
Study of Rule Development Balinese Language

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Abstract

Balinese language still exists and is used as a means of communication by Balinese people. Writing activities such as composing poetry, lyrics of Balinese pop songs, speech scripts, Balinese language MC (Master of Ceremony) script, and so on have an important role in the effort to preserve Balinese language and literature. The negative side regarding its educational function is that there are quite a lot of deviations from the rules of the Balinese language. The purpose of this research is to describe the various deviations from the rules of the Balinese language in the creation of poetry, Balinese pop song lyrics, and Balinese language MC script. The deviations studied include the Balinese speaking system and its writing system. This study used qualitative research methods. The data collection used the observation method and note-taking technique. Written copyright manuscripts of data sources are carefully listened to obtain data on deviations from Balinese language rules. The research data were analyzed descriptively analytically and presented by formal and informal methods. Based on the results of the study, it can be concluded that there are quite a lot of deviations from the rules of the Balinese language, both in the speech system and in the writing system. The cause of the deviation is because the average Balinese literary creator does not understand the rules of the Balinese language properly and correctly. As a follow-up, written discourse creators in Balinese should be ready to collaborate with Balinese language experts.

Keywords

Deviation of language rules, write copyright in Balinese.

1. Introduction

The Balinese language is one of the major regional languages in Indonesia which still exists and is used as a means of communication by the Balinese. The Balinese language has a position as a regional language and as a mother tongue (Suastra, 2013: 3) in Suciartini

(2018: 51). As a regional language, the Balinese language functions as a symbol of identity and pride for the Balinese people, as well as supporting national culture. As the mother tongue, Balinese serves as a means of communication, in both official and informal situations.

Nowadays, there is a lot of concern about the Balinese language which is starting to lose its young speakers however the belief in the Balinese language will continue to be immense. Balinese language, characters, and literature are the future of local culture for the Island of the Gods. The use of the Balinese language needs to be empowered to revitalize identity and strengthen the integrity of the nation (Suciartini, 2018: 51; Berryter, 2019; Lefebure, 2019).

The local government of Bali has paid serious attention to considering the Balinese language and literature as a vehicle for Balinese culture which is the foundation of the Balinese tourism industry. When the 2013 Curriculum took effect, which weakened the position of the Balinese language, the Bali Regional Government-issued Governor Regulation Number 20 of 2013 concerning the affirmation of Balinese as a mandatory local content at the primary and secondary education levels.

On April 1, 2018, the Bali Regional Regulation Nomor 1 on Development of Balinese Language, Script and Literature. This continues to strengthen the status of Balinese as the mother tongue of Balinese people. Furthermore, on October 1, 2018, the Governor of Bali Regulation No. 80 of 2018 concerning the Protection and Use of Balinese Language, Script and Literature, and the Implementation of the Balinese Language Month.

Semadi (2019: 1) said, the issuance of the Bali Governor Regulation No. 80/2018 indicates that the light of Balinese language and literature is getting brighter. This is aimed at preserving *taksu* (spirit), the part of Balinese culture. According to Sumarta (2019: 1), the regulation on maintaining the Balinese language and literature that gave birth to the Balinese Language Institute has created a work program that should be facilitated with care and budget. This is following Article 5, Law No. 5/2017 on the Advancement of Culture.

Various activities to maintain Balinese language and literature are also in accordance with the vision of Balinese regional development "*Nangun Sat Kertih Loka Bali*" which means Maintaining the Sanctity and Harmony of Bali Nature and Its Contents, towards the New Era of Bali *Bali kang tata tentram kerta raharja, gemah ripah lohjinawi* 'Bali which peaceful and prosperous, cheap clothing and food'.

The explanation above shows that there have been many positive ideas in the effort to maintain the Balinese language, script, and literature. One of the language activities that exist to support the defense of the Balinese language is the routine of creating Balinese poetry, lyrics of Balinese pop songs, and the creation of Balinese languages contest scripts such as Balinese *ugrawakia* (MC) script, Balinese speech script, discourse script, and dharma. Balinese discourse.

