with them: silence, shame, protection, or simply the need to survive.

PAGE 15 — THE ELDER'S WRITTEN LINE: WHY IT MATTERS TO MEMORY AND HISTORY

The elder who penned the line beneath the image did more than sign a paper. He conferred a recorded truth: an elder's endorsement in a palace record is community memory crystallised on a page. That ink bridges oral

history and documentary evidence. It gave me courage and a way to present my story with dignity.

PAGE 16 — REBUILDING IDENTITY THROUGH STUDY AND CRAFT

I channelled grief and questions into learning. I pursued legal and forensic study: LL.B and LL.M degrees, a postgraduate certificate in security management, and forensic document examination skills. These were tools to translate family memory into credible evidence — to move from story to documented claim. I used my academic power to interrogate handwriting, to catalogue images, and to prepare affidavits and petitions grounded in evidence, not only emotion.

PAGE 17 — PROFESSION AND PURPOSE: FORENSIC WORK AS STEWARDSHIP

My professional life blends service and legacy. Working as a paralegal and forensic document examiner taught me to value chain of custody, witness statements and the small technical details that make a story proveable. My standing in directories such as the Law Society Gazette allows me to position my work credibly when communicating with ministries, registries and elders. This work is not self-promotion; it is an instrument to protect Sandpit and the memory of my family.

PAGE 18 — THE ENCOUNTER: HOW THE PALACE SPOKE AND WHAT IT DID NOT SAY

The palace encounter gave me names but not a full lineage narrative. I was addressed with words that suggested recognition; I was allowed to touch the seat; an elder recorded the moment. Yet the palace did not produce an immediate remedy. Customary processes are layered, slow and governed by elders, not by the urgency of a single seeker. I respect that process; I began to build bridges to do it properly.

PAGE 19 — THE POLITICS OF RECOGNITION: ELDERS, NOTABLES AND COMPETING CLAIMS

Recognition requires communal consent. The first notable who guided me had power; the palace elders had authority. Claims of adoption, migration or late-return create overlapping claims. My approach was to collect witnesses, assemble the photographic and written evidence, and present a petition that combined customary respect with documentary clarity. Politics remain, but evidence stabilises a claim.

PAGE 20 — HOW I CRAFTED A PETITION AND EVIDENCE BUNDLE

I prepared a petition for administrative recognition: cover letter, affidavit, genealogical tree, high-resolution images, transcriptions of the palace board,

and witness statements including the elder's handwriting endorsement. I also prepared a community declaration and a model deed for stewardship of Sandpit. This package is both a plea and a protocol for how heritage can be recognised respectfully.

PAGE 21 — THE REFUGEE THREAD: HOW DISPLACEMENT SHAPED MY CASE FOR MEMORY

Being stateless in memory gave me a special perspective: I understood that legal claims without social consent falter. Refugee experience taught me resilience and humility. I approached elders with respect, sought corroboration instead of confrontation, and used my skills as a document examiner to make the intangible tangible.

PAGE 22 — LEARNING TO LIVE WITH UNCERTAINTY: THE SEARCH CONTINUES

I remain in search. The signboard and the elder's handwriting anchored me, but I do not claim final victory. Questions remain: precise lines of descent, the legal weight of a palace's public record, and the complexities introduced by adoption and migration. I accept that heritage is often incomplete. My task is to keep the record, to seek witnesses, and to make sure Sandpit endures.

PAGE 23 — WHAT RECOGNITION WOULD MEAN AND HOW TO SAFEGUARD MEMORY

Recognition is not about power; it is about protection. A formal acknowledgment of stewardship shields Sandpit from encroachment and honours those who built it. It allows a living relationship between family, village and the broader public. To safeguard memory, I propose: community registries, a small archival room with images and affidavits, and a commemorative plaque telling the story of Pa Felix Tokam Nomen and subsequent guardians.

PAGE 24 — EPILOGUE: THE PATH FORWARD — STEWARDSHIP, STUDY AND INVITATION

This book is a first step. I commit to continuing the search, to refine the genealogical record, and to press for cultural and administrative recognition of Sandpit. I invite the reader — family, elder, official or friend — to join: bring documents, witness memory, photos, or names.

My story is one of unfolding: a life built from exile, reassembled by evidence, and shaped by the conviction that blood and house matter, that the seat is a symbol, and that stewardship is both privilege and duty.

— End —

APPENDIX (PRACTICAL NOTES – ENGLISH VERSION)

Evidence checklist:

- High-resolution copies of palace photos.
- Scanned transcription of the palace signboard.
- Signed elder witness statement.

