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## The 'Tragedy of Tragedies' in Contemporary Street Theatre of Kerala

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### ABSTRACT

This paper examines the select street theatre in Kerala, focusing on its critical responses to pervasive caste and gender atrocities. While Indian street theatre has long been a vital tool for political expression, this study diverges from dominant scholarship, which often emphasizes mainstream left movements. Instead, it explores the productions by Kerala theatre personalities: Ramachandran Mokeri (*I Am Rohith Vemula*), Vinod V. Narayanan (*Transformations*), and K. V. Ganesh (*Look Out Notice, Pennutal Lelathinu, Namad Jed*). They consistently adapt Augusto Boal's "Theatre of the Oppressed" conventions, employing Forum, Invisible, and Image Theatre to engage audiences and challenge power. The paper argues that these works, by directly confronting dreadful caste and gender violence, could be referred to as "tragedy of tragedies". Utilizing interviews, digital performance archives, and newspaper reports, this research illuminates how these artists' distinct methodologies challenge established norms and articulate powerful critiques of oppression, establishing their unique contributions beyond conventional political theatre.

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### Introduction:

Street theatre, in its modern sense, emerged in India as progressive political theatre of the left movement along with the struggle against British colonialism. Interestingly it gained momentum in the 1970s during the internal emergency. The watershed moment came with the brutal murder of Safdar Hashmi in 1989 which attested to the power of street theatre in the public domain. Street theatre has been an influential



performative tool to gain immediate public and governmental attention to various social issues in India, especially caste and gender atrocities. In this paper I shall explore the legacy of street theatre in Kerala by looking at some major historical junctures and the ways in which street theatre responded. Primary texts are Ramachandran Mokeri's *I am Rohith Vemula*, Vinod V Narayanan's *Transformations* and K V Ganesh's *Look Out Notice: Oru Padaprasnam* (Look Out Notice: A Crossword). All these productions follow the conventions of Augusto Boal's "Theatre of the Oppressed" that considers theatre as a tool for social and political change. The paper argues that the street theatre productions which address dreadful gender and caste atrocities can be considered as the tragedy of tragedies. For its analysis, this paper utilizes a range of sources, including interviews, digital records of performances, and archival materials such as newspaper reports.

Scholarship on Kerala's street theatre has largely focused on its role as progressive political expression, especially as it aligns with left and extreme-left ideologies in the region. During the 1970s, street theatre was regarded as a medium of Naxalite groups. Sajitha Madathil observes that the women's street theatre active during the 1980s was influenced by the Democratic Cultural Forum (*Samskarika Vedi*) of the Naxalite movement of the 1970s. During the 1980s, campus theatre groups like Manushi utilized street theatre as a political tool. Another left-leaning women's theatre group, Samatha, was also formed during the 1980s, including students, housewives, and agricultural laborers and it focused on class issues alongside gender. From the

1980s onward, *Kerala Sasthra Sahitya Parishath* (The Kerala Forum for Science Literature) emphasized women's issues and conducted several workshops, beginning with one held at Valappad in 1986. While N. R. Gramaprakash's *Theruvu Natakam: Sidhanthavum Prayogavum* (*Street Play: Theory and Praxis*) delves into the broader theoretical and historical aspects of street theatre; it does not offer a specific account of its development in Kerala. Likewise, M. Pradeepan's research on People's Theatre in Kerala details its progression from *Mariyamma Natakam* to *Nadugaddika* and does not offer much insight into contemporary political street theatre. The paper diverges from these dominant frameworks and intends to look at the theatre productions that are not part of "mainstream" left movements in Kerala.

In *Acts on the Street: Exploring Alternative Theatrical Struggles in Kerala*, Eldhose A. Y. highlights Anil Nadakavu's *Kalyanasaugandhikam* as a compelling instance of street theater that not only entertains but also politically and culturally educates its audiences, fostering awareness amid everyday urban life. In the book's concluding chapter, Eldhose extends this lens to contemporary Indian street performances, interpreting them as vital acts of resistance by oppressed, unorganized, and silenced



masses demanding justice. Among the examples he draws on are Maya Krishna Rao's *Walk*, a poignant response to the 2012 Delhi gang rape; Alencier Ley Lopez's protest against right-wing assaults on Malayalam filmmaker Kamal; the vibrant Queer Pride March; the improvisational band Oorali, among others. While Eldhose's analysis vividly captures the raw, subversive energy of these performances, it overlooks the institutional and individual ventures that the current study addresses.

