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GRAMMATICAL DEVIATIONS IN BALINESE LANGUAGE CREATIVE WORKS: ERROR ANALYSIS OF POETRY, POP SONG LYRICS, AND MC SCRIPTS

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ABSTRACT

Balinese is one of the major regional languages in Indonesia that remains actively used in daily communication as well as in creative works. However, in contemporary literature, popular songs, and performance scripts, the use of Balinese often deviates from established linguistic norms. Previous studies have mainly focused on language maintenance and revitalization, while limited attention has been given to analyzing linguistic deviations in modern creative expressions. This study aims to describe deviations from Balinese language norms found in three types of written works: Balinese modern poetry (puisi Bali anyar), Balinese pop song lyrics, and Balinese MC scripts. Data were obtained from three purposively selected texts and analyzed qualitatively using observation and note-taking methods. The analysis employed a descriptive-analytical approach with both formal and informal presentation. The findings reveal that the dominant deviations occur in two aspects: the use of anggah-ungguh basa Bali (speech level system) and the application of Balinese Latin orthography. These deviations reflect both the influence of Indonesian and the limited linguistic competence of the authors. Theoretically, this study contributes to error analysis in the context of minority and regional languages, particularly within literary and popular culture domains. Practically, the findings can inform Balinese language pedagogy, guide creative writers in using appropriate linguistic norms, and support policy efforts in language revitalization.

KEYWORDS: Linguistic Deviation, Anggah-Ungguh, Balinese, Orthography, Creative Works.

1. INTRODUCTION

Balinese is one of the major regional languages in Indonesia that is still actively used in everyday communication by the Balinese community. It holds the status of both a regional language and a mother tongue, functioning as a symbol of identity, cultural pride, and as a medium for sustaining local traditions (Suciartini, 2018). As a mother tongue, Balinese serves not only for daily communication but also for both formal and informal contexts.

In recent decades, however, there has been growing concern about the decline in the number of active speakers, particularly among younger generations. This trend reflects the global tendency described by (Crystal, 2014) regarding the endangerment of minority languages due to the dominance of global languages, as well as by Fishman (1991) concerning the challenges of language maintenance in bilingual communities. Fishman emphasizes that the survival of minority languages is strongly determined by intergenerational transmission. If younger generations gradually abandon their mother tongue, the vitality of such languages will be at risk. In the Balinese context, however, there remains a strong belief that the language will endure. The Balinese language, script, and literature are regarded as the cultural future of the island, and their use must be empowered to revitalize identity and strengthen cultural integrity (Suciartini, 2018).

The Balinese provincial government has demonstrated strong commitment through various regulations, such as Governor Regulation No. 20/2013 mandating Balinese as a compulsory local subject, Regional Regulation No. 1/2018 on the Development of Balinese Language, Script, and Literature, and Governor Regulation No. 80/2018 on the Protection and Use of Balinese Language, Script, and Literature. These regulations reinforce the relevance of Balinese as both a cultural foundation and a support for the tourism industry in Bali.

Several cultural and educational programs, such as the Bali Arts Festival, Student Art Week, Youth Art Week, and since 2019 the annual Balinese Language Month, have stimulated the creation of Balinese literary and creative works, including modern poetry (puisi Bali anyar), Balinese pop song lyrics, speeches, and ugrawakia or MC scripts. These initiatives have had a positive impact on the vitality of the Balinese language. However, the proliferation of such creative works has also given rise to linguistic deviations, particularly in the use of *angguh-ungguh* basa Bali (speech level system) and Balinese Latin orthography. According to Suwija, (2014), Balinese

has a complex hierarchical system of speech levels, while (Putri et al., 2018) categorizes its varieties as *alus* (high), *madia* (middle), and *kasar* (low). Ideally, every written text in Balinese should follow these linguistic norms in both speech levels and orthographic conventions.

This phenomenon has sparked criticism from Balinese linguists, who argue that the quality of modern Balinese texts often diverges from accepted linguistic norms. From a linguistic perspective, such deviations can be understood through the concept of diglossia (Ferguson, 2007), in which Balinese functions in both “high” and “low” varieties, each with distinct social contexts. Inconsistency in applying these varieties within modern texts reflects a weakening of diglossic competence among younger generations, as well as the influence of Indonesian and other foreign languages in their linguistic practices. This tendency reflects not only technical linguistic issues but also broader socio-cultural dimensions. Deviations in Balinese usage are closely linked to dynamics of identity, legitimacy, and cultural representation in public space. From a sociolinguistic perspective, these deviations can be seen as a form of internal contestation between traditional linguistic norms and more fluid modern practices. As Prasetyo et al., (2024) has shown in his study *Language Contestation at Borobudur Temple, the World’s Largest Buddhist Temple*, local languages often compete with national and global languages for cultural authority.

