

Anthropocene and Contemporary Norwegian Performance Space: A Study of Select Plays of Jon Fosse and Cecilie Løveid

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Abstract

The paper discusses how contemporary Norwegian dramatists Jon Fosse and Cecilie Løveid have contributed to the argument about environmental and existential issues as they exist in the environment of the anthropocene. Through the comparative analysis of the works, the study focuses on the minimalist and existential style of Fosse, showing how weak a human being can be and what can be a heavy burden of loss in the rapidly changing world. Love and immersive strategies of Løveid emphasize ecological consciousness and inter-relationship of all types of life and challenge anthropocentric attitudes and develop a feeling of environmental responsibility. This paper compares the individual stylistic decisions and thematic issues of the two playwrights and shows how they encourage the audience to take a critical look at their connection with nature and the impacts of human endeavors. The works by Fosse and Løveid put the Norwegian theatre as one of the key aspects to address the problems of anthropocene, create awareness, empathy and take action during ongoing ecological catastrophes.

Keywords: Anthropocene, Cecilie Løveid, Jon Fosse, Posthumanism, Norwegian Theatre.

Introduction

Anthropocene has increasingly influenced contemporary literature and performance, particularly in Norway, where writers and artists are responding to the acute environmental problems of our time. The problem of anthropocene comes to the fore according to the researches conducted recently and reflected in the Norwegian literature in their own manner of narration. A growing number of authors are addressing questions about environmental destruction, global warming, and the anthropocentric nature/environment relationship. The success of the works by Maja Lunde can serve as

a typical example of the larger cultural move towards the ecological awareness in the Norwegian literature. This action-oriented attitude toward climate is followed in print, such as the creation of climate-oriented institutions such as Forfatternes klimaaksjon (Norwegian Writers' Climate Campaign)[1][2].

Theatrical Responses to the Anthropocene

The Norwegian theatre has started reflecting on the anthropocene reality and resorts to plays of theatrical production to resolve the problem of ecology and the influence of human activity on the planet. Scholars point out that several theatrical

approaches, ranging from classic plays to immersive events, are employed to emphasize the gravity of environmental challenges.

Theatrical Innovations

Visual and Experiential Components:

Visual narrative and immersion are employed in projects such as NeoArctic and Siku Aapoq/Melting Ice to engage audiences with the reality of climate change by demonstrating the link between the past, present, and future.

Posthumanism Approaches: Productions are increasingly adopting posthumanist viewpoints, which move the focus away from the human story and onto other beings (non-human) and their roles in ecological systems.

Artistic Activism: Numerous current performances strive to inspire reflection and stir action on climate issues, establishing theater as a tool for environmental activism and societal development[3].

The Anthropocene is a geological period that refers to the enormous impact of human activity on the Earth's geology and ecosystems. The word was coined in 2000 by chemist Paul Crutzen and biologist Eugene Stoermer to describe the fundamental shifts that happened, notably during the Industrial Revolution, and have resulted in substantial environmental issues.

Characteristics of Anthropocene

Anthropocene is distinguished by humanity's better ability to affect the planet's biogeophysical processes. These include temperature changes, biodiversity loss, and changes in the chemical makeup of soil, seas, and atmosphere.

Environmental Alterations: Other important markers of the anthropocene are rapid climate change, widespread pollution (especially of plastics), and the loss of many previously unknown species. The modifications have left a permanent stamp in the geological record, increasing the extent to which human actions influence the planet[4].

Discussion and Debate: The name has elicited a lot of controversy within the academic and the scientific circles over what it is, its origin and what it is supposed to start in the present century. The dates of many theories are correlated with

significant changes in the environment and the technologies starting with the advent of agriculture and continuing till the middle of the twentieth century.

Public Awareness: The term has since gained prominence in the mass discourse and has shaped the literatures, art and policy debate on the environmental issues. The urgency of the problem of combating the problems of anthropocene is justified by efforts of such organizations like Sustainable Development Goals of the United Nations.

Cultural and Ethical Considerations: not only has a scientific concept, Anthropocene carried an ethical and cultural relevance to the issue of human exceptionalism, responsibility, and sustainability of behavior. It disturbs traditional separations between nature and culture, hence provoking interdisciplinary debate in the social sciences and humanities.[5][6].