Ghosh examines a political street play by Jana Natya Manch, produced following the 2002 anti Muslim violence in Gujarat, which strongly questioned Hindu fascism. The article discusses how

this production conveyed its political ideology through aesthetically engaging theatre and was continuously revised to respond to evolving political conditions, a characteristic shared by all the productions under consideration here. The paper is divided into three sections and it separately analyses the production of each dramatist with a focus on the question of caste and gender.

### **The 'third world beggar's Opera**

Ramachandran Mokeri, former director of School Drama, Kerala, is renowned for his distinctive theatrical performances known as Thendikkoothu, translated as The Indian Beggars' Performance. Mokeri himself critiques existing drama as 'Euro-American Brahmin Bullshit' and views theatre as an art of civil disobedience, referring to his work as 'Moonnamloka Thendikkoothu' (Third World Beggar's Opera). Mokeri's philosophy rejects traditional theatrical conventions by asserting the actor's manifesto and affirming the right to perform. His work intentionally recalls *The Beggars' Opera*, John Gay's 1728 satirical ballad that critiqued contemporary British elite through a criminal underworld setting. However, Mokeri draws more direct inspiration from *Therukoothu* (street play/street opera) of Tamil Nadu, transforming it into *Thendipattikkoothu* (Dog's Opera Indian Fragmentos), characterized by sharp dialogues and poems.

Mokeri's core methodology, which utilizes music (guitar and song) and unconventional venues (jails, streets, hospitals), is rooted in the liberation of the actor from the scriptwriter and director. As Civic Chandran notes, Mokeri's solo, publicly staged performances prioritize the performer and presentation. Chandran adds that Mokeri's favorite role is a synthesis of the beggar and the clown. Mokeri actively uses performance as a medium to fight social power structures. He employs conventions of Guerrilla theatre and Poor theatre, but the most intriguing feature of his work is its function as a Theatre of the Oppressed. Mokeri deliberately transforms the audience

into 'spect-actors,' shaping the performance interactively. Civic Chandran highlights this shift, noting



that Mokeri's belief that "the spectator is also an actor for him" compels engagement by asking, 'Tell me what will you do?' - thus striving to convert the drama of the actor into the drama of the spectator.

As the first lower caste man to occupy the post of director of the School Drama, Mokeri was vocal about institutional caste discrimination. His street play, *Untouchable I Am: I Am Rohith Vemula*, directly responded to the institutional murder of Rohith Vemula, the Ph.D. scholar whose 2016 death initiated widespread protests against systemic caste injustice in Indian academia. Mokeri performed this play at the 9th International Theatre Festival of Kerala (ITFOK) in Thrissur in 2017, an edition themed around 'Street Theatre.' The performance was a mobile staging involving nine groups in nine different spaces on the street, moving from Vadamakke Stand to KSNA. Performers, including Mokeri and his co-artists, staged explicit scenes of caste violence, symbolically representing a dead Dalit man by moving his body on a cart, yelling, and simulating public tonsuring. The spectacular performance of violence inflicted on the Dalit body was used to invoke the audience's conscience. Through this work, Mokeri's effort was to dismantle the institutional definition of time and space and establish the right to act (Venugopal 310).

### **The Dalit subject in performance**

*Transformations*, a production by the School of Drama directed by Vinod V. Narayanan., was featured at ITFOK 2018, centered on Dalit Theatre as its primary theme. The director mentions that the play originated from the morning exercise sessions he conducted with his students at the

School of Drama. The theme of the play centered on contemporary Dalit atrocities, and many of his students, who were from Dalit communities, wished to respond to these events. They shared their ideas with the director and framed dialogues that were incorporated into their exercises.

The play provides the account of several caste atrocities across India and the discourse on it. The actors torture themselves and strip off to vividly show the terrible caste-based violence faced by Dalits. The play uses satire to affirm that Dalits are human and deserve the freedom to dream, learn, eat, and drink without restrictions. It urges people to unite and protest against these injustices. It employs a non-linear narrative and incorporates the traditional form of *theru koothu* (Street performance). The performance is woven with powerful anti-caste lyrics throughout. It incorporates A Aiyappan's anti-caste poem, lyrics of *Theyyam*, The Downtrodden's (a dalit band's music) death rock, folk music of Tamil Nadu, and songs of Gaddar, a revolutionary poet from Andhra. A car is personified in the performance as a character symbolizing power within the caste hierarchy and is utilized as a puppet object. The car exhibits emotions and behaviors, displaying various emotions such as anger and sadness. The characters of the



play such as corporate figures, politicians, and caste Hindus emerge from the car.