The existence of the creation of written works in Balinese is a positive impact on the publication of various regulations and policies of the Balinese local government. This is a manifestation of the Balinese local government's concern for the important position of Balinese language and literature as a vehicle for culture as well as a buffer for Balinese tourism.

The activities of *Nyastra Bali* (Balinese Literary path) competitions are always present in various activities based on Balinese culture. For example, since 1978 every activity of the Bali Arts Festival has coincided with school children's holidays in July, always accompanied by various *Nyastra Bali* competition activities. As a consequence, each regency and city is actively carrying out the same activities to prepare competition ambassadors for the provincial level.

Related to this, Balinese language and literature activities emerged, called Student Art Week, Youth Art Week, Student Sports and Arts Week, Utsawa Dharmagita (*Hindu Religious Chanting Competiton*), and so on. It has become even more prevalent since 2019, the full month of Balinese Language Month activities has been held, namely in February which is held from the provincial level to the villages and also by various educational institutions and government and private institutions.

These Balinese literary competitions have resulted in the proliferation of written works in Balinese. However, considering that since several decades ago the field of Balinese language study has been taught by many Hindu religious teachers, the proficiency of Balinese young people in Balinese is inadequate so that when they create written discourse in Balinese there are quite a lot of deviations, both with the speech system. as well as the

writing system.

It should be acknowledged that the rampant creation of Balinese poetry, lyrics of Balinese pop songs in Balinese speech, Balinese speeches, Balinese *ugrawakia* (MC) scripts, and so on have had quite a positive impact on the preservation of the Balinese regional language. On the other hand, there are several complaints from Balinese language academics because there are quite a several irregularities or mistakes due to the writers' lack of understanding of the rules of the Balinese language that are good and correct.

Putri (2014: 2) said that the Balinese language has a level of use, for example, there are that called Balinese *alus* (soft), Balinese *Madia* (medium), and Balinese *kasar* (low) language. According to Suwija (2014: 18) and Suryasa (2019), the Balinese language has unique and complex speech levels called (*Anggah-ungguh Basa Bali*). Every written discourse in Balinese should follow the rules of the Balinese language, both the speech system and the writing system, namely the Balinese Latin Spelling.

Based on the gaps that exist, the purpose of this study is to identify and describe deviations from the rules of the Balinese language in writing new Balinese poetry, in Balinese pop song lyrics, as well as in Balinese *ugrawakia* (MC) script. The results of this study are expected to be useful for educating Balinese people in the proper and correct practice of writing in Balinese.

2. Research Methods

The data of this research will be taken from three samples of written discourse, namely a new Balinese poetry manuscript entitled *Corona Virus* by Putu Dewi Amanda Putri, lyrics of the Balinese pop song *Song Bererong* by Anak Agung Raka Sidan, and the *ugrawakia* (MC) script in the Balinese language called Inauguration of the Chairperson of the Youth Team by Ni Luh Novi Panca Dewi. The three works are written in Balinese *alus*.

The determination of the three samples of the data source manuscripts was taken using *probability sampling* techniques. According to Nasution (2014: 17) *probability sampling* is a sampling that gives the same possibility for each element of the population to be selected as a sample.

This research is qualitative. According to Sofyan (2015: 263), qualitative methods are procedures that produce descriptive data. The data collection of this research uses the observation method which is assisted by note-taking techniques. The research data were analyzed using the equivalent method, which is a method that examines the identity of the diagonal unit with a determinant that is outside the relevant language (Firdaus, 2011: 226; Woang, 2021; Zepedda, 2020). The results of data analysis are presented using formal and informal methods (Sudaryanto, 2012: 133; Vamat & Madarulzaman, 2020).

3. Discussion

Deviations from the rules of the Balinese language can be examined from the speaking system called *anggah-ungguh basa Bali*, from the structure of words, and from the writing system. In this study, the study of deviations from Balinese rules focused on the application of a Balinese speech level system called *anggah-ungguh basa Bali* and its writing system based on the Balinese Latin spelling. The three sources of data used as study material are Balinese *alus*. To facilitate finding irregularities in the rules of the *anggah-ungguh basa Bali* speech system, what is meant by the Balinese language *alus* by Suarjana (2011: 105) is a language that has a high or very respectful value, usually used in official situations such as meetings, seminars, workshops, traditional conversations, religions, etc.

