

VOLUME 25, ISSUE 7, TUESDAY, JULY 22, 2025
SRABAN 7, 1432 BS

Star

Life

Style

E-mail: lifestyleds@yahoo.com

64-65 Kazi Nazrul Islam Avenue, Dhaka-1215. A publication of The Daily Star

Chic by the POOL

GOING EQUESTRIAN **P 4**
HORSE RIDING IN DHAKA
SERENE SUMMER LOOKS **C**
TRADITIONAL STYLING REIMAGINED
HAUTE COUTURE! **P 8 & 9**
HIGH FASHION IN THE CITY

PHOTO: ADNAN RAHMAN
MODEL: MYSHA
FASHION DIRECTION & STYLING:
SONIA YEASMIN ISHA
WARDROBE: SUMAYA KHAN
JEWELLERY: 6 YARDS JEWELRY
MUA: PIASH & TEAM
LOCATION: SANTORINI BY IKITCHEN

Palestinian architect Sara Khasib on using architecture and planning to resist displacement

Buildings can be more than walls and roofs. They carry memory, identity and the history of a place. In Palestine, however, buildings are being bombed, homes are constantly under threat of being demolished, lands are seized without warning, and everyday movement is restricted with relentless surveillance and control. During her visit to Dhaka, Palestinian architect and educator Sara Khasib shed light on the horrors faced by her people and how architecture and planning can be powerful tools of resilience and resistance.

Destruction of a land

"What is happening in Palestine, particularly in Gaza, cannot be fully captured by the media," observed Khasib, who is currently working as an instructor at the Department of Architectural Engineering & Planning at Birzeit University, West Bank. "The scale of the loss and suffering imposed on Palestinian families and children is often unseen or unspoken."

While the world watches in horror as mass destruction unfolds, countless challenges and forms of oppression lie behind the scenes of mainstream news. Khasib spoke to us about the strategic fragmentation of Palestinian land in order to divide people, resources and systems, leaving people more vulnerable and deprived of day-to-day needs.

She also talked about how regional planning across Palestine is difficult to execute due to the split territories.

"Each building holds memory, meaning, and a claim to existence," reflected the academic. "Thus, any intervention in the land, no matter how small or temporary, is



significant. However, urban expansion for the Palestinian cities is heavily constrained as most of the cities are surrounded by military zones or barriers."

To rebuild, to resist

"I believe that design and planning in the Palestinian context must be read as acts of resistance and resilience," remarked Khasib.

A deliberately fragmented land, where communities are broken into isolated clusters, Khasib sees opportunity. Turning these clusters into self-sufficient spaces by refusing to leave, building with local materials, and holding on to native aesthetics in the face of danger, Palestinians are transforming vulnerability into strength.

"As an academic, I feel a sense of responsibility in empowering students to utilise their design to enhance and preserve Palestinian identity and existence,"

commented Khasib.

Together with her colleague Mohammad Abualrob Khan at Birzeit University, she had been researching how tools of control, like spatial fragmentation, can be reimagined as tools of resistance.

One example was in the Bedouin communities of Khan Al-Ahmar, located in the West Bank. Despite being isolated and targeted by demolition orders, they relied on handmade homes and schools from recycled materials, restored their structures repeatedly, and formed social networks within their community.

"Architecture and planning in Palestine have become tools for survival, resilience, and confronting the erasure of Palestinian identity," Khasib explained. "Designing adaptable spaces while preserving historical identity is not only about buildings or aesthetics but also about

staying, rebuilding, and remembering."

Message for Bangladeshi students and architects

Addressing Bangladeshi architecture students and practitioners, Khasib encouraged deeper engagement. "Take part in conversations, critical discussions and research. Use your voices and platforms to speak up," emphasised Khasib. "Collaborating with Palestinian students and academics is always encouraged and welcomed," she added.

At the end of the conversation, Khasib contemplated the love, kindness, and deep solidarity she experienced during her stay in Dhaka. "It was incredibly emotional for me to meet people who were compassionate, intellectual, and eager to learn about life in Palestine beyond the headlines of the news," she recalled with pleasure.

Khasib concluded by drawing a deeper connection between Palestine and Bangladesh, commenting, "What moved me most were the reflections that connected both histories of Palestine and Bangladesh, which opened a space for enriching and inspiring discussions."

Finally, when we asked Sara Khasib about one thought she wanted to leave for the audience in Bangladesh, she offered a powerful reminder: "Please, always remember."

In her own words: "It is important to bear witness to the Palestinian people's struggle and uphold their rights to exist and to return to their homeland."