The performance actively seeks spectator engagement, utilizing conventions derived from Augusto Boal's Theatre of the Oppressed. The 40-minute play features 14 characters and was staged 12 times. The ITFOK (International Theatre Festival of Kerala) performance utilized several techniques to foster active engagement and blur the line between performer and observer. The director initiated the piece by posing questions about caste atrocities in India, explicitly challenging spectators to verify the details of the mentioned events using their mobile phones. This interactive methodology continued throughout the performance: the audience was provided

with flags to signal non-verbal responses to subsequent questions, and they actively joined the actors in singing and participating in the procession by carrying the *pantham* (fire torch). To conclude the engagement, spectators were encouraged to contribute their written comments on a displayed cloth.

The director believes that street theatre has undergone significant changes and the modern street theatre employs large electrical gadgets and projections, transforming the street space into a carnival-like environment. He emphasizes that it is no longer street play but rather street performance art. However, one would consider *Transformation* as Gorilla theatre as well as theatre of testimony as it is based on real events. What makes the production *Transformation* distinct is that it is the theatre of the oppressed. The Dalit identity of the director and several performers imbues the production with critical authenticity and agency, enhancing its relevance to the subject matter.

### **Performing marginality**

K. V. Ganesh, the artistic director of Rangachetana, a theatre group in Thrissur, has been a distinguished theatre activist, serving as an actor, director, and playwright for the past 36 years. His notable street theatre productions, including *Look Out Notice: Oru Padaprasnam (Look Out Notice: A Word Puzzle)*, *Pennutal Lelathinu (Female Body for Auction)*, and *Namad Jed*, are critically examined to understand how he employs street theatre as a medium to address issues concerning women and Adivasis.

*Look Out Notice: Oru Padaprasnam (Look Out Notice: A Crossword)* was performed in the year 2013 when the infamous ice cream parlour sex racket case was in the limelight. The scandalous case, also referred to as the Ice Cream Parlour case, where notable figures like

politicians and bureaucrats were alleged to have operated a sex racket under the facade of an ice cream parlour in Kozhikode, Kerala. The play focused on atrocities against women, specifically referencing



prominent sexual abuse cases such as the Ice Cream Parlour case, the Sooryanelli case, and the Abhaya case. The newspaper report about the performance held at Calicut titled “Whose Photos are in the Lookout Notice,” begins with a note that a theatre group from Thrissur presented a crossword puzzle for the spectators to fill out. Another report states, “Rangachethana, a renowned theatre group, staged an innovative play that involved the entire audience in a public political trial. Women wearing veils displayed lookout notices of six accused individuals, which didn’t include pictures but offered clues for spectators to recognize them. Slips were circulated among the audience for this purpose seeking the names of accused involved in sex rackets and rape cases that sparked controversies across Kerala. Prizes were offered for correctly naming the accused, and the audience actively participated by writing down names. The play has used the conventions of the Forum theatre and the Image theatre and we see the spectators becoming the spect-actors during the performance of the play.

*Pennutal Lelathinu (Female Body for Auction)*, another play written, directed and acted by V Ganesh was organized by the Women’s Forum, Thrissur, and performed on Women’s Day. A woman was seated in a vehicle, where Cute Cosmetic Company announced the auction of a female body for the first time, inviting interested participants regardless of caste or religion, and offering the successful bidder a year of free service. Spectators followed the vehicle to Natuvilal, a place in the same city where they questioned the act as they thought it was real. However, the process continued and the woman was auctioned for two and a half lakhs. When the actors in the role of her husband, father, and priest stepped forward to claim their share, the woman stood up and asserted her sole ownership of her body, concluding the street play with

this powerful declaration. K. V. Ganesh, reflecting on his involvement in the play, noted the surprising engagement of the spect-actors, who initially believed the play was real until the woman’s statement. While using the convention of the invisible theatre performance, the play draws the attention of the audience invoking their response. However, it is important to note that the play invoked varied responses: while some criticized the act, others actively participated in the auction.