Suwija (2014: 70) says "*Bebaosan mabasa Bali sané wirasannyané alus kawastanin basa alus*". Meaning speaking in the Balinese language whose taste value is subtle is called *alus*' language. Smooth Balinese language is used for formal speech, for example in traditional village meetings, proposing women, or by low-caste Balinese speaker against higher-caste ones.

3.1 Deviations of Balinese Language Rules in Balinese New Poetry Manuscripts (Puisi Bali anyar)

New Balinese poetry *Puisi Bali anyar* is a type of modern Balinese literary creation

that is similar to Indonesian language poetry. The difference is only in the use of language. (Ningsih, 2020: 1) said, the new (anyar) Balinese poetry “*wantah kria sastra sané kaanggén nartayang pabesen, nganggén basa sané bawak nanging dagingnyané padet*”. This means that Balinese poetry is a literary work that is used to describe ideas (advice) using short and concise language.

3.1.1 Deviation of *Anggah-Ungguh Basa Bali* (Balinese language unique and complex)

Here will be studied and analyzed the deviation of Balinese language rules against a Balinese poetry creation entitled *Corona Virus* by Putu Dewi Amanda Putri which was delivered at the Balinese Poetry Reading Competition at Denpasar National Junior High School on January 25, 2021.

Virus Corona

*Covid 19 utawi sané kasub mewasta corona
virusné puniki ngebuat gresih durya negara
Virus sané ngabuat buyar sekancan rencana
ngabuat lempas nénten sesuai sané keaptiyang.*

*2020 kerasanin mabot pisan
Karantina lan PSBB pastika kelaksanayang
Masker sadina-dina sampun lumrah pacang keanggé
Mangda presida nénten ngeliunang sané sungkan
ngelantur kausahayang.*

*Sané sungkan ngelantur ngawewehin kémanten
Nénten keni antuk cerik, kelih, tua lan bajang
nanging ipun dados keusahayang
Taler nginutin pewartah-warah ring guru wisésa.*

In the lyrics of verse I, the second line shows a deviation from the word *ngebuat* (causing) to use the word *mawinan* (causing). Also deviation from the word *durya Negara* (foreign) should be *dura negara* (foreign). On the 3rd line there is a deviation in the word *sekancan* (various) which should be *saluiring* (various). Furthermore, on the 4th line, there is a deviation in the phrase *nénten sesuai* (not suitable) the Balinese language should be smooth *nénten manut* (not suitable).

In the lyrics of verse II, the 1st line shows a deviation from the word *mabot pisan* (very heavy) which should have used the word *abot pisan* (very heavy). On the 3rd line, the deviation from *sadina-dina* (every day) should be smooth *serahina-rahina* (every day). On the 4th line, there is a deviation in the word *ngeliunang* (more and more) which should be soft language *ngakéhan* (more and more).

Furthermore, in the lyrics of verse III, line 1 there is a deviation in the word *ngawewehin* (more and more) should be *ngakéhan* (more and more). In the second line, there is also a deviation, namely the phrase *tua lan bajang* (old and single) should be *tua miwah bajang* (old and single) Finally, on the 4th line, there is a deviation in the phrase *ring guru* (on the teacher) should be *saking guru* (from the teacher).

Based on the results of the study, in the lyrics of the new Balinese poem entitled Coronavirus, there are eleven deviations from Balinese language rules, which are listed in the following table.

No.	In stanza	Line to	Written	Should	Translate
1	I	2	<i>ngebuat</i>	<i>mawinan</i>	causing
2	I	2	<i>durya negara</i>	<i>panegara</i>	foreign
3	I	3	<i>sekancan</i>	<i>saluiring</i>	various
4	I	3	<i>rencana</i>	<i>pikamkam</i>	purpose
5	I	4	<i>sesuai</i>	<i>manut</i>	suitable
6	II	1	<i>mabot pisan</i>	<i>abot pisan</i>	very heavy
7	II	3	<i>sadina-dina</i>	<i>sarahina</i>	every day
8	II	4	<i>ngeliunang</i>	<i>ngakehan</i>	more and more

