



from her living room front camera and deep into the world of method acting and multi-take emotional marathons.

"The transition wasn't calculated," she says. "It just . . . happened." But it wasn't luck—it was vision, guided by people who saw her potential before she did. "Even in school, I was that kid putting her whole soul into a 5-minute drama." When filmmaker Mostofa Sarwar Farooki and his team handed her the role of Syra, it wasn't an audition. It was an invitation to dig deeper.

And dig she did. Creating a full character biography, rehearsing endlessly, learning to let go of her comedic instincts; Kaarina transformed for the role. "Syra is nothing like me. So, I had to learn to listen to her silences, not just her lines."

Behind the scenes, she's also co-running House of Chaos, a production company known for fresh, offbeat stories like *Internsheep*.

Rakin Absar: Still funny, now with a podcast mic

He hasn't stopped making you laugh—but now, he wants you to listen.

Today, he's behind a mic—still cracking you up, but also making you think. With *Inbox* and *Inbox: Black*, Rakin has taken the long-form conversation format and given it a distinctly Bangladeshi flavour.

While sponsors were interested; he took a detour—funding the first season himself. "When brands come in, so do conditions. Guest lists, topics, everything gets boxed in. I wanted to prove what a raw, unrestricted podcast could feel like."

He succeeded. His candid, debate-driven episodes broke the internet—not just for being edgy, but for being real. With *Inbox: Black*, he pushed even deeper, taking on topics like the vape ban with no pretense of neutrality—just honest curiosity.

But podcasting is just one spoke in his creative wheel. Rakin is also venturing into acting, quietly working on a web film project that, in his words, "hasn't been done before in this country." After hosting 40 episodes of a talent show, he's learned that conversation—be it scripted or spontaneous—is where he thrives.

Ridy Sheikh: She dances, you double-tap

Ridy Sheikh never "became" a content creator—she simply widened the spotlight. "Back then, we didn't even use that term," she says. "I was just uploading what I was already doing, sharing dance to reach more people."

Long before reels and reaction counts, she was a fixture on stage; competing internationally, commanding live audiences. But a chance upload from her Moscow apartment; just a fun routine to Kala Chashma; suddenly caught fire. Within days, South Asian media platforms picked it up. Then Bollywood stars started sharing it.

"I didn't plan for it to go viral," she says. "But it made me realise that this screen, this platform, it's powerful. And it can be personal."

But don't mistake visibility for validation. Whether she's fusing Bharatanatyam with hip-hop or composing visual poetry for a 15-second frame, her choreography is built on intention. "Fusion is my language," she says. "It lets me honour my roots while evolving beyond them."

And that evolution hasn't come easy. "Stage and screen are different beasts," she says. "On stage, you go big, you project. On camera, you go deep, you control every line of movement, every breath. The camera sees everything."

That awareness has made her more than a dancer. Ridy now wears many hats; choreographer, director, editor, producer, and mentor. "Dancers today are entrepreneurs. You're not just performing; you're producing, branding, storytelling—on your own terms."

Still, she's quick to point out the risk of confusing reach with readiness. "A trending reel doesn't mean you can hold a live performance. And not every great performer can command a camera."

Interviewed By Maisha Tasnim Sreshtha

Photos: Courtesy