*Namad Jed or Our Voice* is a theatrical production in the *Harishchandra Koothu* style, focusing on tribal concerns. The performance featured tribal actors delivering dialogues written in Irula, the native language of the ethnic group. The play cannot be strictly categorised as street play. The director says it is the fusion of *Harishchandra Koothu* and *Vattakali* (Folk Songs). He explains *kooth* as a tribal variant of the theatre. However, *Harishchandra koothu* makes the spectators part of it. The actors throw questions at the audience, eliciting their response and vice versa. There is no time limit and the play could stretch



over an hour depending upon the topic being discussed. According to Ganesh, the play has made tribals aware of the issues and possible solutions.

K. V. Ganesh, though not formally trained as an actor, writer, or director, does experiment with Forum theatre, invisible theatre and image theatre and modifies the same with the commitment to the social cause that he addresses. In Augusto Boal's Theatre of the Oppressed, the "clown" assumes a critical role as a facilitator and mediator between actors and the audience. The clown often serves as a facilitator or mediator, similar to the role of the "Joker" in his methodologies. The clown employs humor, satire, and irony to highlight social issues, challenge power structures, and encourage active participation from the audience.

In Ganesh's productions, this role is characterized by tactical intervention to manage the performance's dynamics and serve as a bridge between actors and spectators. Boal's conception of the clown emphasizes neutrality, avoiding bias or personal influence, whereas Ganesh views the clown as integral to maintaining the coherence of both actor and spectator interactions, thereby ensuring the alignment with his troupe's ideological and political perspectives.

Ganesh's play *Pavappennu* (Doll Woman) has women's liberation as its central theme, emphasizing it as a fundamental right protected by the Indian Constitution. The play asserts that women have the right to decide what to wear, what to eat, where to travel, whom to talk to, and the right to own private property, as well as the right to choose a life partner. It critiques the limited freedom provided to women by patriarchal religious institutions in a humorous manner. The play emphasizes that women are not dolls but human beings entitled to complete freedom. Ganesh comes in the role of a *komali* (clown) in the play. He says that he decided to perform the role of the clown in *Pavappennu* to control the situation as they expected severe criticism and protest from fundamental religious groups. He makes it clear that his political plays are performed to emphasize his political stance and it is important to leave the performance space by reinforcing that political ideology. One may argue that his productions use various features of Augusto Boal's Theatre of the Oppressed, specifically the spectators' engagement and the intervention of the clown.

Ganesh, though not formally trained as an actor, writer, or director, has had exposure to the world of theatre from a very young age. Residing near the Thrissur School of Drama, he has had the opportunity to observe numerous plays and participate in various workshops. He refers to this as the Ekalavya method—acquiring the art of drama from diverse sources. He attended programs at



prestigious institutions such as the Sahitya Academy, Sangeetha Nataka Academy, and the School of Drama. He says his interactions with students from Kalamandalam further enriched his understanding and practice of theatre. Ganesh acknowledges the profound influence of mentors such as Prof. Ramanujan, Prof. Ankur, Dr. Vayalar Vasudevan Pillai, Paulson, and Jose Chiramel on his development as a theatre practitioner. Prof. Ramanujan, in particular, imparted to him the understanding of spatial possibilities in theatre. He passionately regards theatre as his first love and posits that formal training in an institution like School of Drama is not a prerequisite for practicing drama. According to Ganesh, drama is an art form that fundamentally requires practical sensibility and innate talent rather than theoretical knowledge. Reflecting on his journey, Ganesh recalls his involvement with *Nataka Kalai Prasthanam*, under the leadership of P. K. Venu Kuttan, Kavalam Narayana Panikkar, Sankara Pillai, and Kumara Varma. He fondly remembers the contributions of Maya Thanburg, Raju Narippatta, Abhilash Pillai, Rajalakshmi, Mamu, and Pradeepan, acknowledging their significant impact on theatre in Kerala.

### **Mobile Theatrics and Urban Spaces**

The striking feature of the performances analyzed here is that urban space functions not merely as a backdrop but as a dynamic protagonist- one that these productions actively reshape and subvert. At the centre of this spatial idea is a purposeful rejection of the fixed, traditional stage, echoing Augusto Boal's Theatre of the Oppressed, where the 'invisible stage' blends into everyday life." Traditional street theatre operates in public spaces without formal stages, where performers attract passersby through bold announcements or visual spectacles to form an impromptu audience circle around the action. The works of Ramachandran Mokeri, Vinod V. N., and K. V. Ganesh move beyond traditional conventions by presenting the urban environment as a navigable space. Their performances move through the city's main streets, using movement as a clear symbol of

resistance to caste and gender oppression. Based on records of performances, interviews, and news articles, this section explains the ways they travel through spaces while highlighting the smart use of various props/objects. Such techniques not only support movement but also open up spaces to all, turning ordinary city onlookers into active participants in the "tragedy of tragedies."