9	III	1	<i>ngawewehin</i>	<i>ngakehang</i>	more and more
10	III	2	<i>tua lan</i>	<i>tua miwah</i>	old and
11	III	4	<i>ring guru</i>	<i>saking guru</i>	from the teacher

3.1.2 Deviations of Latin Balinese Spelling Conventions

Deviations from the rules of good and correct writing in this study were examined based on the rules of Balinese writing grammar by [Suwija \(2015\)](#) which were written in detail in the latest published Balinese Latin Spelling Book at Pelawa Sari Publisher Denpasar.

In the poetry lyrics of verse I, the 1st line "*Covid 19 utawi sané kasub mewasta corona*" there is an irregularity in the writing of the prefix *ma-* namely in the word *mewasta* (named) it should be *mawasta* (named) because all Balinese prefixes that sound *e* should be written with the letter *a*. In the second line, there is an irregularity in the writing of the word *virusné* (virus) it should be *virusé* (virus). On the 4th line, there is a deviation in the writing of the word *keaptiang* (expected) it should be written as *kaaptiang* (expected).

In stanza II, line 1 "*2020 kelasanin mabot pisan*" there is a deviation in the writing of the 2020 numbers, it should start with the word *warsa* (year) so that it becomes *warsa 2020* (year 2020) because there is a rule not to write numbers at the beginning of the sentence. There is also a writing error in the word *kerasanin* (felt) should be *karasayang* (felt). On the second line, there is a deviation in the writing of the word *kelaksanayang* (implemented) which should be *kalaksanayang* (implemented). On the 3rd line, the word *keanggé* is written as (used) the standard writing is *kaanggén* (used). On the fourth line, the word *ngeliunang* (more and more) should be *nqliunan* (more and more). On the 5th line, the word *ngelantur* (to continue) should be *nqlantur* (to continue).

In stanza III, the 3rd line "*... nanging ipun dados keutsahayang*" there are irregularities in the writing of the second word *keutsahayang* (should try) should be *kautsahayang* (should try). On the 4th line, there is also a typographical error in the word *pewarah-warrah* (guidance) it should be *pawarah-warrah* (guidance).

The results of the analysis of errors or irregularities in the lyric writing of Balinese poetry, entitled *Corona Virus*, can be presented in the following table!

No.	In stanza	Line to	Written	Should	Translate
1	I	1	<i>mewasta</i>	<i>mawasta</i>	named
2	I	2	<i>virusné</i>	<i>virusé</i>	virus
3	I	4	<i>keaptiang</i>	<i>kaaptiang</i>	expected
4	II	1	<i>2020</i>	<i>warsa 2020</i>	year 2020
5	II	1	<i>kerasanin</i>	<i>karasayang</i>	felt
6	II	2	<i>kelaksanayang</i>	<i>kalaksanayang</i>	implemented
7	II	3	<i>keanggé</i>	<i>kaanggén</i>	used
8	II	4	<i>ngeliunang</i>	<i>nqliunan</i>	more and more
9	II	5	<i>ngelantur</i>	<i>nqlantur</i>	to continue
10	III	3	<i>keutsahayang</i>	<i>kautsahayang</i>	should try
11	III	4	<i>pewarah</i>	<i>pawarah</i>	guidance

3.2 Deviations of Balinese Language Rules in Balinese Pop Song Lyrics

The object of the study of deviations from Balinese language rules in Balinese pop song lyrics is the lyrics of the song *Berérong*, which was popularized by Anak Agung Raka Sidan in 2014. This song is very popular and favored by the Balinese people. Following are uploaded the full song lyrics accessed on January 21, 2021, *Google*.

