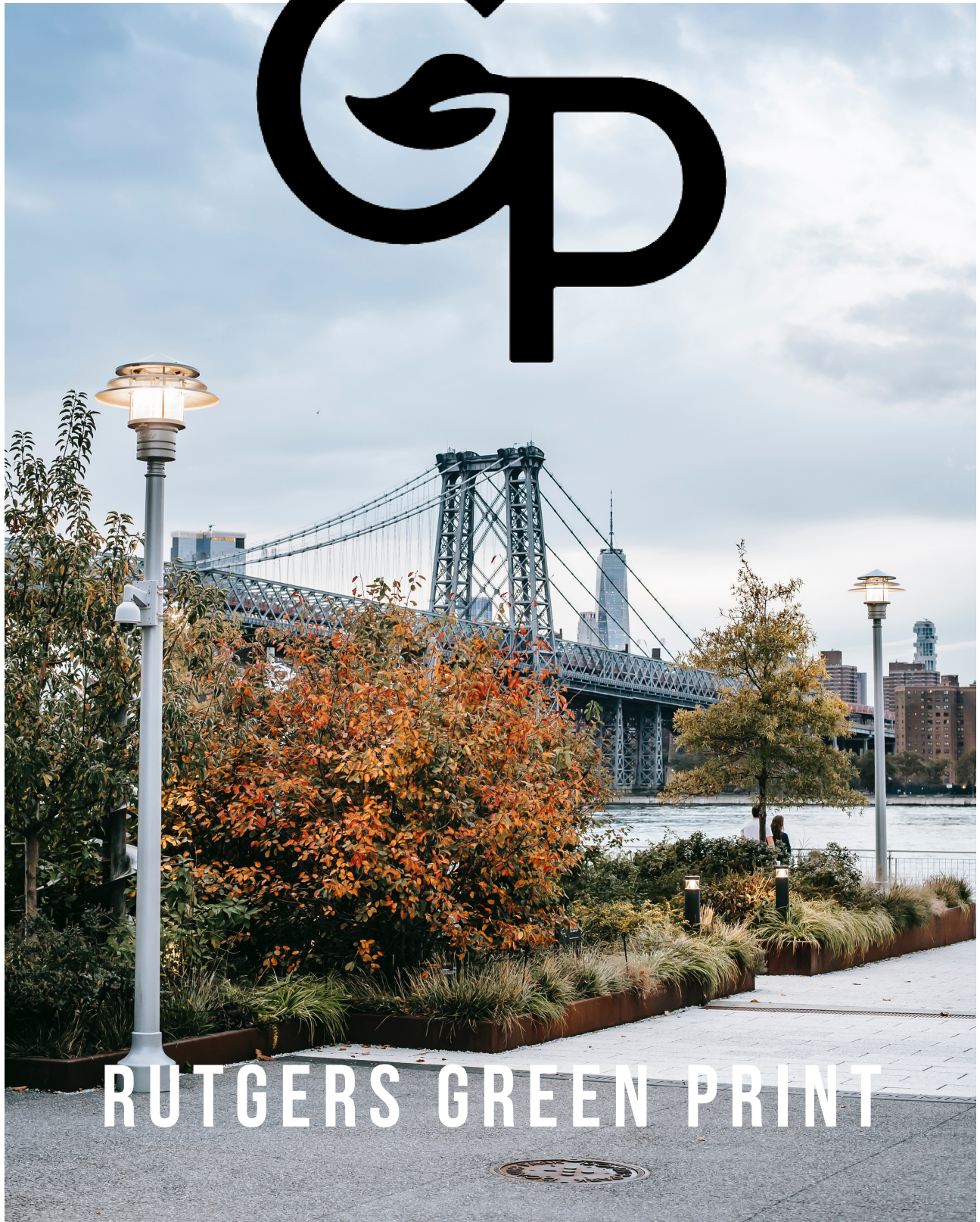


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RUTGERS GREEN PRINT

"AUTUMN IS A SECOND SPRING WHERE EVERY LEAF IS A FLOWER"
- ALBERT CAMUS

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EDITOR'S NOTE

Hello Green Print Readers!