Beyond the sociolinguistic perspective, this phenomenon can also be analyzed through the framework of error analysis. According to (James, 2013), error analysis involves identifying, classifying, and interpreting linguistic deviations in order to uncover patterns and their underlying causes. While error analysis has long been applied to second and foreign language learning, particularly English, its application to regional and minority languages remains limited. In the Indonesian context, Sujaya et al. (2022) investigated errors in the use of Balinese within *awig-awig* (customary law texts). the study demonstrates the relevance of error analysis in local contexts; however, its application to regional languages in the domain of creative writing remains very limited.

Accordingly, this study seeks to address this gap by examining deviations from Balinese linguistic norms in three types of modern texts: Balinese modern poetry, Balinese pop song lyrics, and MC scripts. The findings are expected to contribute theoretically to the development of error analysis in the context of regional languages, and practically to

the revitalization of Balinese through creative works that conform to linguistic norms.

2. LITERATURE REVIEW

2.1. Error Analysis in Language Studies

Error analysis is an important approach in applied linguistics that systematically investigates deviations from target language norms. James (2013) emphasizes that error analysis includes identifying, classifying, and interpreting errors to reveal underlying patterns and possible causes. While much of the research has focused on foreign languages – particularly English – its application in regional languages is still limited. In the Indonesian context, Sujaya *et al.*, (2022) investigated the use of Balinese in *awig-awig* (customary law texts) and identified various grammatical and lexical errors. The study highlights the relevance of error analysis in local contexts, yet research on linguistic deviations in Balinese creative texts remains scarce.

2.2. Diglossia and Speech Levels in Balinese

Ferguson (2007) defines diglossia as a linguistic situation where two varieties of the same language coexist, each serving different social functions. Balinese exemplifies this with its hierarchical speech levels (*angguh-angguh basa Bali*), comprising *alus* (high), *madia* (middle), and *kasar* (low) (Putri *et al.*, 2018; Suwija, 2014). Mastery of these levels is crucial for appropriate communication. However, younger generations often struggle to apply these levels accurately, leading to deviations in both spoken and written Balinese, particularly in creative texts such as poetry, songs, and ceremonial scripts.

2.3. Language Maintenance and Endangerment

Language maintenance is a global concern, particularly for minority languages threatened by the dominance of national and global tongues. Fishman (1991) argues that intergenerational transmission is the cornerstone of language survival, while (Crystal, 2014) warns that the decline of younger speakers often accelerates language endangerment. In Bali, government policies – such as Governor Regulation No. 20/2013 and No. 80/2018 – along with initiatives like the Balinese Language Month, aim to protect and revitalize Balinese language, script, and literature. Nonetheless, the vitality of Balinese must be assessed not only in terms of its frequency of use but also in the quality of its application. The rise of linguistic deviations in creative writing indicates that revitalization efforts must pay attention to accuracy as well as usage.

2.4. Language, Identity, and Contestation

Language functions not only as a communicative tool but also as a marker of identity and a site of contestation. Prasetyo *et al.*, (2024), in his study *Language Contestation at Borobudur Temple*, the World's Largest Buddhist Temple, shows how local, national, and global languages compete for authority in public cultural and religious spaces. This perspective is relevant to the Balinese context, where linguistic deviations in creative works may reflect internal contestations between traditional linguistic norms and modern, more fluid practices. Moreover, Prasetyo *et al.*, (2025) highlight the importance of *storynomics* as a pedagogical approach, demonstrating how cultural narratives strengthen language teaching. (Geria *et al.* (2025) reveal through an intertextual and semiotic analysis of Old Balinese inscriptions that the Balinese language encodes complex theological and symbolic values, reinforcing its role as a medium of cultural meaning.

The reviewed literature indicates that while error analysis has been widely applied in foreign language contexts, its application in regional languages, especially Balinese, is still underexplored. Study by Sujaya *et al.*, (2022) provide important insights into local linguistic errors, but research specifically targeting creative texts in Balinese is lacking. Furthermore, sociolinguistic perspectives such as diglossia, theories of language maintenance, and the concept of language contestation provide essential frameworks for understanding deviations in Balinese usage. By combining these perspectives, the present study addresses this gap by applying error analysis to Balinese creative texts, while also situating the findings within broader cultural and identity-related discussions.