By Tasmiah Rahman
Photo: Courtesy

ACTIVE SYMDEO+ শরীরের দুর্গন্ধ সৃষ্টিকারী জীবাণু ধ্বংস করে আপনাকে দেয় সতেজ অনুভূতি

Bactrol®

Left Right Left Right

জুলাই

They were not marching with slogans or shouting through megaphones. However, they were watching closely and reacting faster than breaking news ever could. Meme artists and political illustrators became unlikely frontline responders during Bangladesh's July Movement. In the absence of uncensored media and institutional trust, protest bled into pixels. Not as hashtags, but as punchlines, templates, and illustrations that hit where it hurts — hard and fast. Their tools? A meme generator. A graphics tablet. A Facebook page. A sketchpad. Their message? We see you. And we're not laughing with you.

#PERSPECTIVE

How art and satire fought back during the July Movement

This wasn't just memes

Rubel Rony, the founder of Memelate – a digital meme template library – does not pretend his work was accidental. It was deliberate, urgent, and personal.

"I started creating memes because I felt traditional media wasn't truly capturing the raw emotion of the movement," he says. "Seeing the government deploy armed forces against unarmed civilians and students was the moment that truly compelled me to begin."

However, not every creator identified with meme culture. Mehedi Hasan, a visual artist whose politically satirical artworks



circulated widely during the movement, draws a clear line.

"First, I want to clarify that my work consisted of politically satirical artwork, not memes," Hasan says. "These creations are not only a tribute to the July Revolution of Bangladesh; they are a cry against all forms of injustice, everywhere and always. My work stands as a visual rebellion, a voice for the unheard."

In the digital chaos of July, both satire and art functioned as resistance, whether in one-panel memes or multi-layered illustrations.

Real-time protest, frame by frame

Rony began by "reacting in real-time," as he puts it. However, the role quickly evolved into a more conscious digital presence – what he now refers to as "digital activism."

"So much was happening across Bangladesh: stories of pain, courage, and resistance," Hasan adds. "As an artist, I was deeply moved by certain moments that felt too important to ignore. These moments became the heart of my work."

The July Movement wasn't a moment for passive observation. It demanded transformation of pain into visuals, anger into satire, and silence into sound.

What to say, and how to say it

Meme creators had to work with tone as

much as timing. Some posts mocked official statements using reality show subtitles. Others paired raw images from the ground with biting one-liners. It was not always humour – it was a strategy.

"The tone was chosen intuitively, depending on the specific event," says Rony. "Sometimes sarcasm worked best. Other times, seriousness was necessary. It was about reacting to the moment's needs and giving people a reason to engage."

For Hasan, the art was not just about choosing tone – it was about preserving emotion.

"My work isn't tied to any political party," he says. "It's my way of turning emotion into protest, and silence into a voice."

Staying ahead of the algorithm

While people marched outside, creators like Rony had a different challenge: staying relevant in the algorithmic flood.

"Keeping up was a significant challenge," Rony admits. "I monitored news, tracked social media, and stayed in touch with people on the ground. I even went out as a photographer to capture real moments that fed into my content."

It was a full-time job with no guarantees – only the urgency to keep people informed, connected, and angry enough to care.

Safety, strategy, and the shadow of censorship

Posting satire during a state crackdown is not without risk. But Rony dodged it cleverly.

"I chose to publish all content via a Facebook Page instead of my personal ID. I saw others getting backlash on personal accounts and decided to avoid that exposure," he says. "It wasn't about me – it was about continuing the message."

Hasan also remained untouched by direct backlash, but not emotionally detached.

"I was fortunate enough to remain untouched by the chaos," he reflects. "But that very distance gave me a deeper sense of responsibility to speak through my art."

Humanising a hashtag

Beyond politics, what the meme artists and illustrators did was something far more critical: they humanised the movement.

"Memes offered a relatable and often emotional entry point," Rony says. "They helped people feel they were not alone."

Hasan goes further. "Art created a bridge between those who weren't directly impacted and the lived realities of protestors. It made suffering visible, turned statistics into faces, and stripped away detachment. It brought people closer to the truth," he elaborates.

In the numbness of endless newsfeeds and press briefings, these visuals made people feel. That alone was resistance.

Art as political ammunition

Neither Rony nor Hasan minces words about the political weight of their work.

"Yes, memes were a form of political resistance," Rony affirms. "They're accessible, viral, and hard to censor. They challenge power through coded language and build solidarity."

Hasan echoes that conviction. "Art has always been a powerful form of political resistance. During the July Movement, it provoked thought, challenged authority, and said what couldn't be said aloud."

What made it work? It's permanence. It's ability to linger in the mind long after a speech or headline fades.

"In that moment, I believe my own work helped push the movement forward," Mehedi says. "Not because it shouted the loudest, but because it asked people to stop, to feel, and to think."

The screens will remember

As Bangladesh recalibrates in the wake of the movement, meme pages are quieter. The artwork is no longer being posted daily. But the memory lives on, in saved posts, screenshots, printed zines, and the backs of people's minds.

The meme artists and political illustrators of July did not ask for authority. They did not need permission. They just posted. Drew. Shared. And in doing so, they preserved a version of history no archive can redact.