Alas, we have finally returned back to campus! This past year has truly been unlike anything I've experienced before. From the transition to virtual classes back to our regular in person activities, I am still trying to catch my breath. I was just getting used to “working” in the comfort of my bedroom while my cat lays on my warm laptop keyboard and as I scrolled through endless videos on Tiktok. However, I should have prepared myself better knowing that this was only a temporary peace. I love the comfort of my own bedroom but I thrive and blossom when I'm faced with new challenges that require me to step outside of my comfort zone. I challenge you all as well to take this new year as an opportunity to grow beyond what you are familiar with and embrace new perspectives and ideas.

I am grateful to see all of your wonderful faces (with your masks on, of course) this semester and continue to foster an environment of collaboration, creativity, and comoderie at the Rutgers Green Print. This club has always been an outlet for me and countless others for all of our artistic passions and innovative endeavors. I am thrilled to release this semester's first issue and captivate our audiences across Rutgers campuses. From writers to photographers, our club provides a space for artists to display their finest work and continuously improve our craft. I'm so excited especially for this upcoming year because we welcome a brand new E-board! To Sandeep Patwalia, Funda Akilli, Bhavya Prakash Gupta & Charita Darlapudi, I wish you all the best of luck and cannot wait to see you all take this club to its fullest potential.

Please enjoy our new and improved look for this issue!

With Love,
Samara Mowla
Editor

WILL FORESTS BECOME THE NEW GRAVEYARDS

By Seanna Kelly

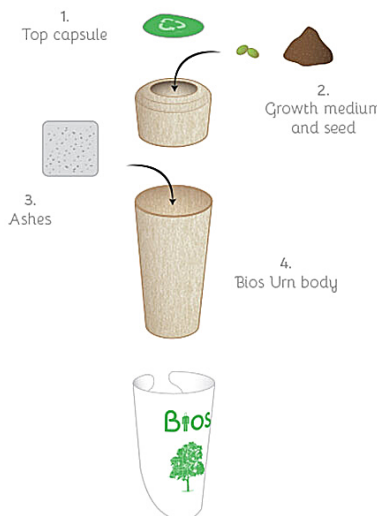


Within the past year and a half, our society's death toll has increased substantially due to the coronavirus pandemic. This tragically resulted in cities like New York not having enough space in cemeteries to properly process all of the people who lost their lives to COVID. Burial space is becoming scarce, which can be emotionally and financially challenging for families who desire a traditional burial. The average funeral and burial prices are upwards of \$7,000 and are increasing as cemetery space runs out. One of the up-and-coming innovative solutions to this issue involves using biodegradable urns that use our ashes to grow different types of trees. Not only would this be more cost-effective than other burials, but it would be eco-friendly [1].

Transitioning to the use of these biodegradable urns would eliminate the use of these harmful chemicals and would aid in the production of more sustainable forests. These urns can also be customizable with urn engravings, colors, and the type of tree or sapling planted. Personally, I would love to be either a Japanese red maple, magnolia tree, or a gigantic redwood. It can be difficult and upsetting to think about our own mortality, and most people try to avoid the topic all together. But with the rapid progression of burial space limitations, other sustainable alternatives need to start being considered. Some companies that have already created biodegradable urns are: The Living Urn, Bios Urn, Better Place Forests, Kiri Bio, and more. This burial alternative provides us the opportunity to give back to the earth and help the environment one last time in our passing.

Traditional burials involving embalming processes can be harmful to the environment as the toxins have the capability to leech into the surrounding soil, air, and waterways.

You may be left wondering, how does BioUrn work? See the side diagram for an illustration of the process.



THE CALL FOR CLIMATE JUSTICE IN FASHION

BY MOAZIMA AHMAD

Earlier this month, the entire world witnessed what may have been in a long time, a momentary shift in the way we think about fashion and climate justice on a global scale. As the French fashion house, Louis Vuitton unveiled their new and upcoming Spring 2022 collection at Paris Fashion Week, a model in disguise gatecrashed her way to the all-exclusive runway with a never-before accessory: a woven canvas with the splattered words “overconsumption = extinction.” While it is no surprise that the fashion industry harbors unsustainable business practices, it is rather telling that amid international calls to halt superfluous production, conglomerate companies such as LV have failed to address their complicity in contributing to the current climate crisis. LV and other designer brands such as Burberry, Chanel, and Gucci have a history of not only producing stock in insurmountable quantities but burning all products that do not sell as planned, emitting new greenhouse gases each season. Furthermore, in using synthetic textiles and fabrics, such fashion companies have discharged incalculable masses of toxic waste. This poses a grand problem; with a dramatic increase in production, overconsumption rates have skyrocketed, creating a cyclical capitalistic nightmare fueled by rapacious desires.