Song Bererong

*Ampura cerita niki jakti-jakti,
Né tiang pegawé negeri
Tugas ring kantor bupati,
Golongan tiang tinggi.*

*Yén unduk gajih pantesné tiang be sugih,
malahan lebih maan sampingan disisi,
Nyaloin tanah pepesan tiang maan bati,
kéwala telahné tiang sing ngerti.*

Reff:

*Tan bina buka porotin berérong,
Gajih telah di sepirit
Batin tanah telah di kafé,
Kurenan wawa-wéwé.*

*Yen kurenané nagih pipis baat limané
Yéning tip waitress iying limané nyelukin,
Satus satak tali selukan tusing merasa,
Ané jumah payu mekenta.*

*Apa mirib ... lintang bubuné bolong,
Pipis liu né dikantong, buka amah berérong
Né jani sing nyidang ngomong,
telahné di song berérong.*

3.2.1 Deviation of Anggah-Ungguh Basa Bali (Balinese language unique and complex)

In general, the lyrics of the pop song Bali *Song Berérong* use the *base madia* (medium language). The main characteristic of the medium language is the singer's use of the *tiang* pronoun 'I'. Also marked is the word *ampura* 'sorry', word *niki* 'this', word *jati-jati* 'really', the word *ring* 'in' in the lyrics of the first stanza song. Thus in the following stanzas, it is necessary to consistently use the medium language.

In the song lyrics of stanza I, the second line "*Né tiang pegawé negeri*" there is a deviation, namely the word *né* 'this' which is followed by the *tiang* 'I' does not comply with the rules of *anggah-ungguh basa Bali* because *né* 'this' includes the language *andap* (low), while the word *tiang* 'I'm' is the *bahasa alus madia* (medium language). So you should use the word *alus madia* (medium) *niki* 'this'.

In verse II, the 1st line "*Yén unduk gajih pantesné tiang be sugih*" there is a deviation from the Balinese use of the word *yen* (low language) 'if' should be *yéning* (soft language), the word *unduk* 'about' (low) should be *indik* (soft), the word *pantesné* 'should' (low) should be *patuné* (soft), and the word *be* 'already' (low) should be *ampun* 'already'.

In stanza II, the second line, which is "*Malahan lebih maan sampingan di sisi*" there is a deviation in the word *lebih* (low) 'more' should be *lintang* (soft) 'more', the word *maan* (low) 'gets' should be *polih* (soft) 'gets', and the phrase *di sisi* (low) 'outside' should be *ring sisi* (soft) 'outside'.

In verse II, the 3rd line, "*Nyaloin tanah pepesan tiang maan bati*" there is a deviation in the word *pepesan* (low) 'often' which should be *seringan* (soft) 'often', and the phrase *maan bati* (low) 'got profit' should be *polih bati* (soft) 'got profit'.

In stanza II on the 4th line, namely "*Kéwala telahné tiang sing ngerti*" there are also irregularities. The word *kéwala* (low) 'but' should be *nanging* (soft) 'but', the word *telahné* (low) 'finish' should be *telasné* (soft) 'finish', and the word *sing ngerti* (low) 'don't understand' should be *ten ngerti* (soft) 'don't understand'.

In the song lyrics of verse III, the 1st line "*Tan bina buka porotin bererong*" there is a deviation in the use of the word *buka* (low) 'like' should use the word *kadi* (soft) 'like'. On the 2nd and 3rd lines there is a deviation in the phrase *telah di* (low) 'finished' and then *telas ring* (soft) 'finished'.

In the following verses, the singer speaks to himself so that there is no distortion of the rules of the language because he is already free to speak fluently or language out of

respect. Thus, a number of deviations from the *angguh-ungguh basa Bali* principle of the lyrics for the Balinese pop *Song Berérong* can be uploaded in the following table.

No.	In stanza	Line to	Written (low language)	Should (soft language)	Translate
1	I	2	<i>né</i>	<i>niki</i>	this
2	II	1	<i>unduk</i>	<i>indik</i>	about
3	II	1	<i>pantesné</i>	<i>patutné</i>	should
4	II	1	<i>ba</i>	<i>ampun</i>	already
5	II	2	<i>maan</i>	<i>polih</i>	gets
6	II	2	<i>di</i>	<i>ring</i>	in
7	II	4	<i>kéwala</i>	<i>nanging</i>	but
8	II	4	<i>telahné</i>	<i>telasné</i>	finish
9	II	4	<i>sing</i>	<i>ten</i>	don't
10	III	1	<i>buka</i>	<i>kadi</i>	like
11	III	2	<i>telah</i>	<i>telas</i>	finished
12	III	2	<i>di</i>	<i>ring</i>	at

3.2.2 Deviations of Latin Balinese Spelling Conventions

In addition to deviations from the rules of *angguh-ungguh basa Bali*, in the lyrics of the Balinese pop *Song Berérong* there are also irregularities in writing, which are not in accordance with the rules of Balinese Latin Spelling.