FRENCH VERSION

I TCHAPTCHET NOUMEN — MON HISTOIRE D'HÉRITAGE ET MA RÉVÉLATION

George Tchaptchet Noumen LL.B (Hons), LL.M (Droit international et droits de l'homme), PGC Security Management

Paralegal | Expert en examen documentaire judiciaire | Héritier et administrateur de Sandpit, Buea

(Inscription professionnelle : Annuaire fournisseur Law Society Gazette ; National Expert Witness Agency ; YourExpertWitness)

PAGE 1 — PROLOGUE : À QUOI SERT CE RÉCIT

Ceci est mon histoire d'héritage. Ce n'est pas un dossier judiciaire. C'est l'enregistrement d'une vie façonnée par l'absence, la découverte et l'appartenance. C'est l'histoire d'un enfant né au Cameroun, élevé dans la dispersion, puis revenu plus tard dans un village que je ne savais pas avoir perdu. C'est une confrontation avec des noms inscrits sur un tableau du palais, avec une photographie d'un trône, avec la note manuscrite d'un ancien au bas d'une image — des preuves qui m'ont fait passer du doute au devoir. J'écris pour préserver la mémoire, expliquer la quête et montrer comment cette quête a changé ma vie, mon travail et mes études.

PAGE 2 — PRÉFACE : POURQUOI CE RÉCIT IMPORTE

Ce récit est à la fois personnel et public. Il conserve des noms en danger d'effacement, présente des preuves documentaires et photographiques, et propose des arguments pratiques et coutumiers pour obtenir la reconnaissance officielle de l'héritage familial remontant à 1948. Mon inscription professionnelle dans le Law Society Gazette renforce la crédibilité des analyses documentaires et des démarches présentées.

PAGE 3 — CONTEXTE HISTORIQUE — BANGOULAP, BAZOU ET LES PRESSIONS COLONIALES

Bref contexte : Bangoulap et les communautés Bazou se situent dans l'aire culturelle Bamileke de l'ouest du Cameroun. Les périodes coloniales ont provoqué des déplacements, des recrutements de main-d'œuvre et des migrations économiques qui ont affecté la continuité des lignées et la vie villageoise. Ces perturbations expliquent en partie les migrations anciennes, les adoptions et les lacunes dans la mémoire familiale.

PAGE 4 — CADRE GÉNÉALOGIQUE — LA LIGNÉE, LES NOMS ET LE MYSTÈRE DE LA FILIATION

Les revendications généalogiques reposent sur des chaînes de noms fiables. La liste inscrite sur le panneau du palais (par exemple : NZOUAMI ; NGANTCHA ; TCHAMBA ; KUIKA TCHAMBA JOSEPH ; YONKEU KUIKA JEAN) constitue une source primaire essentielle. Ma revendication trace : NGANTCHA → TABETH → Pa Felix Tokam Nomen → George Tchaptchet Noumen. Des lacunes apparaissent là où des ancêtres ont quitté le village depuis longtemps.

PAGE 5 — LE PANNEAU DU PALAIS COMME PREUVE — LIRE LES NOMS ET LEUR PORTÉE

Le panneau du palais et la transcription des noms constituent un registre public local. La présence de « KUIKA TCHAMBA JOSEPH / YONKEU KUIKA JEAN » suggère un lien avec le fon de Bangoulap et indique que la photographie a été prise dans un contexte cérémoniel ou officiel du palais. Cette preuve, corroborée par des affidavits locaux, est recevable comme document d'archive communautaire.

PAGE 6 — LA PHOTOGRAPHIE DU PALAIS — LA SIGNIFICATION D'ÊTRE DEBOUT PRÈS DU TRÔNE

La photographie où je suis debout près du chef assis en tenue rituelle est à la fois symbolique et probante. Dans de nombreuses coutumes bamileke, le fait d'être autorisé à approcher ou toucher le trône peut signifier une forme de reconnaissance ou d'appartenance. Cette image doit être accompagnée d'une déclaration écrite décrivant les circonstances (qui a invité qui, quelles paroles ont été prononcées, qui a été témoin) pour en renforcer la valeur documentaire.

PAGE 7 — ROYAUTÉ, SANG ET SIÈGE — RÈGLES CULTURELLES ET DROIT COUTUMIER

Distinction essentielle : la royauté découle de la filiation et de l'appartenance à une maison ; le siège (tabouret / trône) est le symbole de l'autorité, non son substitut absolu. Un homme peut occuper le siège sans être l'héritier de certaines sous-maisons ; la filiation réelle demeure le critère central. Je maintiens : « la royauté est de sang, pas seulement du siège. » Cette distinction éclaire la différence entre reconnaissance cérémonielle et succession héréditaire.

PAGE 8 — ADOPTION, AFFILIATION DE MAISON ET SUCCESSION CONTESTÉE (TCHAMBA / NGANTCHA)

L'adoption (formelle ou coutumière) peut transférer des devoirs et certains droits, mais n'efface pas nécessairement les prétentions biologiques d'une autre maison. L'affirmation selon laquelle « mon arrière-grand-père a adopté

Tchamba » doit être vérifiée par les registres coutumiers, les témoignages et la pratique du palais : quelle forme d'adoption a été pratiquée ; a-t-elle modifié l'ordre successoral ; le conseil des anciens en a-t-il été saisi ?

PAGE 9 — MON RÉCIT DE RÉFUGIÉ — ENFANCE, DÉPLACEMENT ET PERTE D'IDENTITÉ

Témoignage personnel : je suis né au Cameroun et j'ai grandi dans la région anglophone. Mon père a quitté Bangoulap jeune et n'a jamais parlé de son père ni de son grand-père. Après son décès en 1985, j'ai été démuni et dispersé. J'ai vécu l'expérience du réfugié : déplacements, perte de papiers, mémoire fragmentée. Cette histoire a nourri en moi la détermination à retrouver ce qui avait été effacé.

