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**Immigration at the Crossroads: Tom Murphy's Two Irish Adaptations of Anton Chekhov's *The Cherry Orchard***

The increasing number of racist attacks in Ireland, as Declan Kiberd suggests, likely stems from “a colonial past of shame and shared humiliation which some might prefer to ignore.” The colonial history has also turned the immigration in/to/from Ireland into a shift of social strata and their political powers. The forced episodes of migration in Irish history which were the result of several man-made and natural causes, and the rapid globalization of the past few decades, inspired the playwright, Tom Murphy, to dramatize with overtly humanistic themes, the class struggles and economic deprivation in relation to this unceasing immigration. His later play, *The House*, produced at the Abbey Theatre in 2000, and his re-translation and adaptation of Anton Chekhov's *The Cherry Orchard* in 2004, both subvert to differing degrees, the stereotypes of forced immigrants, redefining what Chekhov meant to be “a comedy in four acts” portraying this supposedly unpleasant social agitation. Significantly, what these immigrants encounter whether through coercion or voluntarily in the two plays, is a crossroads where not only modernity and tradition collide, but where a chance is presented to reflect on their present and future existence.