

## Heritage Information

Unique Id:

BGD-30.56.2023.00104

### Section-1: Identification of the element

#### Heritage Location

##### Division

Dhaka

##### District

Manikganj

##### Upazila

Manikganj Sadar

##### Details Address

##### Geolocation(Latitude)

24.874756

##### Geolocation(Longitude)

90.828378

##### Community Category

Others

##### Community

##### Name of the Heritage, (as used by the community or group concerned)

Tepa Putul

##### Short title of the Heritage, (preferably within 200 words)

Local people of Mnikganj, specially the women of the Paul family made this Tepa Putul.

##### Concerned Community(ies)/Group(s), (who recognize the element as part of their cultural heritage)

Pal community of the Palora-mitora village of Manikganj

##### Physical location(s) of the element/how often it is practiced

Manikganj, Mymensingh, Netrakona, Kishoreganj and Chattogram districts

##### Short description of the Heritage, (preferably within 350 words)

Tepa putul is a type of traditional earthen artwork in Bangladesh mainly used as play dolls and home decorations. It conveys a unique identity of Bengali folk culture. Tepatputul forms are also popular in a few parts of India as their own. In the Bengali language `Tepa` means pressing and Putul means doll. So Tepaputul indicates that it is a very ancient rural cultural folk form. It is a very simple process where the dolls are made by pressing the rare common clay using fingers and clay-fired molds and firing in a traditional wood fire. The archaeological value of this artifact is not only limited to Bangladesh rather it is one of the most important artifacts for all Indian sub-continent. Because the form and making

process of Tapa putul still follows the tradition of Indus valley civilization's terracotta. Perhaps Tapa putul is the only Indian artifact that carries the glorious heritage of more than six thousand years old Indian terracotta sculptures without any single change. In Bangladesh, still the villagers, especially the women of the Pal family makes Tapa putul without any change. It is not only a showpiece but also a Bengali traditional heritage.

**□ Domains of the Heritage (applicable fields)**

- ☐ Oral Traditions and Expressions
- ☐ Performing Arts
- ☐ Social Customs and Traditions
- ☐ Knowledge and Practices related to Nature and Universe
- ☒ Traditional Craftsmanship
- ☐ Food

**□ Section-2: Characteristics of the element**

**□ Practitioners(s)/performer(s) directly involved in the representation or practice of the Heritage (including roles, name, age, gender, social status, and/or professional category etc.)**

Gopal chandra Paul (sixty), Male, Paul( Kumar)

**□ Other tradition bearers (individuals/groups and their roles))**

N/A

**□ Language(s), register(s), speech level(s) involved**

Bengali

**□ Associated tangible elements used (if any)**

Clay,spade/knife and kiln

**□ How are women and people of other genders associated with this Heritage?**

Women have a major role to play in making motifs of the elements. And male collect the tangible elements related this process.

**□ Division of labour during the practice of this Heritage**

Both male and female are involve in this element but maximum labour provided by the females.Mainly women of Paul family make this elements.

**□ Elements to which other customary practices or practices may be connected or accessed in any respect of the heritage (if any)**

N/A

**□ Modes of transmission to others in the community**

Generation to generation

**□ Organizations concerned (non-governmental organizations and others)**

N/A

**□ Section-3: State of the element (viability)**

**□ Threats to the enactment**

Industrilization and Modern Technology

**□ Enactment Threats Description**

N/A

**Threats to the transmission (if any)**

The current professionals are changing their profession as they are not involved in making Tapa putul. None from the new generation wants to come to this profession. In addition, demand of Tapa putul has decreased among the people. Everyone is learning towards the plastic and metal dolls. Insufficient raw materials and division of labor are all partly responsible for this.

**Threat to associated tangible elements and resources (if any)**

Lack of collectible soil and wants of raw materials.