Their work was not decoration. It was documentation. Protest. Testimony.

"If they rise as fascists, if they suppress their people," Hasan says, "artists will rise too. We will not be silent. We will resist with our craft, and we will stand with the people: stronger, louder, and more united than ever before."

By Ayman Anika

Visuals: Mehedi Hasan; Rubel Rony



#HOBBIES

HORSE RIDING IN DHAKA

A sport, a therapy, a rebellion

If someone in Dhaka told you they spend their weekends riding horses, your reaction might waver between curiosity and disbelief. In a city defined by honking cars and shrinking fields, horseback riding seems like an activity from another place or another time.

And yet, right now, tucked behind urban housing blocks and along quiet fringes of the city, Dhaka's small but determined horse riding community is growing. Whether it's a hobby, a sport, or a form of therapy, horse riding is no longer limited to the pages of history or colonial nostalgia.

Not just a luxury pastime

Horse riding is often viewed in Bangladesh as something ornamental. Perhaps, a scene for films, music videos, or staged weddings. However, for those who practice it regularly, it's much more than that.

"It's a physical and mental discipline," says Md Jahedul Islam, founder of the Horse Riding Training Center (HRTC). "For the young generation, it's an opportunity to disconnect from the screen and reconnect with their own body. Riding builds strength, balance, and confidence. It boosts immunity. It brings focus."

While horse riding may be new to most urban Bangladeshis, the appeal is surprisingly broad. Riders range from school children and university students to professionals seeking an antidote to desk-bound routines.

"I think people are starting to realise this isn't a showy indulgence. It's a full-body activity with real health benefits," adds Islam.

A city not built for saddles

Dhaka, with its lack of green space and safe public zones, isn't the most logical place for horseback riding. But that's precisely what makes its presence so noteworthy.

"Finding land was our first hurdle," says Sadat Uzzal, founder of Buraq Horse Riding School, which opened in 2023. "We were fortunate to partner with developers who understood our vision, but the city still lacks proper veterinary support, trained

caretakers, and infrastructure for this kind of work."

Even simple logistics — sourcing feed, managing riding schedules, keeping horses healthy in humid weather — can feel like running a small army.

Still, both Uzzal and Islam have persisted. And so have their students. What began as a niche hobby is slowly transforming into a real movement. One supported not by spectacle, but by a shared desire to engage with something purposeful.

Beyond the saddle: Riding as identity

The resurgence of horse riding in Dhaka is less about performance and more about participation. Riders are not just posing for Instagram. They are learning to communicate non-verbally, to listen with their bodies, to trust an animal that responds to energy more than words.

"There's no shortcut here," says Uzzal. "You can't fake confidence with a horse. You earn it, over time, by being steady, calm, and present."

That mindset shift often bleeds into other parts of life. Many riders, especially adults, come in looking for escape but leave with something else — a different posture, a clearer head, a new kind of resilience.

Islam echoes this: "You start seeing changes in people. They become more focused, more grounded. Even if they never ride competitively, they take something from the experience."

Hobby, sport, or something more?

So, what's the future of horse riding in Bangladesh? Is it a weekend escape, or a serious sporting pathway?

The answer might be both.

While most riders begin casually, more are now exploring competitive riding,

especially tent pegging and show jumping, both of which are practised internationally.

"I don't want this to remain just a hobby," Islam says. "My dream is to take it to the Olympics. Sports like dressage and tent pegging are already recognised worldwide. If the government or private institutions step up, our youth can compete too."

Building a culture from scratch

If there's one thing both Uzzal and Islam agree on, it's this: Bangladesh didn't have a horse riding culture before. Whatever exists now is being built from the ground up by trial, by error, and by sheer will.

"In countries such as Saudi Arabia, riding is part of the culture," says Islam. "Here, we're creating that opportunity for the first time. People didn't even know where to begin. Now, at least they have a place to start."

And for Jahedul, this path has never been a solo journey. "I owe everything to my father, Md Farukur Rahaman," he shares. "He supported me when no one else did."

Final gallop

In the grand scheme of Bangladesh's sports infrastructure, equestrianism is barely a blip. But thanks to people like Islam and Uzzal, it's a stubborn, growing dot on the map.

These aren't elite academies catering to the privileged. These are grassroots initiatives led by dreamers — riders who were once told it couldn't be done — now teaching others how to mount up and ride toward something better.

Maybe it's not about medals. Maybe it's about movement. In a city of traffic and tension, that's already a win.

By Ayman Anika
Photo: Buraq

Horse Riding School;
Horse Riding Training Center (HRTC)



#TRAVEL

Lost and found in the whispers of water

Theher — the Hindi/Urdu word means to pause, to rest, or to remain. And theher is what I felt when floating and flowing through the many known and unknown streams during my three-day visit to the northern districts of Sunamganj and Sylhet. How poetic and peaceful a journey can be; that is what I learnt in the sudden but perfect trip planned to enjoy the monsoon to its fullest.