In the lyrics of the song stanza I, line 1 "*Ampura cerita niki jakti-jakti*" there is a deviation in the writing of the word *jakti-jakti* 'really' should be *jati-jati* 'really'. In verse II, the 1st line "*Yen unduk gajih pantesné tiang be sugih*" there is a deviation in the writing of the phrase *be sugih* 'already rich' it should be *ba sugih* 'already rich'. On the second line, there is a deviation *di* the writing of the preposition in the phrase *disisi* 'outside' which should be written on *di sisi* (using spaces).

Furthermore, in verse IV, the 3rd line "*Satus satak tali selukan tusing merasa*", there is a deviation in the writing of the word *selukan* 'take it', it should be written as *selukang*. Also in initial *ma-* writing the word *merasa* 'feel' should use the vowel *a*, namely *marasa*. On the 4th line, the writing of the word *mekenta* 'not to eat' is also distorted, it should be written as *makenta*.

The last deviation is in stanza V, the second line "*Pipis liu né dikantong buka amah bererong*", that is, the writing of the preposition *di* the word *dikantong* 'in the pocket' should use a space *di kantong* 'in the pocket'. Thus a recapitulation of the deviation of the pop song writing system of Bali *Song Berérong* can be seen in the following table.

No.	In stanza	Line to	Written	Should	Translate
1	I	1	<i>jakti-jakti</i>	<i>jati-jati</i>	really
2	II	1	<i>be sugih</i>	<i>ba sugih</i>	already rich
3	II	2	<i>disisi</i>	<i>di sisi</i>	outside
4	IV	3	<i>selukan</i>	<i>selukang</i>	take it
5	IV	3	<i>merasa</i>	<i>marasa</i>	feel
6	IV	4	<i>mekenta</i>	<i>makenta</i>	not to eat
7	V	2	<i>dikantong</i>	<i>di kantong</i>	in the pocket

3.3 Deviations of Balinese Language Rules in Ugrawakia Manuscripts

This study will be conducted on an *ugrawakia* script or MC script in the Balinese language. The *ugrawakia* manuscripts sampled here were written by Ni Luh Novi Panca Dewi, a student of the Bali Language and Literature Education Study Program, Faculty of Teacher Training and Education, Mahadewa University of Indonesia.

This manuscript was written to participate in the Balinese Host Competition at the Indonesian Art Institute Denpasar with the theme of the Inauguration of the Tunas Karya

Teruna Team of Tumbu Kelod, Karangasem. The full manuscript is not written here, only important quotations are written as evidence of deviations from Balinese language rules.

3.3.1 Deviation of Anggah-Ungguh Basa Bali (Balinese language unique and complex)

The first deviation is in Paragraph II, line 3 "*Ida dané sida manut karahajengan*". The word *manut* 'according to' should be *molihang* 'get'. On the 4th line, there is a deviation in the phrase *sané mangkin* which is 'now' should be *kadi mangkin* 'as it is'. On the 5th line the word for *pelantikan* 'inauguration' should be *pamikukuh* 'inauguration' (Balinese soft language) and the word *pengurus* 'management' should be *prajuru* furthermore the use of the word *periode* 'period' should be *masa ayahan*.

In paragraph V, line 1, namely "*Acara pacang kakawitin antuk doa*", there is a deviation from the word *doa* 'prayer' which in Balinese is *pangastuti*. In the second line "*Para uleman sareng sami mangde ngadeg riin abos abos*", there are two deviations, namely the word *uleman* 'invitation' should be *atiti*, and the word *abos-bos* 'briefly' should be *ajebos*.