PAGE 10 — RETOUR À BANGOULAP (2017) — DÉCOUVERTE DU PANNEAU ET RENCONTRE AU PALAIS

Récit : en 2017 je suis retourné à Bangoulap pour récupérer les restes de mon père et le ramener à la maison familiale. Le notable m'a conduit au palais et m'a montré le panneau avec les noms. J'ai trouvé le nom « NGANTCHA ». Pour la première fois, j'ai senti qu'on me rendait une carte perdue de mes ancêtres.

PAGE 11 — MÉMOIRE ORALE, SECRET ET SILENCE DES PÈRES

Réflexion sur le silence des générations : la stigmatisation, la migration, la survie et la protection expliquent souvent le manque de transmission. La reconstitution d'une histoire orale est essentielle mais doit être corroborée par des documents ou des attestations locales.

PAGE 12 — LA SIGNIFICATION CULTURELLE DE TOUCHER LE SIÈGE ET D'ÊTRE APPELÉ « ROI »

Dans les pratiques locales, être appelé « roi » ou être autorisé à toucher le siège peut signifier respect, reconnaissance ou une forme d'acquiescement. Cette preuve photographique et orale est puissante mais n'est pas automatiquement une preuve juridique définitive d'un transfert successoral : elle constitue un élément de preuve contextuel qu'il convient de consolider par d'autres témoignages et documents.

PAGE 13 — LE TERRAIN SANDPIT (BUEA) ET L'ENTREPRISE FAMILIALE — ORIGINE ET GÉRANCE

Pa Felix Tokam Nomen a développé Sandpit en 1948 après un accord avec Mbamba Tiko, le gardien local. Le terrain est devenu une entreprise familiale (extraction de sable, routes, fosses). Cette histoire économique est un capital social et administratif : reçus, témoignages et usage continu confèrent un poids probatoire.

PAGE 14 — PREUVE DOCUMENTAIRE DE PROPRIÉTÉ — TITRE, TÉMOIGNAGES ET CONTINUITÉ (ORGANISATION DES PREUVES)

Guide pratique pour constituer un dossier probant :

- Reproductions du titre foncier, actes et reçus historiques.
- Affidavits d'anciens et d'habitants de longue date.
- Photographies datées et légendées (palais, panneau).
- Relevés et factures des travaux réalisés.

Organiser ces pièces en un ensemble numéroté (Exhibit A : Titre ; Exhibit B : Photographies ; Exhibit C : Affidavits).

PAGE 15 — ARBRE GÉNÉALOGIQUE — CARTOGRAPHIE DES NOMS (LIGNE NOMEN ET RAMIFICATIONS)

Arbre provisoire :

NGANTCHA (arrière-grand-père) → TABETH Kezetmin (grand-père) → Pa Felix Tokam Nomen (père ; développeur de Sandpit, 1948) → George Tchaptchet Noumen (auteur).

Noms connexes (sur le panneau du palais) : TCHAMBA → KUIKA TCHAMBA JOSEPH → YONKEU KUIKA JEAN ; NZOUAMI ; NGETCHOU ; etc. — ces branches demandent vérification documentaire et orale.

PAGE 16 — VOIES COUTUMIÈRES ET ADMINISTRATIVES POUR OBTENIR RECONNAISSANCE — PÉTITIONS, TESTAMENTS ET PREUVE PUBLIQUE

Voies pratiques :

- Pétition administrative au Ministère du Domaine et du Foncier pour reconnaissance de l'héritage historique et enregistrement du statut d'administrateur.
- Procédure coutumière : demande formelle au conseil des anciens de Bangoulap pour consigner la reconnaissance.

Déposer affidavits, photographies, transcription du panneau et pièces d'archives pour constituer un dossier d'appui.

PAGE 17 — HISTOIRE POLITIQUE ET MIGRATIONS RÉGIONALES — PERTURBATIONS COLONIALES (CONTEXTE RAISONNÉ)

Esquisse historique : la colonisation a provoqué recrutement de main-d'œuvre, migrations et brassages transfrontaliers. Beaucoup de jeunes ont quitté leurs villages (vers le Nigeria ou les plantations), laissant des lacunes dans les registres locaux et la mémoire familiale.

PAGE 18 — STATUT DE RÉFUGIÉ ET CONSÉQUENCES SUR LES DROITS DE SUCCESSION ET LA RECONNAISSANCE

L'expérience du réfugié complique les revendications : perte de documents, enregistrements interrompus et anonymat transfrontalier affaiblissent les dossiers. La solution consiste à combiner preuves matérielles, témoins locaux et documents administratifs pour reconstituer la continuité.