Our journey started with a two-day-one-night stay at “Kuhelika”, a boat house that roams through different points of Tanguar Haor in Sunamganj. After taking a night-long bumpy road trip to Sunamganj from Dhaka, one might feel exhausted, but the moment you enter your tiny cosy AC cabin in the boat house and it starts moving, you realise that the journey was worth it.

You can enjoy both silence and excitement, as you prefer. You can read a book or simply sit by the window of your cabin, gazing at the tides, or you can go to the rooftop and feel lost and found in the same moment with wind, water, and mountains passing by. This rooftop was festive with different groups of people – families, couples, friends – taking pictures, playing music.

I looked at the houses situated on the river banks and felt a stroke to my heartstring thinking about the lives of the people there. How different it is from the people living in the cities! You wake up, and a water body is two steps away. Women drying clothes on the yard, fetching water in ‘ghoras’, cattle moving through the water – the scenes portrayed stories of lives that may not generally cross the mind of someone who is tangled in the rat race of a nine to five (it never ends at that time) corporate job, traffic signals, and social media.

The boat stops at different points, all by the Indian border of Meghalaya. How to identify which part is yours? The hills are in India, while the plainland is Bangladesh.

A ride on the Niladri Lake is a lifetime experience as it has an even more calming effect with clear blue water



and surrounding hills. This hidden gem feels both serene and surreal. You can also take a ‘chander gari’ to go further to watch waterfalls, but this time there weren’t any as they had dried up. The trip is pleasant in this cloudy weather, but during full monsoon, it might give you a different kind of thrill; if you prefer being inside a boat house when it is raining cats and dogs, not just drizzling.

One invaluable component of this boathouse experience is the food they serve. The fresh fish of haor, cooked with onion, green chilli and very little spices in a broth, is scrumptious, to say the least. Even a not-a-fish lover

like me may become overwhelmed by the freshness and burst of flavours.

For lunch and dinner, they served two types of bhortas, one fish item, one meat item, vegetables and daal along with rice. And as mid-morning and evening snacks, bowls of fresh fruit salads were served to each room.

After taking photos to our heart’s content, we wrapped up our boathouse chapter and set out for our next destination — Ratargul in Sylhet. This swamp forest is pretty popular among tourists for its picturesque, submerged

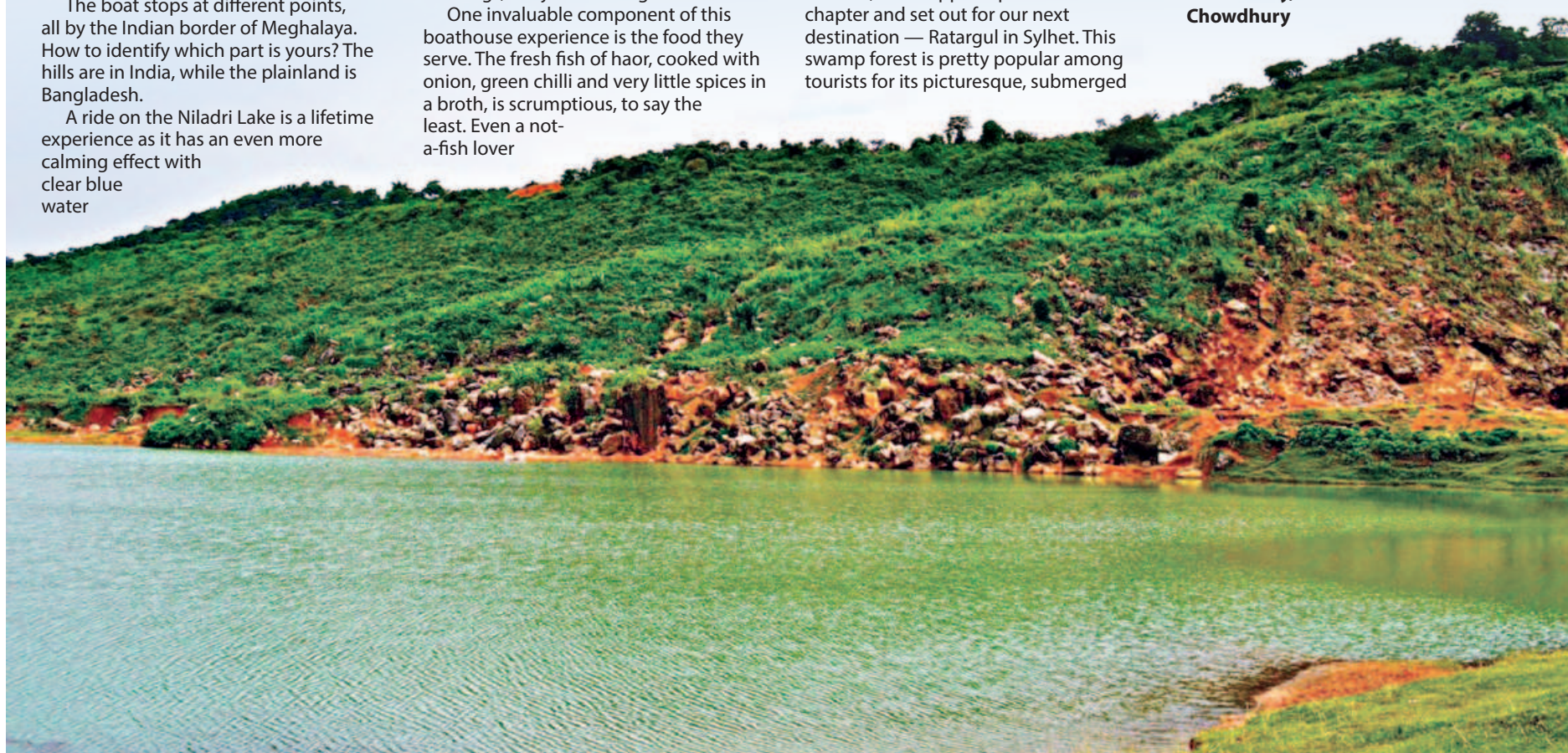
trees during the monsoon season. We bargained a little at the ghat and finally chose a boat to take the much-awaited tour. For this part, it is advised that you wear sunglasses, a hat and apply sunscreen.