In order to resist the impending effects of climate change, activist chapters such as Extinction Rebellion, Youth for Climate, and Friends of the Earth have organized demonstrations worldwide with the hope that their voices will be heard.

However, we have yet to see progress made in real-time by executive corporations. Parroting radical language without enacting upon it has done far worse than continuing to engage in environmentally deleterious operations; the former gives climate activists reason to believe that investing in a better world is possible, yet divesting from overproduction/overconsumption is never truly explored as a viable solution. Moving forward, we will surely look to those doing the necessary work to dismantle the underpinnings of eco-capitalism. The climate activist who made her mark on the runway had merely started a conversation; within due time, her message will surely reach all of humanity.



WHY I AM DITCHING MEN TO DATE THE IDEAL SPECIMEN

By Rebecca Raush

Written from the perspective of a straight woman, I will be referring to my beau using the he/him pronouns, but this specimen comes in all genders and they are all searching for love

They have a bad reputation, I know that. And sure it will be a weird conversation to have with my mother. But like the brave women before me (Vanessa from the Bee movie anyone?), this autumn I am forsaking men to date a spotted lanternfly.

I have always longed for an immaculate fall romance - something like a scene out of a rom-com; me in a sweater and scarf, him spotted as always. Picture this, us, strolling alongside Passion Pond, hand in the fuzzy little arm, his redwings matching the pumpkin spice aesthetic perfectly as we whisper sweet nothings to each other and talk about our shared future. I know we will get weird looks, but it is not our fault that they do not understand love as pure as the love that we share.

Haters, jealous of our love, will call him an invasive species. I just call him misunderstood. My friends hated my ex too, but what do they know of love? We met in the most romantic way possible. After a rough day of classes I was rushing down the academic steps when all of a sudden, he grabbed my hand. At first, I was startled. But then I realized how sweet it was of him to want to hold my hand. He is really just another lonely heart searching for love. Aren't we all just lonely hearts searching for love? Countless coffee chats and movie dates later, and I really think he may be the one.

So here's my advice: stop looking for love in all of the wrong places: delete the dating apps, skip the next frat party. Instead, realize, as I did, that the true invasive species are the gaslighting toxic men. Next time you pass a spotted lanternfly, stop and think before you stomp him to death because he may be the one you have been searching for.

BUCKET LIST FOR THE TRAVELER: BELIZE

By Jeremy Lewan

A tiny speck on the map, Belize remains an unknown destination to many. But despite being smaller than the

Belize is unique and completely different from its neighbors: it is the only country in Latin America whose national language is English! The territory of Belize was actually called "British Honduras" until 1973, as it was the last British colony on the American mainland. Many of the approximately 400,000 inhabitants are trilingual, fluent in Spanish, English, and Creole. Due to its British influence and position on the Caribbean Sea, 25 percent of the population is *Creole*, composed of descendants of African and Jamaican slaves brought to the region to cut mahogany, logwood, and other trees for the British. Roughly half of the population is made up of *Mestizos*, a mixed-race of Mayan and Spanish ancestry. Also present in Belize are Dutch and German *Mennonites*, religious migrant traditional farmers. With horses and operating without electricity, they bolster a large sector of the Belizean economy with their goods, producing most of the country's eggs, dairy, fruits, and vegetables.



I visited this Mennonite man's stand to buy some fresh fruits from him. He is trilingual, fluent in Spanish, English, and German.

Belize is home to over 900 precious Mayan archeological sites. In fact, the name Belize is said to have originated from the Mayan word, “belix” meaning “muddy water”. It is also speculated that the name of the country came from another Mayan word, “belikin” (meaning “land facing the sea”) for which the country’s most popular beer is named.