PAGE 19 — ÉTAPES PRATIQUES ENGAGÉES ET RECOMMANDATIONS POUR LA RECONNAISSANCE (ADMINISTRATIF & JURIDIQUE)

Plan d'action immédiat :

- Préparer la pétition officielle au Ministère du Domaine avec un dossier de preuves complet.
- Obtenir affidavits signés par des notables et habitants corroborant la filiation et la continuité de la gestion de Sandpit.
- Joindre photos haute résolution et la transcription du panneau comme pièces justificatives.
- Demander la confirmation et la protection du titre au bureau d'enregistrement régional ; solliciter des mesures de protection contre l'empiètement.
- Favoriser la médiation avec les chefs locaux avant toute procédure administrative.

PAGE 20 — PRÉSERVER LES PREUVES — IMAGES, TÉMOINS, AFFIDAVITS ET ARCHIVES LOCALES

Checklist de conservation :

- Copies haute résolution des photos du palais et du panneau (avec métadonnées).
- Témoignages signés et datés de l'ancêtre ayant écrit la note en marge.
- Copies de testaments ou actes reconnaissant un rôle d'administrateur.
- Reçus et preuves matérielles des aménagements réalisés à Sandpit.
- Chronologie clairement rédigée des événements.

PAGE 21 — MODÈLE DE DOSSIER DE PÉTITION (LETTRE DE COUVERTURE, AFFIDAVIT, PIÈCES JOINTES)

Lettre de couverture : adressée au Ministre du Domaine et du Foncier, siège à Yaoundé — demande de reconnaissance formelle de l'héritage historique de Sandpit, Buea, avec dossier joint.

Exemple d'affidavit : déclaration sous serment de l'auteur décrivant la filiation, l'accord initial de 1948 avec Mbamba Tiko, la mise en valeur du terrain par la famille et la nécessité de protection.

Pièces jointes recommandées :

- Exhibit 1 — Titre foncier.
- Exhibit 2 — Photographies.

- Exhibit 3 — Affidavits.
- Exhibit 4 — Reçus et preuves d'aménagement.
- Exhibit 5 — Copie du testament (si disponible).

PAGE 22 — RÉCONCILIATION CULTURELLE — PAIX, INCLUSION ET GÉRANCE NON-SANGLANTE

Déclaration proposée : préserver le patrimoine culturel et accepter, pour la paix, la gérance par des personnes non issues du sang si elles acceptent et respectent la mémoire et les pratiques. Présenter une « Déclaration communautaire de paix » pour obtenir l'adhésion locale et réduire les conflits.

PAGE 23 — CONCLUSION BILINGUE (COURT RÉSUMÉ EN FRANÇAIS)

Je, George Tchaptchet Nomen, petit-fils de Tabeth Kezetmin et arrière-petit-fils de Ngantcha, demande la reconnaissance officielle de l'héritage historique « Sandpit » à Buea. Preuves jointes : panneau du palais, photographie du palais, affidavits et titres de propriété. Ma démarche vise la préservation culturelle et la paix locale. Je demande l'enregistrement et la protection du terrain, ainsi que la reconnaissance de mon rôle d'administrateur selon la coutume et le droit administratif.

PAGE 24 — ANNEXES : LISTE D'IMAGES, INDEX DES PIÈCES, CONTACTS ET REMERCIEMENTS

Liste d'images (à joindre en haute résolution) :

- Exhibit Image A : Photographie du panneau du palais (transcription jointe).
- Exhibit Image B : Photographie de l'auteur debout à côté du fon (Bangoulap, 2017).

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This symbol represents the Panther or Leopard, known in Bamileke culture as a sacred royal animal.

Bamileke Name:

"Me Ngu" (also seen as "Mè Ngou" or "Ngo")

Meaning:

- **Embodiment of royal power, ancestral strength, and spiritual protection**
- **Associated with kingship, secrecy, and ancestral guidance**
- **Seen on thrones, beaded masks, and royal garments**





This Bamileke essence symbol is the Skull, known in cultural and ancestral contexts as:

Bamileke Name:

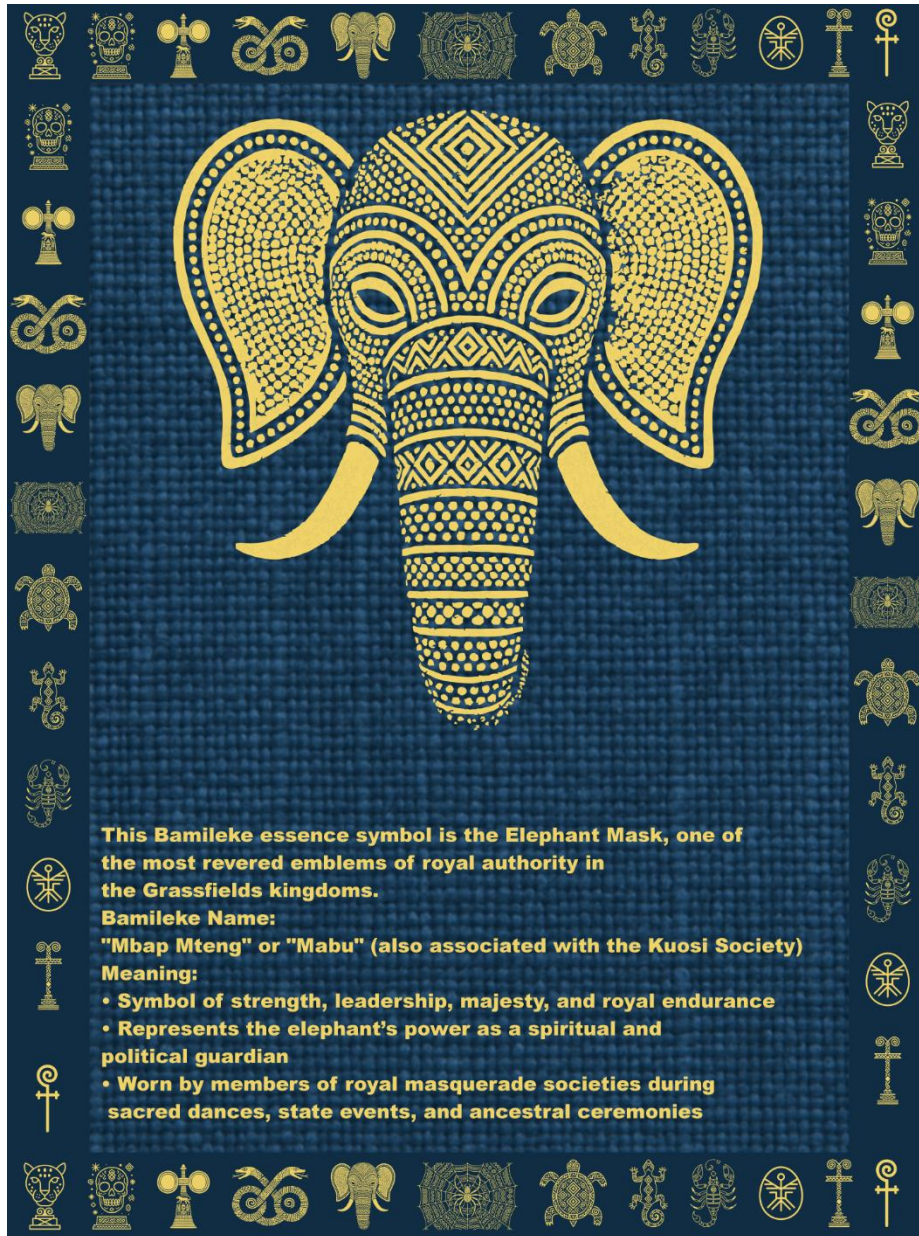
"To' Nga" or "Ngu Ngwa" (varies by dialect)

Meaning:

- **Represents the ancestral realm, memory, and continuity of lineage**
- **A symbol of wisdom, death as transformation, and connection to the spirit world**
- **Central in ancestral veneration ceremonies and often used in funerary rites**









This Bamileke essence symbol is the Spider, deeply woven into the cosmology and storytelling traditions of the Grassfields peoples.

Bamileke Name:

"Ngan" or "Ngu Ngan"

Meaning:

- **Symbol of wisdom, strategy, and ancestral communication**
- **Associated with storytelling, especially through the trickster figure akin to Anansi**
- **Represents interconnectedness, patience, and divine intelligence**
- **The web signifies the cosmic order and the invisible links between all beings**



This Bamileke essence symbol is the Tortoise, revered across many Grassfields traditions for its symbolic and instructional value.

Bamileke Name:

"Mbuma" or "Mbuma'a Ngu"

Meaning:

- Embodies wisdom, patience, and strategic thinking
- Symbol of resilience, ancestral survival, and cosmic timing
- Appears in folktales as a creature who survives through cleverness, not speed or strength
- The shell reflects sacred geometry and protective design, mirroring social order and continuity



This Bamileke essence symbol is the Lizard, a dynamic figure in mythology and ritual symbolism.

Bamileke Name:

"Ndong" or "Ndou'ndou"

Meaning:

- **Represents rebirth, regeneration, and adaptability**
- **Known for its ability to shed and regrow its tail, it symbolises resilience and spiritual renewal**
- **Its climbing movement is linked to ascension, cosmic transition, and ancestral return**
- **Often carved on doors, stools, or worn as amulets for protection and transformation**



This Bamileke essence symbol is the Scorpion, a less commonly depicted but deeply potent spiritual figure.

Bamileke Name:

"Ngò Mbien" or "Mbieng"

Meaning:

- **Symbol of protection, defensive power, and mystical warning**
- **Represents hidden strength, ancestral justice, and the idea of silent but deadly retaliation**
- **Used to signify vigilance and cosmic rebalancing in the face of wrongdoing**
- **In some initiation rites, it signifies the sting of truth and painful transformation**





This Bamileke essence symbol is the Staff, a sacred emblem of authority and continuity.