As the boat started moving through the channels surrounded by lush greenery and moved further into the shadows, I let go of my ego. That very moment, I did. It felt like a blessing or a spell of Mother Nature where you come to her close proximity. You feel her abundance. It’s neither hot nor cold; you can rest your feet in the water, or you can lie down in the boat, gazing at the tree canopy.

Or, you can be a little naughty like me and take the oar from the boatman (in this case, really young) and start rafting amateurishly. Any person familiar with Bangla literature might discover themselves unconsciously humming “Padmar Dheu Re...” or start thinking of themselves as a character from the iconic novel “Padma Nodir Majhi”. Another episode of photo and video capturing commenced.

Tired, dirty, but happy, I, with my family and friends, headed for the airport, bidding farewell to the city of saints. Some boring but essential facts about the trip may include the cost, which is eight to fifteen thousand takas for the boat house package/person. The rate goes up on the weekends and during heavy monsoon, i.e., end of July. The experience gave me the opportunity to breathe, to pause and ponder, to tap into my inner child.

By Promiti Prova Chowdhury
Photo: Sazzad Ibne Sayed, Eliza Chowdhury, Promiti Prova Chowdhury



There's a new kind of dressing quietly taking over wardrobes, and it's not flowing with trends or chasing attention. It is where classic silhouettes meet sharp cuts, handwoven traditions sit beside statement styling, and familiar textures are reimagined in ways that feel just right for now. Whether it's a patchwork saree styled with a jet-black blouse or a traditional shawl thrown over linen pants and block heels, this is fashion that knows its roots. However, one is also not afraid to move forward. And that balance? It's exactly what makes the looks stand out.



We have all seen it: a traditional silhouette worn with a structured jacket, a soft cotton kurta paired with trousers that could pass for tailored separates, or a timeless katan saree that feels new simply because of how it's been styled. And perhaps that's what makes this movement a little different. It allows you to wear your roots while holding space for reinvention.

In a moment where excess is often mistaken for elegance, this softer expression of style feels quietly confident. It leans into heritage, not for the nostalgic value, but to reinterpret it. So, a classic long kameez, the kind that once defined daily wear for women across generations,

now comes updated with high slits, wide cuffs, or artisanal threadwork. A structured top is softened with the gleam of silk. The pairing of textures, the play of silhouettes, and even the drapes are purposeful yet personal.

What keeps this trend compelling is its ease. Designers are leaning into simplicity, trusting the fabric and the form to carry the weight of the statement. These are pieces that refuse to be boxed into time.

A standout element in this shift is tailoring, an understanding of fit that does not compromise comfort. Whether it's the mid-slit kurta worn over flared pants or cropped vests that contrast the flow of an otherwise soft silhouette, every cut feels intentional.

And in many ways, they reflect the choices by which we live now. Women who want to wear something special, but not necessarily opulent.

What also anchors this shift is sustainability, not just in the environmental sense but in terms of emotional longevity. You buy one good piece, you wear it again and again, and each time it looks a little different. It is not about disposable trends. It's about rediscovering your style within the framework of what you already own.

Maybe it's time to stop overthinking your wardrobe and start mixing things up. That half-sleeve turtleneck you wear on repeat? It looks surprisingly good tucked into a handloom saree

with a sleek belt.