I was lucky enough to visit one of Belize’s most treasured Mayan sites: Lamanai (Mayan for “submerged crocodile”). It is renowned for surviving through three millennia: the Pre-classical, Classical, and Post-classical eras. It is hypothesized that its long lifespan can be attributed to the fact that it was built adjacent to the New Belize River, a source of water, food, and livelihood.

Deep in the jungle, the ruins are only accessible by a 25-mile, 1-and-a-half hour boat ride on the river. The ride was a time machine, cruising us back 3000 years to the height of the Mayan empire. Along our time travels, we spotted an orange male iguana, osprey, turtles, termite nests, aningas, proboscis bats, little blue herons, boat-bill herons, javils, and wood storks. Belize is a biodiversity hotspot; its ecosystems support over 550 species of birds, 150 of which are migratory.



The boat ride on the New Belize River.

After descending, we explored the rest of the area, visiting and climbing the High Temple and Mask Temple. Before long, it was time for lunch and time to go back to 2020. On the way back, our boat driver put it

in overdrive, and we sped back into the present.



The view of the lush jungle from the top of the Mask Temple.



Me with the High Temple in the background!

The next stop was the Community Baboon Sanctuary in the Lower Belize River Valley, a 20-square-mile sanctuary providing a habitat for the indigenous *black howler monkey*. Founded in 1985 by National Geographic American primatologist Dr. Robert Harwich, the innovative and sustainable ecotourism project creates a

volunteer sanctuary on privately held or leased lands for over 5000 howler monkeys. So far, over 200 private landowners in seven villages have voluntarily pledged to conserve their land for protection. The sanctuary also assists landowners and community groups in developing alternative livelihood projects, such as farming, gardening, jam-making, and sewing, that generate income for citizens while limiting negative environmental impacts. Finally, the project plays a key role in basic and conservation research in the region. Extensive research has been conducted on the black howler monkey and other species in the region, providing critical information that informs management and highlights the need for stronger conservation efforts.

Privately guided by a knowledgeable ecologist, Robert Panting, we headed into the jungle to spot the wild howlers. Along the way, Robert pointed out several other notable Belizean species, including the agouti, tapir, and gibnut.



My mom, Robert, and me in front of the welcome center of the Community Baboon Sanctuary.

Coming upon an area with a dense canopy, Robert spotted a howler family and began to call them, using a special selection of words uttered in a special tone of voice. Down they came from the trees: a mother, father, and baby howler. The baby was especially inquisitive, playing with the rings on my fingers. It was incredible to have the opportunity to interact with one of the largest wild monkey species in the new world.



Playing with a wild howler baby monkey.

Traveling from the jungle to the beach, our last destination was Caye Caulker, a limestone-coral island about 20 miles northeast of Belize City, only accessible by high-speed water taxi. There, we went on a snorkeling expedition to the Mesoamerican Barrier Reef, the largest barrier reef in the Western Hemisphere. The reef is a crucial ecosystem for marine life and for reducing wave energy from hurricanes. Our expert guide took us to five snorkeling sites within the Hol Chan Marine Reserve, each of which was unique. The first was the Coral Gardens, an area densely occupied by elkhorn coral, brain coral, and purple sea ferns, and frequented by green sea turtles. We spotted trumpetfish, blue chromis fish, sergeant major fish, and a barracuda.

From there, we moved on to a shipwreck, a 50-year-old sunken barge converted to a marine condominium. Moray eels, starfish, black sea urchins, and purple sea ferns spotted the exterior of the barge, and all sorts of colorful fish weaved in and out of the holes in the interior.

The next stop was my favorite: Shark and Ray Alley, a shallow sandy-bottomed area inside the reef, serving as a hangout location for nurse sharks and southern stingrays. As we approached the Alley, a myriad of nurse sharks and stingrays gathered, and we jumped off the boat to swim with them. The sharks were docile (I was relieved to discover) and the stingrays gracefully soared through the water around and underneath me. It was exhilarating to be in such close proximity to them.



My mom and I, swimming with the nurse sharks.

After bidding adieu to the sharks and stingrays, we zipped around to the other side of the island to see the Seahorse Community and the Tarpon Community. Under the mangroves, we saw an orange baby seahorse and an adult with black and white stripes, both holding on to tree roots by their tails. Also present was a school of young tarpons, which are large prehistoric fish with shiny, silvery scales. Everyone on the tour had an

opportunity to feed the tarpons: we dangled sardines between our fingers and watched them jump out of the water to eat them. Their speed, agility, and accuracy were astounding.



