

EDITORIAL

Okay, I know many people my age, in and around their twenties, will disagree, but I still really love Eid. I enjoy the hell out of it and it's usually the highlight of my year. It's the best!

I think I know how I got here too. I had that angst-filled teenage period where I found it hard to enjoy normal things, my greatest pleasure was in being a non-conformist and Eid made it very difficult to keep acting like a rebel. But then one fine year, Eid just clicked for me. I found myself immersed in the experience of being surrounded by loved ones, having Eid lunch at home and then going out in the evening to meet friends. For someone who's either working or studying 35 days a month, the concept of a day spent with family starts to become alien at one point, and Eid, at that point, is a hipster among the mundane days of my life. Come to think of it, the idea of a day dedicated to happiness is quite a "hippy" concept. The fact that I have totally bought into this idea would please my teenage self greatly.

On that note, Eid Mubarak!

— Azmin Azran, Sub-editor, SHOUT



TITLE OF YOUR MIXTAPE



A

Under Pressure
Queen

Life Goes On
BTS

Lucky Charms
Anson Seabra

That's Hilarious
Charlie Puth

B

Math
Sara Kays

Ami Tomakei Bole Debo
Sanjeeb Choudhury

Hurtless
Dean Lewis

Like Real People Do
Hozier

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PLAYWATCH

TV



Growing up with *Ityadi*

HASIB UR RASHIDIFTI

Reminiscing one's childhood in its entirety is unfeasible. What's left in our memory are *Alif Laila*, *The Adventures of Sinbad* and probably the most persistent one, *Ityadi*.

With the entire family cooped up in your drawing room on Eid day, you sit through the 8 PM news on BTV and wait for the show to start with that iconic opening theme. Apart from Hanif Sanket's amazing arsenal of alliterations followed by short comedy skits, few of the routine segments still resonate all these years later.

NANA-NATI

The routine comedy skit between an annoyed grandfather and his quirky grandson was probably the most anticipated part of the show. A typical "Nana-Nati" sketch would start as a generic conversation between the two, except the grandson would find faults in everything his grandpa had to say.

Nati's bizarre nit-pickings would remind us of the silly mistakes we make in our everyday conversation and annoy Nana enough for him to give up on his grandson, start crying or worse, start beating up his grandson to put an end to his hilarious misery.

MAMA-BHAGNE

Typically, the nephew in the skit would come up with a witty business scheme and invest in it with his uncle's money. The schemes would usually be intended to capitalise on faults or weaknesses in our daily habits, social stigmas or some sort of national crisis.

The idiosyncrasy of the business plan mixed with Bhagne's hilarious and eccentric pitch to his uncle made the skit iconic. The uncle, however, would almost always reject his business plan and end the sketch on an educational message.

BANGLA DUBS

Though Nana-Nati and Mama-Bhagne segments were hilarious, the epitome of comedy for me has to be *Ityadi*'s Bangla dubs of foreign video clips presented in regional dialects from Noakhali and Barisal. Although the clips were mostly taken from British sketches and skits, Hanif Sanket and his team's hilarious script blended with peculiar accents made it the most exciting segment of the show.

Hanif Sanket took it up a notch when he introduced a new segment where foreigners dressed up in local clothes and acted out typical Bangladeshi household scenarios. It didn't even matter whether the jokes landed or not; foreigners speaking in broken Bangladeshi accents ended up being the funniest thing I came across as a kid.

SONG PARODIES

How ingenious of an idea is it to make a Bangla parody of the popular song "Hotel California" by Eagles on national television simply by using the word 'Saladia' in place of 'California' to give it a local flavour while giving a tribute to roadside restaurants! Not only did *Ityadi* provide a platform to emerging artists, but also arranged the biggest collabs in the music industry while presenting the most eccentric, unique, and unconventional music – be it parodies or social commentary.

Even after all these years, *Ityadi* isn't about the sketches, songs, gift hampers or the very culture of social commentary through satire that Hanif Sanket popularised. *Ityadi*, for me, will always be the only connection I have left to my simpler days of Eid that went missing somewhere along the way.

Remind Ifti to be quieter at hasiburrahidifti@gmail.com