Have a vintage block-printed dupatta? Throw it over a solid co-ord set or even a linen jumpsuit — it adds just enough personality without trying too hard.

If your closet includes a button-down vest, layer it over a cotton shirt, dress or a neutral tunic and cigarette pants. Suddenly, you are not just wearing clothes, you are making your own statement and reminding everyone who you are.

This is the kind of fashion that doesn't chase attention. This one is rooted, but not stuck. You don't have to give up the drama of traditional design, but you don't have to wear it all at once, either. A statement necklace with an understated cut. A riot of colour balanced by monochrome styling.

This is where taste meets instinct.

What makes this aesthetic more than just a visual statement is how it

reflects the lives we actually live. We are constantly navigating contrasts, between tradition and ambition, between memory and movement. So, it makes sense that our clothes do the same. Find your colour palette, your style, and above all, the hidden gems inside your closet.

This is not just fashion; it's identity dressing. A way of wearing where you come from, while stepping confidently into who you are today. Because sometimes, the most modern thing you can wear is a classic, styled your way.

By Nusrath Jahan

Photo: Adnan Rahman

Model: Maisha

Styling: Sonia Yeasmin Isha

Wardrobe: Chondon by Chandana

Dewan

Jewellery: Shoilee by Tahmina Shaily

Location: Arunapalli

Special thanks to Ashraf Kaiser



#FASHION & BEAUTY

A flair for the dramatic and the timeless

There are outfits we wear, and then there are outfits that wear us. No matter how many fashion waves come and go, timeless garments return stronger and more relevant than ever. Be it a fluid Anarkali, an embellished jacket, or a hand-stitched angrakha, these pieces are more than clothes; they are statements. And perhaps it's time we admitted it — a wardrobe, no matter how modern, is incomplete without at least one of these timeless silhouettes.



Flares and feelings

There is something inherently cinematic about the Anarkali, right? Maybe it's the way the panels fall with gravity-defying grace, or how the flare follows you a second too late as you walk away. It is drama, yes, but a regal drama. The kind that does not scream, but whispers powerfully.

The beauty — especially of the Anarkali and its kin — lies, to a great extent, in their versatility. You will find them softly structured for everyday elegance or extravagantly layered for wedding aisles. No matter the fabric, no matter the occasion, they adapt, but they

never fade.

Designers across the subcontinent have reimagined the embellished, long jacket in every possible way, but the essence remains unchanged: fitted at the top, dramatically flared or tailored from the waist down, and always a celebration of the female form.

The simpler versions, made of breathable

cottons, light georgettes or chanderi, are perfect for long summer days. Minimal embroidery, soft prints, or delicate threadwork give just the right amount of detail to make the piece feel special without feeling loud.

And then there are ones that come with structured vests. The contrasts are as classic as they are deliberate. Sometimes, the vest carries the detail — the zardozi, the mirror work, the textures — while the fabric beneath moves like water.

Other times, the vest steps back to let the borders, panels, and pleats of the dress speak. And in recent seasons, these vests have evolved into full-length embellished jackets, layered over fluid kurtas or coords, creating looks that blur the line between tradition and couture.

And finally, the bridal Anarkali. That's an ensemble that looks like it was stitched from a royal dream. Woven in Banarasi, brocades or pure silks and adorned with zardozi, resham, and hand-appliqué work, these pieces are nothing short of heirlooms. The kind of pieces you imagine passing down, folded neatly with care and story.

Beyond the flare

Today's designers are expanding the canvas. There are coords with intricate hand-embroidery — think soft neutral sets brought to life with kantha stitches.

Then there are angrakhas, whose overlapping closures and asymmetric necklines add quiet drama. Even the classic kameez, when touched by the hands of artisans, becomes a thing of wonder. Motifs may be floral or geometric, but the detailing tells a story in thread.

The one perfect piece

We live in a time of overconsumption, where it's easy to collect wardrobes full of clothes, and we forget about the next season. But a hand-finished piece — be it a jacket or an embellished kurta — is something different.

Yes, these pieces often cost more. And sometimes we pause at the price tag. However, if we paused long enough to consider the hours behind it, the families sustained by it, the traditions protected by it, maybe it would not seem like too much.

Behind every handcrafted kameez is a story — a designer and an artisan who insists that tradition deserves its place in today's world. When we support these pieces, we support more than just design. We support livelihoods, we support slow fashion, we support the idea that beauty is not meant to be disposable.



A celebration of what's ours

In a market crowded with imported trends and fast fashion clones, artisans make these dresses stand tall like a celebration of our roots. When you choose one — especially one designed and crafted locally — you're not just investing in a garment. You are investing in heritage, in sustainability, and in a future where our craft still has a voice.

Our designers, our artisans, our national textiles — they deserve our recognition, not just admiration from afar. And what better way to celebrate that than by owning a piece that reflects all of it, stitched together in the most graceful way?

