In the past few decades, our increasingly globalized world has made it possible for previously unheard Aboriginal voices to gain access to quasi-mainstream performing venues. However, the expression of these indigenous artists’ “Otherness” cannot be homogenized, contrary to what the current trend towards a global culture of “sameness” would wrongly have us believe. Rather, the growing body of Aboriginal drama in contemporary Canada and Australasia sheds light on the myriad ways in which Native playwrights negotiate globalization so as to preserve the uniqueness of their specific cultural and aesthetic traditions. Drawing from Stuart Hall’s definition of identities as entities “always in process”, as positionings rather than essences, I propose to offer a comparative analysis of selected contemporary Aboriginal plays in English Canada and Australasia (i.e. Australia and New Zealand). Although often likened as settler colonies of the former British Empire, Canada, Australia, and New Zealand can boast unique traditions of Native drama, in the local shapes of First Nations, Aboriginal or Maori drama. The growing success of indigenous drama in Canada and Australasia has characterized the last decades of the twentieth century, with prominent examples such as Tomson Highway (Canada), Jack Davis (Australia) and Hone Kouka (New Zealand). At the dawn of a new century, indigenous drama in Canada and Australasia is constantly recreating itself, thus evading easy
categorizations and definitions. These innovative dramatic productions constitute a vivid celebration of the cultural wealth of localized Indigenous identities.

My talk will offer a close-reading examination of a recent First Nations play from Canada: Kevin Loring’s *Where the Blood Mixes* (2008), which relies on Native storytelling in order to articulate a form of scenic magic realism. Likewise, I plan to focus on Wesley Enoch’s *Black Medea* (2000) as an example of innovative Aboriginal drama in Australia. Indeed, Enoch alludes to Euripides’s classic play in order to dramatize the throes of contemporary Aboriginal experience. Finally, New Zealand Maori drama will be represented by Paolo Rotondo and Rob Mokaraka’s *Strange, Resting, Places* (2007) and Miria George’s *Urban Rythms* (2009). These emerging writers expand the conventional limits of dramatic form in order to resist being exoticized by mainstream Anglo-celtic audiences.

My essay will take into account thematic as well as aesthetic elements, as both are indissolubly linked in the expression of these authors’ Native heritage. Thus focusing on local dramatic material, my paper will suggest how comparative literature can incorporate studies of the postcolonial indigenous voices of today’s globalized world. This lecture will hopefully shed new light on ways in which scholars from a European background can approach this kind of drama while avoiding the pitfalls of a homogenizing Eurocentrism.