Bamileke Name:

"Nta' Mbuh" or "Fwa Ngu"

Meaning:

- **Symbol of royal power, lineage, and ancestral legitimacy**
- **Carried by chiefs, elders, or spiritual functionaries during official rites**
- **The spiral and cross motifs signify continuity, divine guidance, and the foundation of truth**
- **Often used in judgment ceremonies, ritual blessings, and inheritance affirmations**



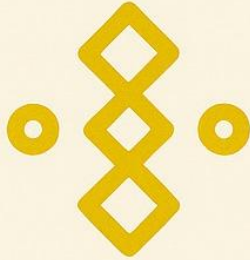
This Bamileke essence symbol is the Crooked Staff or Curved Staff, distinct from the upright ceremonial staff.

Bamileke Name:

"Nto'o Ngu" or "Fwa Nto'o"

Meaning:

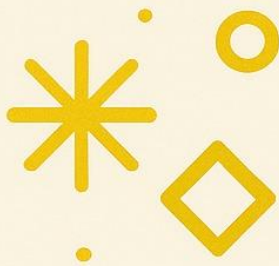
- Symbol of divine authority, spiritual leadership, and cosmic navigation
- The spiral represents ancestral return, mystical wisdom, and life cycles
- The crossbars suggest balance, direction, and access to multiple realms
- Often held by diviners, high priests, or ritual mediators



Dots and Diamonds

Meaning: Cosmic stars or soul markers.

Context: Often represent ancestors watching from above or spirits travelling across realms. These marks suggest enlightenment or divine presence.



Six-pointed Stars, Small Circles, Diamonds

Meaning: Celestial powers, ancestral blessings, spiritual codes.

Context: These markings suggest the skull is not static—it is active, radiating ancestral energy in a sacred space, such as during a veneration ceremony or rite of passage.

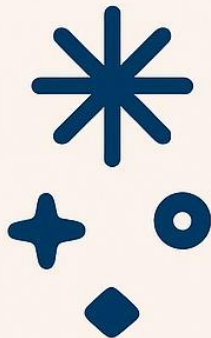




Diamond-with-Cross ('Portal Glyphs')

Meaning: Gates or doors
between dimensions

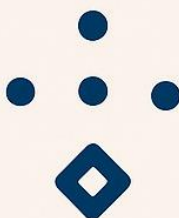
Context: These glyphs signal
entrance to spirit zones or altars.
Ancestors pass through these
spiritual doors.



Six-pointed Stars, Small Circles, Diamonds

Celestia: / Celestial powers,
ancestral blessings, spiritual codes

Context: Markings suggest the
skull is not static — it is active,
radiating ancestral energy in a
sacred space, such as during a
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passage



Dots and Diamonds

Cosmic stars or soul markers

Often represent ancestors
watching from above or spirits
travelling across realms.

These marks suggest
enlightenment or divine presence

Bamileke Cosmological and Ritual Symbols

	Interwoven Diamond Koob (infinite Loop / "Ngu")	Eternity, ancestral connection that never breaks Spiritual continuity of the lineage. Central to Bamileke weaving patterns and rituals for remembering ancestors
	V-shaped forked Lines (Ancestor Marks / "Spirit Tracks")	Direction of spiritual energy, pathways for the spirit to move Marks guiding the soul's journey from the world of the living to the ancestral realm
	Diagonal Dashes (Facial Markings / identity Glyphs)	Tribal or family identity marks; also protective glyphs Many Bamileke and Grassfields groups use facial scarification to show clan origin and spiritual inheritance
	Inverted Triangle with (Portal Glyph)	Feminine power, earth, generational source Triangle often symbolizes womb, grounding the skull in maternal lineage and earthly regeneration
	Spirals and Swirls	Life force (Chil, ancestral breath, eternal motion) Spirals are seen as energy currents that link the spirit and physical realms. They are often used in Bamunt and Bamileke fabrics
	Dots and Diamonds (Portal Glyph)	Cosmic stars or soul markers Often represent ancestors watching from above or spirits traveling across realms. These mark sturges polight anpoent or



Near forehead

Cosmic stars or soul markers.

Context: Often represent ancestors watching from above or spirits travelling across realms. These marks suggest enlightenment or divine presence.



Lower corners (left and right below jaw)

Gates or doors between dimensions.

Context: These glyphs signal entrance to spirit zones or altars. Ancestors pass through these spiritual doors.



Spirals and Swirls

Life force (Chi), ancestral breath, eternal motion

Context: Spirals are seen as energy currents that link the spirit and physical realms. They are often used in Bamum and Bamileke fabrics.



Chin centre (below the mouth)

Feminine power, earth.





ZAMANI IN ACTION: GEORGE TCHAPTCHAET NOMEN'S INHERITANCE STORY A CASE STUDY FOR THE IC3CSI ZAMANI MANIFOLD

INTRODUCTION

This document shows how the inheritance story of George Tchapchaet Nomen operates as a practical case study of Zamani. It links his personal journey, his evidence bundle, and his petition work to the principles of Zamani, Kufanya Kuwa (doing-into-

being), the lattice of being, and ghost-free truth anchored in Logos. It is designed for the Zamani section of the IC3CSI website as a bridge between theory and lived experience.

ZAMANI FRAMEWORK – KEY PRINCIPLES

Zamani and Ancestral Time

Zamani is the deep field of ancestral reality: the stored record of lives, actions, agreements and consequences. It is more than memory; it is the manifold of what has actually happened and been anchored in the world. The living move between Sasa (the present flow of events) and Zamani (the accumulated, settled record of those events).