So, if your wardrobe does not already include one, maybe it's time to find that one piece — be it a flared Anarkali, a silk jacket, or an embroidered coord — the one that fits your frame and your story just right.

By Nusrath Jahan

Photo: Adnan Rahman

Model: Mysha

Fashion Direction & Styling: Sonia

Yeasmin Isha

Wardrobe: Sumaya Khan

Jewellery: 6 Yards Jewelry

MUA: Piash & Team

Location: Santorini by IKitchen



#FOOD & RECIPES

Summertime magic: JACKFRUIT RECIPES

Growing up in a household where jackfruit has always been the king of fruits by an overenthusiastic father can be a bag of mixed feelings. However, even then, it took me more than two decades to even consider that the Jackfruit, with its pungent whiff filling up my fridge, can be used in recipes. Jackfruit can, indeed, be a versatile component or an alternative for meat dishes. Before you scoff and laugh, here are recipes that will make you appreciate the national fruit.

BBQ JACKFRUIT SANDWICH**Ingredients****For the BBQ sauce —**

2 chipotle peppers (from a can of chipotles in adobo)
½ cup ketchup
¼ cup apple cider vinegar
2 garlic cloves
1 tsp Dijon mustard
½ tsp smoked paprika
½ tsp ground cumin
Freshly ground black pepper

For the jackfruit —

2 cups of unripe jackfruit, drained
1 tbsp extra-virgin olive oil
1 small yellow onion, thinly sliced
¼ tsp sea salt
½ cup water

Quick slaw —

2 cups shredded cabbage
¼ cup chopped fresh cilantro
½ tbsp fresh lime juice



½ tsp extra-virgin olive oil
Sea salt and freshly ground black pepper

Method**BBQ sauce —**

In a food processor or blender, puree chipotle peppers, ketchup, vinegar,



garlic, mustard, smoked paprika, cumin and pepper until smooth. Set aside.

Jackfruit —

Carefully brush aside any hard-core pieces and shred the drained jackfruit by hand.

In a large skillet, heat the olive oil over medium heat. Reduce the heat if it becomes too hot and sauté the onion and salt until they are tender, 8 to 10 minutes. Add the jackfruit shreds and simmer for five minutes. Add a small amount of water if it begins to stick. Pour in ½ cup water and half the barbecue sauce. Simmer for 20 minutes with the lid closed and the heat on low.

After taking off the top, pour in half of the leftover barbecue sauce and set aside the other half for dishing.

Quick slaw —

In a medium bowl, toss together cabbage, cilantro, lime juice, olive oil, salt and pepper.

Assemble and serve

Warm buns, then layer with juicy

jackfruit, extra BBQ sauce, slaw and any desired toppings.

EASY VEGAN JACKFRUIT CURRY**Ingredients****Jackfruit and veggies**

340g young green jackfruit, drained and roughly chopped
1 large yellow onion, sliced
1 large red bell pepper, sliced
4 cloves garlic, grated or minced
2 cm fresh ginger, grated
2 to 3 bird's-eye chillies, sliced (Optional)

Sauce base

400 ml full-fat coconut milk
2 tbsp plant-based oil (e.g. coconut or olive)
2 tsp ground cumin
2 tsp ground coriander
2 tsp garam masala
1 tsp turmeric
4 cardamom pods (optional, for aroma)

To finish —

Zest of 1 lime (juice to serve)
A handful of fresh coriander (cilantro), chopped
Salt & pepper to taste

Method

Heat oil in a pan. Add onion and red pepper, soften for 4–5 minutes. Stir in garlic, ginger (and chillies if using); cook 2 more minutes.

Add cumin, coriander, garam masala, turmeric and crushed cardamom. Stir for 1 minute until fragrant.

Stir in chopped jackfruit, coating well with spices. Break up larger chunks for a mix of textures. Pour in coconut milk and add lime zest. Bring to a gentle simmer and cook 10 minutes until thickened and creamy—don't let it boil.

Remove cardamom pods, stir in most of the coriander. Adjust salt and pepper. Allow the curry to sit for a few minutes for the flavours to meld.

By K Tanzeel Zaman

Photo: Collected



#PERSPECTIVE



The struggles of being an adult

I remember feeling how terrible it was to be a child and how desperately I wanted to grow up. I was a fool. Being in my late 20s, lately I have been getting this strange feeling that 'I have become an adult after all', and it is an odd feeling, one that I do not like as much as I thought I would. Here are my struggles of being a grownup, and let it serve as a guiding manual to all the younger people in their early 20s.

Busy, busy, busy

The first noticeable indication of being an adult is that suddenly you have so much on your plate and so little time. Twenty-four feels like only four hours, and by the end of the day, when you get the satisfaction of your back touching the bed, you get overwhelmed by an ominous feeling because as soon as you wake up, you are going to have to do it all over again.