Interestingly in the plays analysed here the action does not happen in a fixed space. As per a news report, traffic had to be diverted in Thrissur, Kerala, as a theatre festival took to the streets with the performance of Ramachandran Mokeri. As noted earlier, instead of using a single venue, the production unfolded as a sprawling, multi-location relay: nine groups occupied nine different street segments, stretching from the



crowded Vadakke Stand bus terminal to the Kerala Sangeetha Nataka Akademi, the region's cultural hub. This two-kilometer, hour-long urban procession transformed Thrissur's main roads into a living record of Dalit suffering.

Dressed like a rock star and strumming a guitar, Mokeri moved through the crowd pulling a cart that bore a 'dead body'- an actor lying motionless- alongside a banner displaying the play's title and an image of Rohith Vemula. Other performers enacted the symbolic cutting of meat while Mokeri proclaimed that the meat was Rohit Vemula's, urging spectators to consume it. Another actor held a length of coir rope with a knotted end, a stark evocation of Rohith Vemula's suicide. Musical instruments like *chenda*, drum etc are used. The dead body is later carried by the performers and they walk through the town. Other performers including females also act the gruesome caste atrocities that Dalits face in the caste ridden society including rape. Their bodies function as objects during the performance as you find text written on the bodies hinting various

instances of caste discrimination. The audience move along with them engaging with the performance.

In an interview given in the Indian express when asked about the nature of his performance Mokeri responded :

I draw a cart, which is traditionally used to transport vegetables, in which an actor, playing a dead body is wrapped in a mat. I become a man in front and, with the help of a mask, a woman at the back. We sing songs from the history of Dalit struggles, performing fragments from Rohith Vemula's poems as well as enacting a montage of Dalits being slaughtered through history. There is no linearity, and the subjects jump from one distance and time to another. Finally, I carry the corpse in my arms and take it to the audience. The performance ends with me lying down and the actor playing the dead body utter syllables and words, such as 'Jai' and 'Bhim'. The performance includes local and indigenous performers.

As his response elicits the performance also incorporates various songs from the history of Dalit struggles that highlights how Dalits slaughtered throughout the history. The music, dialogues, rhythm of various instruments also plays a key role in the performance. The actors, dressed in black *mundu* (a cloth that is draped around the waist) and covered in ash to resemble people who had undergone tonsure, pulled a cart through crowded streets. They stopped at different "stations" to present short scenes. Performance begins with Mokeri's deep, chanting voice - repeating "I am Rohith, untouchable I am!" that interrupts the flow of everyday life and forced people to pause. Many bystanders initially assumed they were witnessing a sudden protest. Instead, they were gradually drawn into a form of Boal's Forum



Theatre. Later, the actors froze into Image Theatre

poses - bodies twisted as if being beaten that invites onlookers' response. Thus the production made use of various techniques that are suggested in Augusto Baul's Theatre of the oppressed.

Vinod V. Narayanan's *Transformations* (ITFOK 2018), staged on the a wide open air performance site opposite the Sangeetha Nataka Academy in Thrissur, runs for approximately seventy minutes. The performance centres on a moving car, which functions simultaneously as a key prop and as a character-like puppet. Its mobility is integral to the dramaturgy, making full use of the wide, open space that allows for extended trajectories and the visual impact of its gradual approach. The concluding procession likewise activates this large performance arena. As the procession continued, spectators were encouraged to participate. As mentioned earlier, they were handed simple red flags and invited to vote on the direction of the narrative echoing the participatory methods of Boal's Forum Theatre. Action is also staged on two long bamboo scaffolds. At a key moment, an actor portraying B.R. Ambedkar climbs one of them, producing a powerful vertical visual accent within the overall spatial arrangement.