A tarpon, expanding its mouth to take a sardine from my hand.

As can be seen, even though it is of miniature size, Belize is a country brimming with a variety of ecosystems to be explored, historical sites to be studied, and a diverse group of animals and people to interact with. It is a unique and unmatched Latin American destination, certainly worth a trip.





MUSIC'S ESCAPE TO NATURE

By Astha Lakhankar

On August 20th, 2021, millions of young people rejoiced as Lorde, an elusive electro-pop songstress, released her long-awaited album *Solar Power*. The album was a departure from her critically acclaimed sophomore album *Melodrama*, espousing brighter themes of letting go of materialism, spending leisure time with loved ones, and appreciating nature. Nature, particularly the Sun, is present throughout the album, including the opener *The Path* (“I just hope the sun will show us the path”), the final track *Oceanic Feeling* (“Can you hear the waves and the cicadas all around?”), and of course, the catchy first single *Solar Power*. The album’s more direct callout to the environment is *Fallen Fruit*, which laments inheriting a climate crisis and a planet in hurt, similar to the message of songs like Childish Gambino’s *Feels Like Summer* and Billie Eilish’s *All the Good Girls Go to Hell*. All *Solar Power*’s tracks endorse forgoing modern materialism and consumption and falling back in love with nature, a sentiment seen in another iconic album a year prior. Taylor Swift’s *folklore* was also a departure from the *Bon Iver* in tracks. Like *Solar Power*, this album features several references to nature and leaving modern society.

Tracks like *seven* recall a childhood spent playing

outdoors with friends before growing up and “learning civility” while the *lakes* references specific natural locations to escape to (namely, the Lake District in the United Kingdom). Both these albums reference using nature as an escape route from the noise and stress of modern life, an apt assumption considering that both these albums were released during the ongoing coronavirus (COVID-19) pandemic. According to Sadie Dingfelder of the *Washington Post*, during the pandemic, people around the world are spending more time outdoors, with visits to green spaces like national and local parks having increased substantially. This makes sense considering the pandemic’s negative impact on mental health. Taking just a 90-minute walk outside has been shown to reduce rumination and activity in the area of the brain linked to mental illness (Bratman et. al 2015). Dingfelder says that nature is special in that it captures people’s interest without requiring their deep focus. In her words, “Being in nature seems to give the brain permission to relax and just exist.” If one of music’s roles is to capture our culture at a particular moment, then *folklore* and *Solar Power* fulfill this role marvelously. Although a year apart, both albums express the human need to fold back into nature and just exist.

THE BEACH

By: Sucheta Gandhi

I step out onto the sand with my shoes in my hand
Sand between my toes
Wind blowing my hair
Covering my eyes
My bare feet touch the warm yellow sand as I walk
towards the shore

I reach down to touch the ocean and watch the cool
water pull away from my hands
I watch as my salty tears fall to meet the ocean water
as I take a deep breath and steady my shaking hands
And look up to where the sky meets the water

I set my shoes aside and I lay in the sand
I watch as the seagulls fly high
I listen as the children play on the playground
I rest as calmness overwhelms me
Here at the beach, I am home

PASSION PUDDLE PLAYLIST

BY SAMARA MOWLA

- 1 "Easy on Me"- Adele
- 2 "Love is Only a Feeling"- Joey Bada\$\$
- 3 "Better Days"- NEIKED, Mae Muller & Polo G
- 4 "Colors and Shapes"- Mac Miller
- 5 "In My Mind"- Lyn Lapid
- 6 "Way 2 Sexy"- Drake (Ft. Future and Young Thug)
- 7 "Happier Than Ever"- Billie Eilish
- 8 "Watermelon Sugar"- Harry Styles
- 9 "Transparentsoul"- WILLOW (Ft. Travis Barker)
- 10 "Pluto Projector"- Rex Orange County

CITATIONS

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<https://www.nytimes.com/2019/06/12/style/forest-burial-death.html>.