However, even with all the apprehensions in the world, you will fall asleep because the human body can only endure so much. And you will be glad for it because it feels amazing to lie on the bed with all the back pain that no one asked for (if you are smirking at me saying that you do not have back pain, just wait till you turn twenty-five).

Things change

Things will change. More than most of us can handle. All those amazing people you thought were heroic in your younger years, will not remain your heroes anymore as you grow older and start to learn more about them. It will hurt, but you are going to have to learn to live with it.

Your parents will start to grow old. You don't realise it's happening, but then one day, you wake up and hear loud coughs coming from your parents' room. It creeps up on you so suddenly that it leaves most people overwhelmed. You start to notice how they cannot walk like they used to, how they talk differently, and if you ever had to take them to a hospital, the realisation comes like a lightning strike.

And there is nothing any of us can do about it because time takes its toll on all. All we can do is be there for them, try to make them proud.

If you get married, more things will change. You will have a partner and more responsibilities. As selfish as it sounds, you will have very little time for 'me' and more responsibilities for 'we'.

If you have children, then you will become a family person. From being a child yourself to being responsible for a child — maybe that is called growing up?

Where did that money go?

If you are unemployed, you start to realise how cruel the world is. If you are employed, you realise you need to be more calculative



with your money. There is this magical phenomenon in our adult years where you get paid, and the next day you check your bank account to find that you have one hundred and twenty takas left.

It could be rent, it could be grocery shopping, it could be hospital bills, it could be dues for your credit card. Or it could be a hundred other things, and you learn to get by within a budget. Because you are

an adult now. Sure, you can buy a tub of chocolate with your money, but you choose not to because there are other things that need money. You learn to prioritise.

Learning to let go

As we grow older, there are a lot of things that we have to let go of. No matter how much we want to hold on to them. I used to love gaming as a child. Now, even though I have the instruments for gaming, I just cannot find the time to game. And I hate it. Now I have to think twice before staying up to watch a football match because the next day I might wake up feeling like a zombie. But once upon a time, I used to pull all-nighters like it was just another Tuesday.

I don't remember being so tired all the time, and I don't remember being so grumpy and annoyed. I remember sneering at grumpy adults, and now I have become one of them.

Maybe that is the real struggle of growing up — turning into everything you used to hate?

By Ashif Ahmed Rudro

Illustration: Ashif Ahmed Rudro

এক্সপার্ট ডিশওয়াশ

বার | লিকুইড | পাউডার

Ordinary Dishwash বার-বার
Xpert Just একবার

* শুধুমাত্র এক্সপার্ট ডিশওয়াশ লিকুইড ৫০০ মিঃ লিঃ এর সাথে ২০ পিস ৭৫ গ্রাম এক্সপার্ট বার ফ্রী!

#DECOR

How to create the bedroom of your dreams

It is not only a place for sleep, but also where your day begins and ends. Needless to say, a well-designed bedroom set can transform your room. In fact, the right set instils some personality and could be the space of your dreams!



When deciding on a bedroom set, consider first the bed, the focal point of the room. Whether it be a basic wooden frame or a regal style with a cushioned headboard, your choice should express character and

design requirements.

Comfort should come first, so do consider the size and fit for your daily living expectations more than the visual appeal. For instance, for a family with children, beds

at a lower height are more ideal than those of higher heights.

But every finely crafted bedroom set does more than just accommodate a bed. Matching nightstands, dressers, and wardrobes complement one another with elegance while also providing storage. These pieces keep your room free of clutter and prevent disorganisation.

Choose hard materials that can weather the test of time for your bedside table. The better the frame, the more pleasing it looks, with drawers that slide like butter and frames that stand strong and steady. Moreover, when it comes to wardrobes, choose one that matches the shade of the bed frames.

Light colours, such as beige or soft grey, will give an airy feel and serenity. On the other hand, darker shades, such as walnut and deep blue, will provide an aura of comfort and riches. So, pick colours that blend well with the walls, floors, and the rest of your decor.

If you wish to have a dresser with a

mirror in your bedroom set, make sure it is given a fine shine. A glossy finish can make the room look modern, while a matte or slightly textured dresser works well with urban classic looks.

Finally, once the main set has been put in place, add your personal touches. Lamps, rugs, cushions, flower pots, and wall art can make it your own. These finishing touches add warmth and sentiment to a once plain room, transforming it into a place that feels like home.

While purchasing a whole bedroom set is not cheap, it is a commitment that will serve you for years to come. As a result, being able to spread out the payment across several months might be really beneficial, and EMI payments have turned the dream bedroom into reality.

Now, your dream bedroom is only a few thoughtful decisions away. Go turn it into a space full of joy!

By Samayla Mahjabin Koishy
Photo: Hatil

09 678 777 777
info@hatil.com

hatil.com

Yearlong 0% EMI Facilities