3. RESEARCH METHOD

This study employs a qualitative descriptive design aimed at identifying and analyzing linguistic deviations in Balinese creative texts. The qualitative approach is chosen because it allows for in-depth examination of language use in its natural context and provides descriptive explanations of patterns and phenomena (Sofyan, 2015).

The data for this study were drawn from three purposively selected Balinese creative texts: (1) a modern Balinese poem *Virus Corona* by Putu Dewi Amanda Putri, (2) the Balinese pop song lyrics *Song Bererong* by Anak Agung Raka Sidan, and (3) an *ugrawakia* (MC script) *Pelantikan Ketua Seka Teruna* by Ni Luh Novi Panca Dewi. All three texts employ *basa alus* (high Balinese speech level) and were selected purposively to represent different genres of

Balinese creative writing.

The unit of analysis in this study includes words, phrases, and sentence structures that deviate from standard Balinese linguistic norms. Data were collected using the observation method with a note-taking technique (*simak-catat*). Each text was carefully examined to identify instances of deviation.

The analysis follows Corder's (1967) Error Analysis framework, which consists of four main steps: (1) identification of errors, (2) description and classification of errors, (3) explanation of errors, and (4) evaluation of their significance. Errors are

classified based on linguistic aspects, including deviations in the speech level system (*angghah-ungguh basa Bali*) and orthographic conventions (Balinese Latin orthography).

To ensure systematic presentation, a descriptive-analytical method was applied using both formal (linguistic notation, error categories) and informal (descriptive explanation) techniques (Sudaryanto., 2012). An example of the analytical framework applied in this study is presented in the following table.

Table 1: Framework of Error Analysis Applied in this Study.

Text Source	Unit of Analysis	Type of Error	Example (Original)	Correct Form	Explanation
Poem Virus Corona	Word choice/lexicon	Misformation	Saking titiang ("from me" - misused honorific)	Ring titiang	Misformation in the use of preposition and honorific, showing confusion between saking and ring.
Song Song Bererong	Phrase / structure	Omission	Tiang tresna nyen ("I love who")	Tiang tresna nyen ane nyidang ngelah tiang	Missing relative clause marker (ane), causing incomplete meaning.
MC Script Pelantikan Ketua Seka Teruna	Sentence level	Misordering	Nnten prasida dados ngaturangang sembah ("cannot be to deliver respect")	Nnten prasida ngaturangang sembah dados	Word order influenced by Indonesian syntax, disrupting Balinese grammatical flow.
Song Song Bererong	Orthography	Addition	bererong (written in lowercase)	Bererong (capitalized as title)	Incorrect orthographic convention, violating Balinese Latin orthography rules.
Poem Virus Corona	Speech level (angghah-ungguh)	Misuse of register	Using basa madia instead of basa alus in formal expression	Expected consistent use of alus register	Shows lack of competence in applying diglossic levels in formal creative writing.

By employing Corder's (1967) error analysis framework and adapting it to the context of Balinese creative texts, this study systematically identifies, classifies, and interprets linguistic deviations at the levels of word choice, phrase structure, sentence construction, orthography, and speech levels (*angghah-ungguh*). The analytical framework presented in Table 1 provides a concrete guideline for data interpretation. The next section presents the findings derived from this analytical process, highlighting the most dominant types of deviations and their implications for the use and revitalization of Balinese in creative writing.

4. FINDINGS AND DISCUSSION

Deviations from Balinese linguistic norms can be examined through the system of speech levels known as *angghah-ungguh basa Bali*, word structure, and orthographic conventions. In this study, the analysis of deviations in Balinese language norms focuses specifically on the application of the speech level system (*angghah-ungguh basa Bali*) and the writing system based on Balinese Latin orthography.

All data sources analyzed in this study employ

basa alus (high-level Balinese) in order to facilitate the identification of linguistic deviations. Within the Balinese speech level system, *basa alus* refers to a variety characterized by a high degree of politeness and respect. According to Suarjana (2011), *basa alus* is typically used in formal contexts such as meetings, seminars, discussions, and religious or customary interactions.

Similarly, Suwija, (2014) defines *basa alus* as "bebaosan mabasa Bali sané wirasannyané alus kawastanin basa alus," which means that Balinese speech characterized by a refined and polite register is referred to as *basa alus*. This variety is commonly employed in formal communication, such as village council meetings, marriage negotiations, or interactions in which speakers of lower social status address those of higher status.