Definition and Implications for Environmental and Societal Changes

The immense potential of the anthropocene as a geological epoch in the history of the Earth and its ecosystems has been accentuated by the significant impact of human activity on the Earth geology. This has been coined by scientists Paul Crutzen and Eugene Stoermer in 2000 and defines a period during which the human activity assumed the dominant role in the determination of the environmental and climatic conditions of the world. Anthropocene is the term that is used to describe the period during which environmental shifts that occurred due to human activity are considered to be so considerable that the period in question can be regarded as a distinct geological age. This concept encompasses climate change, pollution, loss of biodiversity and alteration of natural processes due to human activity.

Anthropocene impacts the environmental changes to a large extent. Global warming modified the weather patterns and the increased occurrence of extreme weather patterns are all consequences of the enhanced climate change occasioned by human factor e.g. burning of fossil fuel, cutting of forests and industrialization. Extinction rates of species have also never been observed before due to anthropogenic activity and pollution, climate change and habitat

destruction are threatening far too many species. The deposition of chemicals and plastics among other pollutants has transformed the characteristics of the ecosystems in that it has not only compromised the environment, but also the health of the human beings culminating into a chain reaction of socio-environmental challenges. Furthermore, not only human activity has led to changes in the composition of the soils, the process of sedimentation, and the use of new substances (including plastics), but also anthropocene has changed the society.

Anthropocene has resulted in the redefinition of human/nature relationship and this has given rise to initiatives that advance environmental justice, sustainability and conservation. This has influenced cultural discourses and works of art and restates the interdependency of the ecological and human systems. Furthermore, the anthropocene has added lending to the environmental standards that aim at mitigating the rate of climate change and safeguarding biodiversity as manifested in the international agreements like the Paris Agreement.

The underlying ethical issues of anthropocentrism and the need to have more inclusive ways of governing the environment are being created by the underlying ethical issues of anthropocene in the culpability of humans in the degradation of the environment and the rights of non human species. Lastly, anthropocene must have a more sustainable economy in the shape of a cyclical economy that reduces the wastage and environmental impact, sustainable agriculture and renewable energy[6].

Anthropocene Influences Art and Performance

The idea of the anthropocene has impacted the modern art and performance greatly and its emphasis is on the crucial role of the anthropogenic activity of the planet in terms of the ecosystems and the geology. Under the critical ecological issues, artists are going deeper into environmental issues and the interconnection between nature and man.

Ecocritical Approaches in Art

Contemporary artists are adopting ecocritical perspectives in their work with emerging issues of justice, sustainability, and the ecological interdependence. The interconnection between

people and the environment and the role of art in the resolution of environmental problems has been reconsidered due to this strategy. The initial use of land art in the late 60s in the United States responded to problems of material interconnectedness and the ethical relationship between man and nature beyond the gallery. Recent works, such as "Life of Objects" by Mary Mattingly (2013), address the concern of sustainability and consumerism not only by making the viewers reflect on the consequences of their anthropocentric behaviours. The artist Diana Danelli imagines post-Anthropocene worlds in which humans are scattered out as service providers to the plant kingdom. In her 2019 work *Memoria Botanica* she compels the audience to contemplate a day when plant-host relationships have permitted plants to integrate a section of the human genome into their gene pool[7].

Theatrical Responses to Anthropocene

Theatre and performance in reaction to the problems of the anthropocene have provided arenas to explore environmental problems and advance ecological awareness as well. An increasing number of theatrical productions are now adopting post-humanist perspectives, which shift the focus off of humans and the human narratives and onto the nonhuman organisms and their roles within the ecosystems. The productions that emphasize the interconnectedness of the past, present, and future, such as "NeoArctic" and "Siku Aapoq/Melting Ice" use visual narration and sensory elements to make viewers experience the realities of climate change. By making viewers act and think about the environmental problem, these productions aim to make theatre a social change and activism[8].

The Role of Art in Anthropocene

Art in anthropocene is an anthology by Heather Davis and Etienne Turpin exploring the interaction between contemporary art and knowledge production in the era of ecological disaster. The book has already been released with contributions of artists, curators, thinkers and activists and gives great focus to the importance of art in facilitating radical imagination, critical thinking and a better understanding of the numerous problems related to anthropocene. It also highlights the role of art in halting the normalisation of

embedded problems and instead fostering reluctance, scepticism and thought in the presence of environmental disasters[9].