Kufanya Kuwa – Doing into Being

Kufanya Kuwa means that truth is not created in the head first. Truth is created by doing. You go, you see, you touch, you listen, you act. The action in the world becomes a node in the Zamani field. Only after that can you speak, reason and petition with integrity.

The Lattice of Being – Nodes and Links

Zamani can be imagined as a lattice, or manifold, of nodes and links:

- Nodes are concrete events, documents, places, bodies, names and witness acts.
- Links are the relationships between them: lineage, agreements, obligations, harm, repair, stewardship.

The stronger and better-evidenced a node is, the more weight it carries in the lattice. A palace signboard, an elder's written note, long-term land use and a pattern of work are all heavy nodes.

Logos Anchored in Zamani

Logos is the layer of structured reasoning: petitions, affidavits, legal submissions, policy frameworks and written arguments. In the Zamani approach, Logos must be anchored in already-real nodes in the lattice. We do not start with abstract theories and force reality to fit them. We start from what has happened, what has been witnessed and recorded, and then build our reasoning forward.

Ghost-Free Truth

A ghost is a claim, concept or status that has no real anchor in Zamani. Ghost-free truth means:

- No rights without roots.
- No titles without trace.
- No recognition built only on emotion, flattery or ceremony.

Every serious claim must be tied to concrete nodes in the lattice: documents, signatures, places, work performed, long-term practice, community acknowledgement.

HOW GEORGE’S STORY ENTERS THE ZAMANI FIELD

Kufanya Kuwa – The Return to Bangoulap

George’s journey back to Bangoulap in 2017 is a textbook example of Kufanya Kuwa:

- He does not only sit and think about inheritance.
- He travels to the village.
- He walks into the palace.
- He sees and touches the physical throne.
- He visits Sandpit in Buea where his father worked and built.

These acts place his body inside the field of evidence. His presence and movement become new Zamani nodes. The journey is not symbolic; it is ontological – it changes the structure of what is now true in the world.

Anchoring Nodes – Signboard, Photograph, Elder’s Note

Three key nodes are anchored:

- The palace signboard with names such as NGANTCHA, TCHAMBA, KUIKA TCHAMBA JOSEPH, YONKEU KUIKA JEAN, NZOUAMI.
- The photograph of George standing beside the chief in regalia, permitted near the throne.
- The elder’s handwritten note at the bottom of an image, written voluntarily as a contemporaneous witness.

Each of these elements is more than a symbol. They are hard points in the Zamani lattice:

- The signboard is a public register node.
- The photograph is a visual presence node.
- The elder’s handwriting is a witness node, joining oral authority to documentary form.

Together, they move his story from “I feel I belong” to “There is a recorded trace of my belonging in the palace’s own field of memory.”

Sandpit as a Zamani Site – Work, Land and Stewardship

Sandpit in Buea appears as another heavy node:

- Developed by Pa Felix Tokam Nomen from 1948 by agreement with Mbamba Tiko.
- Built through repeated acts of labour: sand-gigging, road formation, pits and junctions.
- Remembered in receipts, testimonies and community accounts.

In Zamani terms, Sandpit is not just soil; it is a condensed history of work, agreements and lived use. George's claim is therefore framed as stewardship, not only ownership. He is positioning himself as custodian of a node that already exists in the lattice, rather than trying to summon a new ghost-property out of nowhere.

WEIGHTING THE LATTICE – EVIDENCE, SILENCE AND COLONIAL PRESSURE

Evidence as Weight

In the Zamani lattice, nodes gain weight through:

- Independent witnesses.
- Repeated references.
- Physical durability (boards, photographs, land use).
- Institutional storage (palace, ministries, registries).

George's inheritance story is built by:

- Collecting high-resolution images of the signboard and palace scene.
- Preserving the elder's handwriting as a central witness.
- Documenting Sandpit's development with receipts, testimonies and local accounts.

Each piece increases the weight of his claim in the Zamani field.

Silence as Distortion – Refugee Pattern and Colonial Violence

The long silence of fathers and the refugee-like dispersal of the family are treated as distortions in the lattice:

- Colonial labour systems, plantation work and cross-border migrations broke lines of memory.
- Identity papers were lost or never created.
- Men left villages and did not record or speak their lineage.

Zamani does not ignore these gaps. Instead, the framework recognises that:

- A missing record is itself a node (a gap with a cause).

- The pressures that caused the silence – fear, shame, survival – must be named.

George uses colonial and post-colonial history to explain why his lattice contained missing links, rather than accepting the gaps as proof that he has no claim.

KINGSHIP, BLOODLINE AND GHOST-FREE STATUS

Bloodline vs. Seat – Clearing Ghost Claims

One of George's key statements is that "kingship is blood, not merely the seat." In Zamani language:

- The throne itself is a symbol node – a visible sign of authority.
- The bloodline is a deeper structural node – a chain of beings and relations in the lattice.