4.1. Deviations from Balinese Linguistic Norms in Modern

Balinese Poetry Modern Balinese poetry (*puisi Bali anyar*) is a form of contemporary Balinese literary creation that shares similarities with Indonesian-language poetry, particularly in terms of

structure and expressive function. The primary distinction lies in the language used. As stated by Ningsih (2020), puisi Bali anyar is a literary work intended to convey ideas or moral messages through concise yet dense language. In other words, modern Balinese poetry functions as a medium for expressing thoughts and advice using brief but meaningful linguistic forms.

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 kautsahayang.

Sané sungkan ngelantur ngawewehin kémanten
Nénten keni antuk cerik, kelih, tua lan bajang
nanging ipun dados keutsahayang

Taler nginutin pewarah-warrah ring guru wisésa.

In stanza I, line 2, deviations occur in the lexical items *ngebuat* (“to cause”) and *durya negara* (“foreign countries”), which should respectively be replaced with *mawinan* and *dura negara*. In line 3, the word *sekancan* (“various”) represents a deviation and should be replaced with *saluiring*. Furthermore,

in line 4, the phrase *nénten sesuai* (“not appropriate”), which reflects Indonesian influence, constitutes a deviation from Balinese high-register usage and should be replaced with *nénten manut*.

In stanza II, line 1 contains a deviation in the phrase *mabot pisan* (“very heavy”), which should be replaced with *abot pisan*. In line 3, the use of *sadina-dina*, a low-register form, represents a deviation from *basa alus* and should be replaced with *serahina-rahina*. Similarly, in line 4, the word *ngeliunang* (“increasingly many”), which belongs to the low register, should be replaced with the high-register form *ngakéhan*.

In stanza III, line 1 shows a deviation in the word *ngawewehin* (“to increase”), which should be replaced with *ngakéhan*. In line 2, the phrase *tua lan bajang* (“old and young”) constitutes a deviation and should be replaced with *tua miwah bajang*. Finally, in line 4, the phrase *ring guru* (“to the teacher”) is used incorrectly and should be replaced with *saking guru* (“from the teacher”).

Overall, the analysis identifies eleven deviations from Balinese linguistic norms in the modern Balinese poem *Virus Corona*. These deviations predominantly involve lexical misformation and inappropriate register usage, particularly the use of low-register forms (*basa andap*) in contexts that require *basa alus*. A summary of these deviations is presented in the following table.

Table 2: Error Analysis of Puisi Bali Anyar Virus Corona (Anggah-Ungguh Basa Bali).

No	Stanza/line	Unit of Analysis	Error Form	Correct Form	Error Type	Explanation
1	I/2	Word	ngebuat	mawinan	Misformation	Misuse of verb formation; <i>ngebuat</i> influenced by Indonesian <i>membuat</i> .
2	I/2	Word	durya negara	dura negara	Misformation	Incorrect morpheme choice (<i>durya</i> → should be <i>dura</i>).
3	I/3	Word	sekancan	saluiring	Misformation	Wrong lexical choice; Indonesian interference.
4	I/4	Phrase	nénten sesuai	nénten manut	Interlingual transfer	Direct borrowing from Indonesian <i>tidak sesuai</i> .
5	II/1	Word	mabot pisan	abot pisan	Misformation	Incorrect affixation (<i>mabot</i> vs. <i>abot</i>).
6	II/3	Word	sadina-dina	serahina-rahina	Register misuse (diglossia)	<i>Andap</i> form used instead of required <i>alus</i> .
7	II/4	Word	ngeliunang	ngakéhan	Register misuse	Everyday form instead of formal.
8	III/1	Word	ngawewehin	ngakéhan	Misformation	Lexical mischoice; redundant affix.
9	III/2	Phrase	tua lan bajang	tua miwah bajang	Misordering	Wrong connector (<i>lan</i> vs. <i>miwah</i>) for formal register.
10	III/4	Phrase	ring guru	saking guru	Misformation	Wrong preposition; <i>ring</i> (at) instead of <i>saking</i> (from).

Deviations from correct Balinese orthographic conventions in this study are examined based on the Balinese writing rules proposed by Suwija (2015), as systematically outlined in *Buku Ejaan Bali Latin* published by Pelawa Sari, Denpasar. The analysis focuses on spelling accuracy, affixation, vowel

representation, capitalization, and the use of numerals in written Balinese.