Jon Fosse and Anthropocene

When analyzing the connection of human beings with nature and the existential implications of living in an era of the anthropic impact on the earth, the writings by Norwegian playwright Jon Fosse will offer a unique perspective on the anthropocene issues. The nearly zero style and the poetic language of the plays by Fosse are rather notorious in order to assist in sparking introspection when it comes to the weakness of human beings in the context of the grandeur of nature. His settings tend to form the impression of the universality and timelessness, which presupposes that the experience of personal life is much more to do with the higher life cycles. Fosse uses absence and silence, the burden of loss in such a fast-changing world, in compositions like "Melancholy" and "Nightsongs. The issues in the memory, identity and belonging of the characters are in line with the ecological crisis and the requirement to reconsider the anthropocentric relationships between humankind and nature.

Such anthropocene problems are aligned with the existential issues of Fosse including the search of the meaning, the frailty of life and the interconnectedness of the experiences of human beings. His plays tend to discuss how each one of them is a subset of some greater scheme of nature challenging the demarcation between the human and the non-human world. In *And Never We'll Be Parted*, an example, Fosse represents a world where the boundary between the natural and the human, the living and the dead, is hard to establish. the disorientation of anthropocene in terms of traditional categories and the necessity to see life more broadly is manifested in the efforts made by the characters in the story to locate themselves in the wake of transformations and disappearance.

Existential themes and minimalist style presented by Fosse contribute to the anthropocene debate by providing a seat to reckon and re-evaluate the human-nature relationship. His plays encourage a more conscious attitude on how everything living is interdependent as they make the viewers think of what it means to live in a world where a human

influence is the order of the day. The seriousness of the issues of anthropocene is captured in the works of Fosse through the use of the language of lyricality, silence, and nothingness with his works inspiring viewers to think about the role they play in the future of the planet. His plays can be used as a key to the discussion of the existential and affective sides of anthropocene, to add to the political and scientific discourse of such a vital issue.

Themes in Fosse's Plays

The works of Norwegian playwright Jon Fosse explore a range of existential and introspective themes that resonate with the challenges of anthropocene[10]. Some of the key themes in Fosse's plays include:

Existential Themes

Fosse often investigates in his plays the weakness of human life, the meaning of life and how personal life and the larger cycles of life are interrelated. His minimalistic style provides the viewers with an opportunity to reflect their place in the universe.

Human-Nature Relationship

Timelessness and universality are typical of the settings of Fosse, which means that the world of nature and human experiences are closely intertwined. His plays make viewers reflect on the consequences of living in the age when human activity is greatly affecting the environment.

Silence and Absence

Fosse employs the absence and stillness in his plays to present the burden of loss and change in a fast-evolving society. The problems of the characters related to memory, identity and belonging are consistent with the ecological crisis and need to re-examine the connections between humans and nature on the core of anthropocene.

Blurring Boundaries

With conventional categories shaken by anthropocene and the need to be more inclusive in the scope of life, the plays by Fosse often focus on the blurring of the boundaries between the living and the dead, the human and the natural. This can be seen in the efforts of his characters to make a sense of their lives in the presence of loss and change.

Poetic Language

The analysis of human condition and emotions is achieved due to the employment of poetic language by Fosse in his plays. His simplicity gives him a model in which to examine in a detailed manner, the question of existential problems, human relations and how the mind functions. Resolving these problems, the plays by Fosse provide the platform to think over and re-evaluate the connection of human beings and nature, which further develops the argument about the anthropocene. His works encourage people to think about the consequences of living in the world where human activity is the main factor, which makes people understand the relationship between living beings better [11][12][13][14].

Key Plays

"Someone Is Going to Come" (1996)

This is among the best known works of Fosse. The play revolves around a man and a woman who wait to see someone and the tension and silence are enhanced as they speak to each other in limited and almost broken conversation. The ideas of expectation, desire, and incompleteness of connection are the key aspects of the play.[15]

"A Summer's Day" (1998)

Fosse's exploration of relationships and existential themes continues in this play. It involves a couple on a summer's day, where their interactions and the silences between them unravel layers of unspoken tension.

"Death Variations" (2002)

It is a meditation about death, loss and memory, and this play is symbolic of his existential anxieties. The characters use short elliptical sentences, with a lot of things left out, and this underscores the detachment between the inner world and the outer expression of the characters.[16]

Anthropocene in Fosse's Work

Anthropocene as an era of human influence on the climate of the Earth and ecosystems are usually not directly mentioned in the plays of Fosse. Nevertheless, a number of his plays may be interpreted as the meditations on the state of humankind and instability of existence. The themes of isolation, environmental destruction (in the emotional sense) and the silence among people can

be used as the metaphorical reference to the worries about anthropocene. The literal and emotional void of his pieces may indicate a world in crisis, in which the failure of communication is a kind of failure in the way human beings relate to nature, time and one another. There is also the possibility that the minimalist approach of Fosse can be applied to comment on the contemporary life where human beings are lost in the sheer noise and commotion of the contemporary life, and on the same note, the feelings of alienation when confronted with the destruction of the environment and climatic change.

