



***TYPES OF BORROWINGS FOLLOWED IN UDAYA
PRASANTA MEDDEGAMA'S ENGLISH TRANSLATION OF
GURUJUGOMI'S AMĀVATURA***

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Borrowing, the direct transfer of a source language term into the target language without any modification, is a commonplace translation procedure which is preferred in overcoming a metalinguistic lacuna and in introducing the colour and the flavour of the source culture into a target text. The aim of this study has been to identify the types of borrowings followed by Udaya Prasanta Meddegama in his English translation of Guruĵugomi's Amāvatura. Data were collected through a comparison carried out between the source text and the target text, namely Kodagoda Gnāṇāloka Thero's edition of Guruĵugomi's 'Amāvatura' and Udaya Prasanta Meddegama's 'Amāvatura: The Flood of Nectar', respectively. Target terms which have been designed by the direct transfer of elements were identified and were categorised according to their formation patterns. Accordingly, the types of borrowings identified are regular borrowing (loanword), annotated borrowing, converted borrowing, and loanblend. Among them, annotated borrowing is a complex procedure which consists of two sub-procedures namely footnotes and text embedded annotations. Text embedded annotations are also two-fold, namely bracketed annotations and sentence embedded annotations. Further, it was observed that a constructive admixture of these different procedures has been followed by the translator, the aim being maintaining balance between the flavour of the source culture and the extent of comprehension of the target readers. As a result of following the said procedures of borrowing frequently, a considerable amount of new target language terms have been designed and added to the target text, when representing concepts not native to its culture. In this respect, 'Amāvatura: The Flood of Nectar' qualifies to be called a linguistically creative translation.

Keywords: *borrowing, direct transfer, extent of comprehension, linguistically creative translation, source culture*