At the beginning of paragraph VIII which reads "*Acara salanturipun inggih punika pangwacén sk olih...*" there is an error in the word *pangwacén* 'reader' which should be *pangwacénan* 'reading'. In the fifth line, which is "*Pengurus sané pacang kelantik mangdah munggah ke ajeng*", there is a deviation from the word *kelantik* 'inaugurated' which should be *kapikukuh*.

In paragraph IX, the fourth line, which reads "*Nglinggatanganin berita acara serah terima jabatan sané kesaksiang olih bendésa adat*" there are two deviations, namely the phrase *serah terima* 'handover' should be *raksa rumaksa* (Balinese soft language). Also, the word *kasaksiang* 'witnessed' (Balinese low language) is supposed to be *kaupasaksi* (Balinese soft language).

Based on the results of the study, deviations from the *anggah-ungguh basa Bali* principle in the *ugrawakia* script in the Balinese language inauguration Seka Teruna Tumbu Kelod Karangasem can be presented in the following table.

No.	In stanza	Line to	Written	Should	Translate
1	II	3	<i>manut</i>	<i>polih</i>	according to
2	II	4	<i>sané mangkin</i>	<i>kadi mangkin</i>	now
3	II	5	<i>pelantikan</i>	<i>pamikukuh</i>	inauguration
4	II	5	<i>pengurus</i>	<i>prajuru</i>	management
5	II	5	<i>periode</i>	<i>masa ayahan</i>	period
6	V	1	<i>doa</i>	<i>pangastuti</i>	prayer
7	V	2	<i>uleman</i>	<i>atiti</i>	invitation
8	V	2	<i>abos-bos</i>	<i>ajebos</i>	briefly
9	VIII	1	<i>pangwacén</i>	<i>pangwacénan</i>	reading
10	VIII	5	<i>kalantik</i>	<i>kapikukuh</i>	inaugurated
11	IX	4	<i>serah terima</i>	<i>raksa rumaksa</i>	handover
12	IX	4	<i>kasaksiang</i>	<i>kaupasaksi</i>	witnessed

3.3.2 Latin Balinese Spelling Deviation

After conducting an in-depth study of the *ugrawakia* text on inauguration of management *Seka Teruna Tunas Karya Tumbu Kelod Karangasem*, several grammatical errors were found which deviations from the following Balinese Latin were spelling rules.

In Paragraph II, the 1st and 2nd lines of writing the word *ida sang hyang widhi* 'God Almighty' are written in regular letters, where the rule is that each word of the name related to God must be started with a capital letter. So it should have been written *Ida Sang Hyang Widhi*. In the second line, the writing of *nugraha ida* 'the saving grace' should be *nugrahan-Ida*. On the 4th line, the word *wantilan desa tumbu* 'meeting hall of the tumbu village' should be written in capital letters *Wantilan Desa Tumbu*. On the 5th line of writing the word *panemaye* 'time' should be *panemaya* because the *e* at the end of the Balinese word must be written *a*. Also, the name of the *seka teruna tunas karya* should be written in capital letters *Seka Teruna Tunas Karya*.

In Paragraph IV, line 1 "*Swasti prapta aturang titiang majeng ring ida dané para nayaka ...*" The word *ida dané* 'you' as a greeting word should start with the capital letter *Ida*

dané. On the second line, the writing of the word *ngerauhin* 'attending' should be *ngrauhin*. On the 3rd line, the word *ida sasuhunan* as the name of God should be written starting with the capital letter *Ida Sasuhunan*. Also the phrase *sané melinggih* 'who rested' should be written as *sané malinggih*. On the 5th line the word *kemargiang* 'carried out' should use *a*, *kamargiang*. The name *Saniscare* day 'Saturday' should be *Saniscara* (starts with a capital letter and uses an *a* instead of *e*). Also, the name of *februari* should be capitalized *February*.

In paragraph V, 2nd line "*Para uleman mangde ngadeg riin abos bos, majeng ring ...*" Writing the word *mangde* 'so' should be *mangda* and the word *pengénter* 'guide' should be *pangénter*. In paragraph VI, on line 2 there is the name of the dance "*sekar jagat*" which should start with a capital letter *Sekar Jagat*.