Jon Fosse's *Dream of Autumn* Work

Dream of Autumn by Jon Fosse illustrates his minimalistic and existential styles, as he is able to employ topics of memory, loss, human fragility, and time.

Themes in *Dream of Autumn*:

Existential Fragility: The play explores very deeply into the human being existence and how it is transient and delicate. The lives of characters are vulnerable, and often they endure emotional emptiness, loss, and inability to connect, which reflects vulnerability.

Nature and Timelessness: Fosse often puts his plays in settings that are timeless and universal, linking personal experiences to nature and larger natural cycles. *Dream of Autumn* is a little but all-encompassing effect of nature since it has been employed to set the mood and themes.

Silence and Absence: Silence is both a dramatic device and a key element in Fosse's work. *Dream of Autumn* uses silences as much as words to show alienation and emotional depth.

Blurring Boundaries: Fosse's characters inhabit liminal zones where the distinctions between life and death, and the past and the present, become indistinct. This shows that the old ideas of nature versus civilization in the Anthropocene are becoming less stable.

Stylistic Features:

Minimalism: The language in *Dream of Autumn* is pared down to its essence, leaving space for audience interpretation.

Poetic Language: Simple, repetitive dialogue evokes emotional resonance, inviting viewers to introspect.

Non-linear Narrative: The play reflects memory's fragmented nature, emphasizing how the past informs the present.

Cecilie Løveid and Anthropocene

Anthropocene is a theme of the work by Norwegian playwright Cecilie Løveid, but it often criticizes anthropocentric perspectives by combining elements of nature and the environment. Her plays place great emphasis on ecological awareness in the context of environmental catastrophe and in the voices of non human beings.

Having an active focus on the reliance of all life forms and the necessity of more comprehensive vision of the world, the stories by Løveid often criticize the anthropomorphic perspective. The plays she writes contribute to the debate on the potential of the theatre to present the complexity of anthropocene through the lenses of non-human perspectives. In her play, *Sjudagarimai* (Seven Days in May), an example is the world where human and non-human beings are hard to separate as shown by Løveid. The disruption of the traditional categories and the need to reevaluate the human-nature relationship by Anthropocene is shown through the uncertain experiences of the characters who seek to understand their positions in the world in light of the ecological transformation..

In the works of Løveid, the importance of ecological awareness in anthropocene is stated. The themes of the environment and nature are commonly used in her plays where the audience is urged to think about the impact they have on the world. In *Sjudagarimai*, the interaction of the main characters with nature is an aphrodisiac that helps them grow and understand their place in the larger ecosystem. The play also leads viewers to think about how they relate to the surrounding environment and the impact of their actions by exploring how humans and nature interrelate.

Since they provide an arena to discuss the ecological problem and convey the sense of environmental awareness, the plays by Løveid contribute to the discourse on the anthropocene. Amidst the concern of the environment, her work calls into question anthropocentric perspectives and asks the viewer to consider the voices of non-human beings.

By incorporating the natural and environmental factors in her plays, Løveid makes the audience engage with the multi-facetedness of anthropocene. Her writing can be considered as a significant means of promoting a wider outlook on the world and the need to rethink the ways in which man and nature relate to each other.

Themes in Løveid's Plays

The works of Cecilie Løveid are characterized with the variety of themes which solve social and personal problems, and often reflect the complexity of human condition during anthropocene. The principal themes of her works are:

Interconnectedness of Life

The plays of Løveid tend to be critical of anthropocentric perspectives pointing out the association between human and non-human life. She puts the viewers on the task of reconsidering their place within a larger ecological system by highlighting the relationships between characters and the world. This theme is especially evident in how she reviews the contribution of the behaviours of people to the environment and develops a feeling of responsibility toward nature.

Gender and Identity

Lots of Løveid works are devoted to issues of gender and identity, and often to the role and expectations the society has to women. Her characters have to deal not only with personal ambitions but also with social demands, showing how hard it is to cope with identity in modern environment. Given that, on several occasions Løveid draws parallels between exploitation of nature and oppression of women, thus suggesting the similarity of their struggle, this analysis of gender is embedded in environmental issues.