**Viability of associated intangible elements (if any)**

N/A

**Have been taken any safeguarding measures to preserve this Heritage practices? (if any)**

There is currently no protection program to address the threat of erection of Tapa putul and extinction of living traditions. At least the conscious civic effort to highlight the importance of this tradition was not noticed. Therefore, in order to encourage future practice and dissemination of this material, it is essential to take awareness, encouragement / motivation program among the people of the community

**Section-4: Data gathering/documentation, Consent and preparation of inventory entries**

**Consent of community/group/individuals concerned for data collection with a view to inventorying**

Gopal Chandra Paul, Paul community, vill. Palora, Manikganj sadar, Manikganj.

**Restrictions on use of collected data, (if any)**

No

**Section-5: Resource Person**

**Data provider/Resource person (persons/groups, community representatives)**

Gopal Chandra Paul (60), vill. Palora, Paul community, Manikganj sadar, Manikganj. Mob. 01935-914518

**Date of data collection**

19-03-2022

**Place(s) of data collection**

**Section-6: Safeguarding techniques**

**Existing safeguarding techniques adopted by the community for the safeguarding of the Heritage**

No existing efforts have been made in the community to preserve the heritage

**Suggestions for safeguarding of the Heritage from the community**

Preserving this heritage is possible only if the current generation of the community can be made aware of the heritage.

**Section-7: References to literature, discography, audiovisual materials or archives**

**References to/in literature**

1)Shah, M. M., Rahman, M. M., & Shah, M. F. (2023). Oittijobahi Tepaputul: Prekhapot, Nirmanshoily, Sankskritik Boichitra. Bengali Journal of Bangladesh Shilpakala Academy . 2)Shafique, S. M., Khan, D. M., & Sentosa, D. I. (2017). A study of preserving the making process of tepa putul from perished. International Journal of Humanities and Social Science Research, 32-42. 3)Alam, Dr. M(2014). Biwser Mrithshilpa, Dhaka: Anonna. 4)Ahmed,T.(1999),Loko oitijer Dosh Digonta. Dhaka: Bangla Academy. 5)B.K.Jahangir(2003), Bangladesher Lokoshilpa, Dhaka: ICBS, D.U 6)Nafiz, (2019). Putul: Banglar Pran Protima. Dhaka: Digonta Printers.

#### □ Audiovisual materials or archives

Videos are found on YouTube platforms. Some links are as follows: <https://www.youtube.com/watch?v=Jl8gkzC0vsw&pp=ygUc4Kaf4KeH4Ka4Ka-IOCmquCngeCmpOCngeCmsg%3D%3D> <https://www.youtube.com/watch?v=ClqvWLEA0yQ&pp=ygUc4Kaf4KeH4Ka4Ka-IOCmquCngeCmpOCngeCmsg%3D%3D>

#### □ Discography or archives

N/A

### □ Section-8: Modalities for updating the information contained in the inventory entry —

#### □ Data Compiler (persons/groups, including community representatives, who compiled the information)

Gopal Chandra Paul, Palora-mitora village, Mainkganj Sadar, Manikganj

#### □ Date of Community Consent

19-03-2023

#### □ Consent of community/group/individuals concerned for data collection with a view to inventorying

Witten permission was not obtained. But verbal permission has been taken

#### □ Present Condition of Heritage

Threatened with extinction

#### □ Brief description of Present condition of the Heritage, (if any)

Tepaputul is a traditional terracotta sculpture of Bangladesh that is mainly used as a toy doll and house decoration. Tepaputul continues to carry a unique identity of Bengali folk culture. There is not much difference in style between the tepaputul of the ancient Harappan and Mahenjdarro civilizations. Due to the lack of patronage and availability of plastic and steel products, the livelihood of artists in this profession has become difficult. As a result, the production and popularity of tepaputul decreased.

### □ Section-9: Community suggestions —

#### □ Brief description of suggestions for safeguarding of the element by community members/experts/holders, (if any)

In order to encourage future practice and dissemination of this artisan, it is essential to take awareness, encouragement / motivation program among the people of the community.

#### □ Restrictions on use of collected data, (if any).

No

### □ Section-10: Upload Document —

**Heritage Details Document**