By insisting on this distinction, he avoids two opposite ghosts:

- Ghost of entitlement: claiming the full throne simply because he touched it or was called "king".
- Ghost of erasure: accepting that the current occupant's presence erases his bloodline.

Instead, he holds a ghost-free position:

- The throne occupant is one node.
- The bloodline of NGANTCHA → TABETH → Pa Felix Tokam Nomen → George is another node.
- Recognition must be built by correctly relating these nodes, rather than collapsing one into the other.

Adoption and House – Complex Links in the Lattice

The Tchamba / Ngantcha adoption question shows how Zamani treats complex links:

- Adoption can change duties and surface succession.
- It does not automatically delete the deeper bloodline node.

In the lattice:

- TCHAMBA may be linked by adoption to the house.
- NGANTCHA remains a blood ancestor node.

Zamani asks: what combination of witness, custom and documentary practice can clarify these links without denying either reality?

FROM STORY TO LOGOS – GEORGE’S EVIDENCE BUNDLE AS ZAMANI LOGIC

Building the Bundle – Logos on Top of Zamani

George’s petition and evidence package is a pure example of Logos anchored in Zamani:

- He does not begin with an abstract legal theory.
- He begins with what is already true in the field: boards, signatures, photos, land use, witness memory.

From there, he:

- Drafts a cover letter and affidavit.
- Prepares a genealogical tree.
- Compiles exhibits (title, photographs, affidavits, receipts).
- Proposes a model deed for stewardship of Sandpit.
- Suggests administrative and customary routes for recognition.

This is Zamani-aligned reasoning:

- The lattice comes first.
- The logos (legal and administrative argument) is fitted to the lattice, not the other way around.

Ghost-Free Petitioning

The petition remains ghost-free because:

- It does not exaggerate what the evidence proves.
- It treats the palace visit and the elder’s note as important context, not as automatic final title.
- It seeks recognition and protection of stewardship, not instant entronement or simplistic power claims.

This combination of humility and rigour is central to ghost-free Zamani practice.

RECURSIVE ZAMANI – HOW EACH STEP ENRICHES THE FIELD

From Doubt to Duty – Recursive Expansion

The story follows a recursive Zamani path:

- Initial condition: a life marked by silence, displacement and doubt.

- First enrichment: the 2017 return and the discovery of the signboard.
- Second enrichment: the elder's note and palace photograph.
- Third enrichment: the reconstruction of the family tree and Sandpit history.
- Fourth enrichment: the creation of a petition, evidence file and bilingual explanatory booklet.

Each step adds new, stable nodes. None of the earlier nodes need to be abandoned. This is ontological closure with expansion: the truth field becomes richer and more coherent over time.

Living with Incompleteness

Zamani does not require perfect knowledge before action:

- George clearly states that questions remain.
- He accepts unresolved details about exact lines of descent and the legal weight of palace records.

But he still anchors what he can:

- "I was there."
- "I was seen."
- "The palace recorded it."
- "My father's work at Sandpit is documented and remembered."

This is mature Zamani practice: act on what is solid, keep searching for what is missing, and avoid pretending that guesses are facts.

IMPLICATIONS FOR IC3CSI – ZAMANI AS METHOD

Zamani Casework Principles

George's story suggests a set of working principles for IC3CSI:

- Start from the field: travel, visit, see, listen, touch.
- Identify and document existing nodes: boards, archives, graves, land, work, oral testimonies.
- Map relationships: genealogies, agreements, conflicts, dispossessions.
- Assign weight: stronger nodes where multiple witnesses, documents and long-term practice converge.
- Only then build petitions, affidavits and reports.

Hostage, Heritage and Repair

For IC3CSI, operating within an anti-Black and colonial after-field, Zamani offers:

- A way to re-anchor IC3 and IC6 people in a real lattice of ancestral work, land and contribution.
- A discipline that resists ghost categories invented by hostile systems.
- A method for building reparatory justice claims from concrete ancestral nodes rather than abstract rhetoric alone.

George's story demonstrates how a single life can be used to:

- Recover erased histories.
- Stabilise claims.
- Open pathways for lawful and customary recognition.

CONCLUSION – WHY THIS STORY BELONGS IN THE ZAMANI SECTION

A Living Illustration of Zamani

George Tchaptchaet Nomen's inheritance booklet is not just a personal narrative. It is:

- A live example of Kufanya Kuwa – going, seeing, acting.
- A mapped lattice of being built from names, places, signatures and land.
- A ghost-free petition where each claim is tied to evidence.
- A recursive enrichment of truth over time.

For IC3CSI, this makes his story a model Zamani case study:

- It shows how deep ancestral time and modern legal tools can work together.
- It demonstrates how to move from exile and silence to documented stewardship.
- It embodies the principle that bloodline, house and land are real nodes in the field, not optional "stories."

Next Steps for the Website

In the Zamani section of the IC3CSI website, this document can be:

- Placed alongside the full inheritance booklet as an interpretive guide.
- Used as a template for other IC3 and IC6 inheritance and stewardship stories.
- Linked to future IC3CSI Zamani investigations where evidence, ancestry and land must be brought into a single, coherent lattice of being.

[End of Zamani interpretation document]