Fragmentation and Modernity

The non-relational character of the contemporary life is shown through Løveid whose narrative style is fractured. Her intertextuality and disordered narration is one of the symptoms of the chaotic nature of modern life where people usually do not feel close to themselves and the world around them. Being one of the manifestations of the misunderstanding of many people in the face of ecological disasters and social transformation, this

fragmentation is the reaction towards the challenges of the anthropocene.

Poetic Language and Imagery

Being written in associative language and relying on vivid imagery to add emotional dimension to the text, the lyricalness of Løveid writing matches her work on the subject studies. The beauty of her poetic style gives her the opportunity to play with issues like love, grief, time passing by in quite a subtle way, building an emotionally charged landscape that is haunting to the readers. The fascination with words and images is one more aspect that promotes the idea of connectivity because it strengthens the bond between the inner conflict of the character and the outer world.

Key Plays

"Austria" (1998)

This play immerses into the complicated issues of human relationships, trauma, and identity. Although it relies more on personal and relational struggles, the same is used to show greater concerns in society, which may be man and nature, and anthropocene.[17]

"Visning: skuespill" (2005)

This work explores themes of identity, gender, and self-perception in a surreal and thought-provoking manner. The exploration of these themes through a surreal lens might provide metaphorical insights into anthropocene's impact on human life and society.[18]

Despite the fact that her works focus on the human and social issues, Cecilie Løveid is inclined to the anthropocene discourse as she employs the natural world and human conditions as the major elements. Her style frequently incorporates the ecological awareness with study of the human situation that implies the interdependence of ecological and personal crisis.[19]

Contemporary Norwegian Performance Space

Norwegian theatres are increasingly engaged with anthropocene through creative set design, performance approaches, and physical space. This participation shows a higher awareness of the problem of the environment and the need to consider the impact of man on the environment.

Physical Space and Environmental Concerns

Norwegian theatres often use their physical location in order to reflect and critically examine anthropocene by incorporating nature and sustainable practices into their performance. Set designs also represent organic matter and environmentally-friendly processes and stress on the interaction of performance and environment. Some of the performances involve the use of waste products or even an existing vegetation that transforms it into a landscape environment to raise environmental concerns. This is not only an improvement to the visual effect on the performance but also criticizes the idea of sustainability and conservation of natural resources. The acts are prone to reveal the susceptibility of the ecosystems and human intervention can be a tragic outcome. Squeezed environments may lead to emptiness or loss, which has been associated with environment destruction that is attributed to anthropocene. The Norwegian theatres are the kind of settings that give the viewer the impression of loneliness and isolation that causes the viewer to think about his or her relation with the nature and the effect of their actions.

Innovations in Performance

There are also innovative methods to environmental issues by performance artists in Norway, especially using immersive and interactive theatre. The NeoArctic production and Siku Aapoq/ Melting ice make use of multimedia elements and audience participation to enhance the relationship that exists between the performance and the issues of climate change and ecological crises. The virtual experiences allow the viewers to connect to the subject on the personal level, which creates a sense of urgency and environmental issues. Participatory theatre supports it and the audience is included in the story. Put together in the classical limits between actors and viewers, these plays put a challenge to think about their places on a larger anthropocene level. The interactive format makes the ideas more accessible and all individuals consider how they can help eliminate the environmental problems.

Comparative Analysis

Jon Fosse vs. Cecilie Løveid on the Themes of Anthropocene

Two of the most notable Norwegian authors

in the playwriting arena Jon Fosse and Cecilie Løveid have created plays, in dual stylistic and thematic directions, that touch on the theme of anthropocene. Their views, represent the perplexities of human living and of the world and have very diversified explanations of the issues raised by this epoch of the geologic history.

Stylistic Differences

Jon Fosse is a poetic and minimalistic poet whose features include the brevity of the words, repetition, and silence. His plays tend to sound quite meditative and make a viewer contemplate such existential issues as loneliness, memory and human condition. The techniques of quiet and absence used by Fosse are a very good method of expressing the seriousness of loss and transformation due to the anthropocene concerns of environmental catastrophe and existential frailty. The ambiguous boundaries between the living and the dead in all of them, particularly *And Never Shall We Part*, is a frightening fact of the anthropocene, where the ancient demarcations between the human and the non-human are increasingly blurred.

Cecilie Løveid's is discontinuous and intertextual, often taking points borrowed by other arts, including poetry, and the visual arts. Her works question the anthropocentric ideologies because of her stress on the interdependence of all life forms, and also the views of nonhuman species. Løveid combines beautiful images, poetic language to create the dynamic process between emotional and environmental concepts and persuade a viewer to think about environmental issues in various ways. In the story *Sjudagarimai* Løveid's tells, he has touched on personal and universal themes of the anthropocene and its complexities.

