INTRODUCTION

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The papers collected in this issue of *Folia linguistica et litteraria* were presented at the XIII international conference on Anglo-American studies, titled *Destination/s*, and organized by the Department of English Language and Literature, Faculty of Philology, University of Montenegro, in Tivat, Montenegro, on September 8-9, 2017.

The plurality in the title was meant to be an invitation to prospective colleagues to explore various approaches and interpretations of this term, expanding their choice of topics immensely. The suggestions for topics moved from the very broad to the more particular and circumscribed, but of course in no way did they intend to exhaust the multitude of possibilities. We have thus received a variety of responses that range from theoretical explanations of the function of particular physical destinations in the works of individual authors, to those of characters moving from one to another fictive place or within one literary zone, to works of literature moving through and within translation, literary periods, and cultural zones, to historical critical perspective on the recent political movements on the global plane.

This cluster opens with the paper titled “‘He halts at water’s edge’: Motion and Stasis in Samuel Beckett’s *Embers*” by Andrew Goodspeed from South East European University in Tetovo, Macedonia. The author argues that in this Beckett’s radio drama, like in many other of his dramas, the main protagonist’s physical action is frustrated to allow for his numerous mental excursions. While he physically remains sitting at a beach, he thinks about motion, movement, destinations, and death, as final destination, of a variety of people he has met, while the very thoughts obstruct his own motion, so that the paper looks into the exchange between motion and stasis, i.e. the character’s psycho-paralysis. In “Edna Pontellier’s Digressive Quest for the Maternal in Kate Chopin’s *The Awakening*,” Nilsen Gökçen, from Dokuz Eylül University in İzmir, explores the cultural context of a summer in the Creole society by a coastal area, which the

character spends with a motherly figure Madame Ratignolle, who initiates within Edna the process of the awakening of human archaic need for mother. The sea all the while functions as the physical and symbolical allure and representation of the character's need for the transcendent, her final destination.

A work of art can travel through historical, geographical, and cultural places, especially through translation. Thus, Giuseppe Barbuscia, from the University of Mostar, Bosnia and Herzegovina, explores the reception of Shakespeare in Italy, on the cases of two translations of *The Tempest*, to argue that literary fame is another kind of destination reached through the numerous choices of the translator. Barbuscia shows how the first edition of Shakespeare in Italian happened only in 1831, but never reached popularity before the second half of the nineteenth century. Barbuscia explains that the matters of ethnocentrism and "chronocentrism" were the particular reason for such a delayed reception of Shakespeare, and on the example of two translation of *The Tempest* explains how ideology and cultural paradigms dictate translation choices. Magdaléna Bilá and Alena Kačmárová, from Prešov University in Slovakia, ask: "Is There Anything Like a Universal Typology of Translation Solutions for Culture-Specific Items?" They describe and compare the efficacies of several existing typologies and translation strategies, while using philosophically-cognitive methodology.

The following group of papers looks into various destinations of literary masters in English. Stefania Michelucci, from the University of Genoa, in her paper "A challenge to all authorities: D.H. Lawrence's provocative remote Sout," explores Lawrence's choice of Italy and his final destination, almost to coincide with the end of his life, the Etruscan tombs, depicted in *Sketches of Etruscan Places* (1932). Michelucii also looks at Lawrence's experimentation with the travel writing genre, showing how his earliest book about Italian Alps, *Twilight in Italy*, 1916, is born onto an impressionistic desire, his experience of Sardinia was rendered within a diary form (*Sea and Sardinia*), while *Sketches* bear an approximation to scientific argument. Despite their stylistic difference, these three books most potently mirror Lawrence's attempt to search for and argue for an uncorrupted environment in which constructive ways of living and co-habiting may still me possible. Ivana Čuljak, from the University of Mostar looks at the images of Paris and Spain in Ernest Hemingway's first novel *The Sun Also Rises* and how these, geographically close, but culturally contrastive, places influence the protagonists. Dubravka Kuna, from University of Osijek, Croatia, talks about "Croatian Destinations for

Literature Lovers.” She argues that tourist industry becomes more involved in exploiting literary destinations, as an important element of cultural heritage, for profit maximization. Kuna looks into brochure and its multiple communicative purposes, as well as analyses linguistic means of referring both to Croatian authors and foreign ones who travelled through Croatia and to their works. “Destinations: European Paths to Democracy and Deceptions of Anti Americanism,” by Nikola Samardžić, from the University of Belgrade, looks into the bases of democratic systems, which root primarily on the British Commonwealth, protestant states, and France. Yet, with the obvious rise of an anti-American feeling in Europe, the author predicts rapid deterioration of democracy in the border zones of this world. The paper looks at the forms of political and intellectual extremism, social and national discontent, the use of propaganda, as well as the local use of the anti-American feeling in political practices, as a means of contesting European and regional integrations. The paper uses examples from the context of Montenegro which sees its future destinations in Atlantic and European institutions and cooperation.

With this cluster, we hope to have opened a rich means of future discussions that will, as is the case in this volume, explore the challenging issue of a multiplicity of appearances of destination/s within an always revolving interdisciplinary context.