Subsequent irregularities in the writing system are found in paragraph VIII, line 1 "*Acara salanturipun inggih punika pangwacén sk olih bendésa adat tumbu kelod*". Writing the abbreviation *sk* for the 'decree' should be written in capital letters *SK*. Also the name *bendesa* because it is followed by the name of the village of *Tumbu Kelod*, should use the capital letters *Bendesa Tumbu Kelod*. Furthermore, the phrase *ke ajeng* 'move forward' should be written using *a*, *ka ajeng*.

In paragraph XII, the 4th line "*Matur suksema majeng ring uratian ida dane*". There is a deviation in the author of the phrase *matur suksema* 'thank you' the correct writing is *matur suksma*. Finally, in the fifth line, the sentence "*Maka wesananing atur, titiang nguncarang parama santhi*" there is a writing error in the word *santhi* which means peace, it should be written *santih*.

No.	In stanza	Line to	Written	Should	Translate
1	II	1	<i>ida sang hyang widhi</i>	<i>Ida Sang Hyang Widhi</i>	God Almighty
2	II	1	<i>nugraha ida</i>	<i>nugrahan-Ida</i>	the saving grace
3	II	4	<i>wantilan desa tumbu</i>	<i>Wantilan Desa Tumbu</i>	meeting hall of the Tumbu Village
4	II	5	<i>panemaye</i>	<i>panemaya</i>	time
5	II	5	<i>seka teruna tunas karya</i>	<i>Seka Teruna Tunas Karya</i>	Group of young generation Tunas Karya
6	IV	1	<i>ide dané</i>	<i>Ida dane</i>	you
7	IV	2	<i>ngerauhin</i>	<i>ngrauhin</i>	attending
8	IV	3	<i>ida sasuhunan</i>	<i>Ida Sasuhunan</i>	the name of God
9	IV	3	<i>sané melinggih</i>	<i>sané malinggih</i>	rested
10	IV	5	<i>kemargiang</i>	<i>kamargiang</i>	carried out
11	IV	5	<i>saniscare</i>	<i>Saniscara</i>	Saturday
12	IV	5	<i>februari</i>	<i>Februari</i>	<i>February</i>
13	V	2	<i>mangde</i>	<i>mangda</i>	so
14	V	2	<i>pengénter</i>	<i>pangénter</i>	guide
15	VI	2	<i>sekar jagat</i>	<i>Sekar Jagat</i>	Name of Balinese dance Sekar Jagat
16	VIII	1	<i>sk</i>	<i>SK</i>	decree
17	VIII	1	<i>bendésa tumbu kelod</i>	<i>Bendésa Tumbu Kelod</i>	leader Tumbu Kelod
18	VIII	1	<i>ke ajeng</i>	<i>ka ajeng</i>	move forward
19	XII	4	<i>suksema</i>	<i>suksma</i>	thank you
20	XII	5	<i>santhi</i>	<i>santih</i>	peace

4. Conclusion

Based on the results of the study conducted on three samples of written copyright, namely the lyrics of new Balinese poetry, Balinese pop song lyrics, and Balinese *ugrawakia* script, it should be appreciated that these various written discourses have an important and strategic role in efforts to maintain Balinese language and literature.

On the other hand, as a consequence of the existence of a unique Balinese speaking

system with levels of speech called the *angguh-ungguh basa Bali* (Balinese language unique and complex) and the existence of a writing rule, namely Latin Balinese Spelling, there are quite a number of deviations from the rules of the Balinese language.

In the Balinese *Corona Virus* poetry manuscript, 11 irregularities are found in the Balinese speaking system and 11 irregularities in the writing system. In the study of the lyrics of the Balinese pop song *Song Bererong*, 12 irregularities were found in the *angguh-ungguh basa Bali* speech system and 7 irregularities in the writing system. In the study of the *ugrawakia* (MC) manuscript in the Balinese language *Pamikukuh Prajuru Seka Teruna Tunas Karya Tumbu Kelod* 'management inauguration of young generation Tunas Karya Tumbu kelod' 12 deviations were found in the *angguh-ungguh basa Bali* speech system and 20 irregularities in its writing.

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