Thematic Concerns

The anthropocene impact is discussed by the authors, but they focus on the issues different in the way they are described in the works. The work of Fosse tends to reach the existential themes and the frailty of human being in the world, which is becoming increasingly debased. His characters kick back against their identities and affiliations in a world of loss and disorientation, and this belongs to the larger existentialist strains of the anthropocene. Fosse is considerably sparse in his plays leaving the

audience more isolated and he pushes the audience to consider their relationship to the nature and the impact of manmade actions.

Løveid places emphasis on the ecological awareness and world knowledge. Her writings are inclined to break the anthropocentrism by underlining the association between human and non-human life. The eco-friendliness of the set designs by Løveid in using natural and organic materials makes people think about their impact in the bigger ecosystem. Her words are often a call to action that makes the readers think about what they do to affect the surrounding environment and what is the value of taking good care of nature.

Impact on Norwegian Theatre

The essays by Jon Fosse and Cecilie Løveid significantly contribute to the overall discussion of the topic of Norwegian theatre addressing environmental and existential issues, specifically, the anthropocene. These authors utilize the means at their disposal to confront the intricacies of the human existence and our connection to the rest of the world and their own means to provoke human thought and action.

Jon Fosse: Existential Reflection and Minimalism

The theatrical technique of Fosse is called minimalism and focuses on existential theme of loneliness, recall and uncertainty of human life. His plays often produce a sense of speculation that makes the audiences look at their lives and the wider context of living in a world where human activity has taken over the planet. It is in the topic of the breaking down of the barriers between the living and the dead in novels like *And Never Shall We Part* that makes us realize the agonizing truth of the anthropocene whereby the observer feels compelled to reflect upon the consequences of human interventionism against nature.

The depiction of stillness and absence in his paintings by Fosse is a vivid metaphor of loss of separation that is felt during the anthropocene. Fosse lays a lot of emphasis on the human and mental aspect of his characters, and the audience must confront their existential issues in the backdrop of the eco-catastrophe. The approach follows the current discourses in Norwegian theatre regarding the need to understand the interconnectedness of all spheres

of life and the need to reevaluate the human within the nature conditions.

Cecilie Løveid: Ecological Awareness and Interconnectedness

Cecilie Løveid works are dedicated to the ecological awareness and to the oneness between the human and non human life. Løveid tends to succumb to anthropocentric idea of union of natural aspects and organic structures in set designs that establish immersion environments depicting environmental issues. That it is worth listening to the voice of non-humans and the human activities in the environment, her books (such as *Sjudagarimai*) demonstrate. The dynamic interaction of the emotional plot and environmental variables is achieved by the use of imagery and poetic words by Løveid. Her paintings prompt the viewer to go deeper into the complexities of the anthropocene as a call to action that would wake people to look at their impact on nature and the importance of taking initiatives to ameliorate the natural world. This concern on environmental responsibility swings into broader discussions in Norwegian theatre on the eligibility of sustainability and the need to fight these environmental problems using creativity.

CONCLUSION

The plays of Jon Fosse and those of Cecilie Løveid are worthwhile to the discussion of the environmental and existential issues in modern Norwegian theatres and the Anthropocene. These authors deal with the issues of humanity and communication with the surrounding in different and various ways. It causes the readers to think about the important ecological problems and the effects of the human activity. The naked and despondent stories by Fosse are prompting us of how empty the life can be and the lack of color and minimalism accentuates the emotional side of loss and alienation in the ever-changing world. The fact that he focuses his intention on the mental health issues of his characters make people think about the human condition, and how environmental degradation affects so many people. Its literary work by Løveid highlights the importance of observing the world around and the relationship of all life. Through opposing the anthropocentric attitudes and involving nature in her narratives, she succeeds in

making people responsible and desperate concerning environmental concerns. Her involvement and lyrical attitude to the study makes the reader entranced and creates a serious discussion of their role in the ecosystem and why they need to preserve the natural habitat. Emphasizing the need to address anthropocene issues, Fosse and Løveid's contribute to the development of Norwegian theater. The themes of their paintings are connected with contemporary existential issues and they cause an individual to critically consider environmental issues, which leads an individual to reevaluate their connection with the land. Both playwrights emphasize the possible role of theater to educate, inspire and call to action in the situation of long-standing environmental issues by their creative and provocative characters.

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