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The Call for Climate Justice in Fashion

<https://www.thecut.com/2021/10/louis-vuitton-protestor-climate-change.html>

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<https://www.nbcnews.com/think/opinion/massachusetts-invaded-its-first-spotted-lanternfly-how-fight-back-ncna1281081>

Bucket List for the Traveler: Belize

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Music's Escape to Nature

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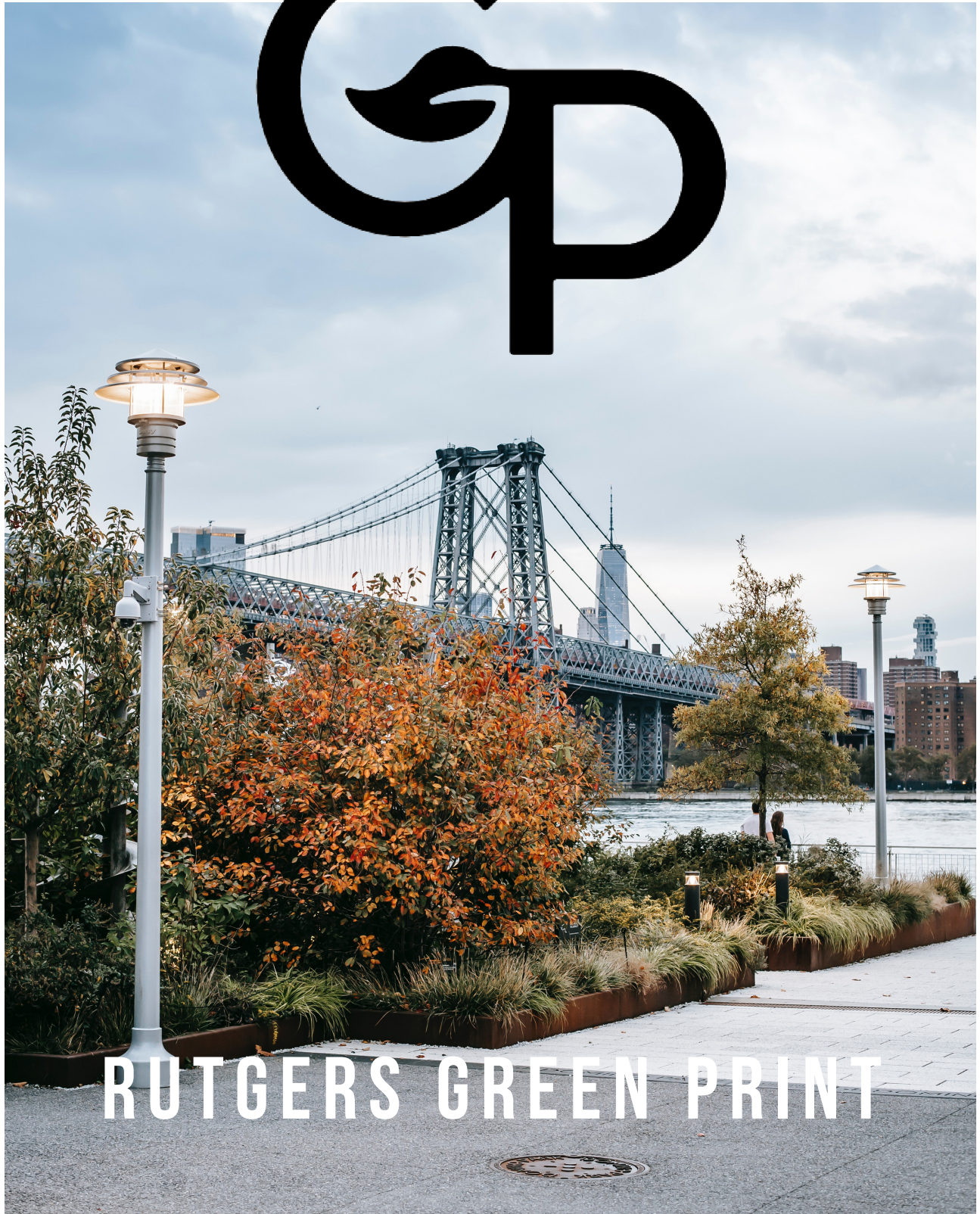
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