Music and sound are central to the performance's aesthetic and political force. The director deliberately avoids Western musical forms, opting instead for indigenous and revolutionary soundscapes produced within India. The score incorporates the death-rock compositions of *The Downtrodden*, a Dalit band from Kannur, Kerala; the poems of Tamil poet-activist Makkal Pavalar Inkulab; songs by Gaddar, the revolutionary poet from Andhra Pradesh; and folk songs from Kerala. These songs are voiced by the characters themselves, layered over the accompanying background music. The soundscape also incorporates fragments of radio and television news, further grounding the performance in contemporary socio-political realities.

Japanese music is introduced at the conclusion of the performance, functioning as a symbolic gesture toward hope.

Costumes in the performance is equally significant. Different styles of "nikers" (shorts) are worn by Dalits, upper-caste groups, corporates, and politicians, each referencing the traditional caste coded variations of this garment. Dalit male bodies are left bare above the waist, foregrounding vulnerability and the historical politics of imposed nudity. In contrast, upper-caste characters wear vests and jackets, while corporate and bureaucratic figures appear in shirts and ties. College students are costumed in hoodies, marking a contemporary youthful identity.

Taken together, these spatial, sonic, and sartorial strategies reveal *Transformations* as a complex



political performance that reimagines the street as a site of collective encounter. By mobilising participatory forms, embodied histories, and layered soundscapes, the production foregrounds questions of caste, labour, and resistance. Ultimately, *Transformations* extends beyond theatrical representation, inviting audiences to inhabit the possibilities of social transformation it seeks to evoke.

K. V. Ganesh's work with Rangachetana in Thrissur consistently engages the urban landscape as an extension of the performance space. In *Pennutal Lelathinu* (2015), two lorries were used as the main objects. This tactic aligns closely with the principles of Invisible Theatre, where scenes unfold amidst unsuspecting passersby, eliciting spontaneous audience involvement— for instance, during the staged auction, where onlookers were drawn into active participation. In *Look Out Notice: Oru Padaprasnam* (2013), veiled women displayed text-only “lookout” notices that offered clues for identifying six accused men. Small slips of paper circulated among spectators

invited them to write down names based on these clues. These items—the clue sheets, the slips, and even the handheld microphones used by actors—operated as performative tools that transformed everyday objects into catalysts for audience engagement.

*Namad Jed*, staged in the urban environment of Kochi, offered city audiences an opportunity to encounter a folk performance rooted in the art and cultural practices of Irula tribal communities. The cast consisted entirely of Irula performers, who spoke in their own language and engaged spectators directly by posing questions and prompting responses—an exchange the audience could reciprocate. The performance unfolded without a fixed duration, and traditional folk dances supplied its rhythm and tonal texture. However, Ganesh emphasises that theory is not a starting point for his productions; rather, performance emerges from accumulated knowledge, the chosen materials, and the social questions at hand.

**Conclusion:** All productions analyzed here address the issues faced by marginalized communities and employ conventions of Baul's Theatre of the Oppressed. These artists define a distinct trajectory in Kerala's political performance by moving beyond the ideological confines of mainstream left movements, establishing a radical practice centered on direct confrontation and spect-actor engagement. They systematically utilize and adapt techniques such as Forum Theatre, Invisible Theatre, Image Theatre, and Guerrilla Theatre to ensure active audience engagement. Critically, these artists also develop their own distinct theatrical conventions to address oppression, leading to their classification as a ‘tragedy of tragedies.’



The street theatre explored here from Ramachandran Mokeri's confrontational *Thendikkoothu* to the testimonial weight of *Transformations* and K. V. Ganesh's issue-specific interventions, demonstrates a vital and distinct trajectory in Kerala's political performance landscape. The

analysis confirms that these productions consistently adapt Augusto Boal's methodology, effectively transforming public spaces into sites for social change. This goal is achieved through specific interactive tactics. Ultimately, these methods serve to dismantle passive viewership and empower marginalized voices.

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### **Competing interests**

The author(s) declare no competing interests.

### **Data availability**

The datasets generated during and/or analysed during the current study are available from the corresponding author on reasonable request.

### **Ethical approval Exemption**

Ethical approval is not required. The study comes under the discipline of humanities and we need not take consent from the authors/directors of the play when a critical analysis is done. The paper attempt to do a critical reading of the production of the three directors. Two directors ( Vinod Narayanan and K V Ganesh)have been contacted to collect information.

### **Informed consent**

Informed consent is not relevant as this article does not contain any studies with human participants performed by any of the authors.