In stanza I, line 1, the line “Covid 19 utawi sané kasub mewasta corona” contains an orthographic deviation in the prefix *ma-*, where the word *mewasta* (“named”) should be written as *mawasta*. According

to Balinese orthographic rules, prefixes pronounced with *e pepet* must be written with the vowel *a*. In line 2, the spelling *virusné* constitutes a deviation and should be corrected to *virusé*. In line 4, the word *keaptiang* (“expected”) is incorrectly written and should be corrected to *kaaptiang*.

In stanza II, line 1, the phrase “2020 *kerasanin* mabot pisan” shows an orthographic deviation because numerals are not permitted at the beginning of a sentence; therefore, the year should be preceded by the word *warsa*, resulting in *warsa 2020*. In the same line, the word *kerasanin* (“felt”) is incorrectly spelled and should be replaced with *karasayang*. In line 2, the spelling *kelaksanayang* (“implemented”) represents a deviation and should be corrected to *kalaksanayang*. In line 3, the word *keanggé* (“used”) should be written in its standard form *kaanggén*. In line 4, the spelling *ngeliunang* (“increasingly many”) should be corrected to *ngliunan*. In line 5, the word *ngelantur* (“to continue”) constitutes an orthographic deviation and should be written as *nglantur*.

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In stanza III, line 3, the phrase “... *nanging ipun dados keutsahayang*” contains a spelling deviation in the word *keutsahayang* (“endeavored”), which should be corrected to *kautsahayang*. In line 4, another orthographic deviation is found in the reduplicated form *pewarah-warrah* (“guidance”), which should correctly be written as *pawarah-warrah*.

Overall, the orthographic analysis reveals that deviations in the poem *Virus Corona* predominantly involve incorrect affixation, vowel representation, and spelling conventions as regulated in Balinese Latin orthography. A summary of these orthographic deviations is presented in the following table.

Table 3: Error Analysis of Puisi Bali Anyar Virus Corona (Balinese Latin Orthography).

No	Stanza/line	Unit of Analysis	Error Form	Correct Form	Error Type	Explanation
1	I/1	Word	mewasta	mawasta	Misformation (orthography)	Prefix <i>ma-</i> miswritten as <i>me-</i> .
2	I/2	Word	virusné	virusé	Addition	Unnecessary consonant <i>n</i> in suffix.
3	I/4	Word	keaptiang	kaaptiang	Misformation	Incorrect vowel in affix.
4	II/1	Phrase	2020	warsa 2020	Omission	Missing lexical indicator (<i>warsa</i>).
5	II/1	Word	kerasanin	karasayang	Misformation	Wrong word form.
6	II/2	Word	Kelaksana-yang	Kalaksana-yang	Misformation	Wrong prefix spelling (<i>ke-</i> vs. <i>ka-</i>).
7	II/3	Word	keanggé	kaanggén	Misformation	Incorrect vowel in suffix.
8	II/4	Word	ngeliunang	ngliunan	Misformation	Redundant affix.
9	II/5	Word	ngelantur	nglantur	Misformation	Extra vowel insertion.
10	III/3	Word	Keutsaha-yang	Kautsaha-yang	Misformation	Wrong vowel choice (<i>keu-</i> vs. <i>kau-</i>).
11	III/4	Word	pewarah	pawarah	Misformation	Incorrect prefix (<i>pe-</i> vs. <i>pa-</i>).

The predominance of errors at the word level, followed by the phrase level, indicates that linguistic deviations in Balinese creative texts are largely rooted in limited control over basic lexical and morphological forms. The dominance of misformation errors, affecting both lexical choices and orthographic representations, reflects insufficient internalization of Balinese grammatical norms and Balinese Latin orthography. From the perspective of error analysis (Corder, 1967), these

errors are systematic rather than incidental, suggesting underlying competence-related issues rather than mere performance slips. Furthermore, the frequent misuse of speech levels highlights the challenges posed by the diglossic nature of Balinese (Ferguson, 2007), where speakers must navigate complex social and contextual constraints. Interference from Indonesian further exacerbates these difficulties, particularly in written creative expression, where formal accuracy is expected.

Table 4: Frequency of Error Types in the Modern Balinese-Poem Virus Corona.

Error Type	Number of Cases	Percentage	Examples
Misformation (wrong form, affix, spelling, word choice)	15	68.2%	<i>ngebuat</i> → <i>mawinan</i> ; <i>mewasta</i> → <i>mawasta</i> ; <i>keaptiang</i> → <i>kaaptiang</i>
Omission (missing element)	1	4.5%	<i>2020</i> → <i>warsa 2020</i>
Addition (unnecessary element)	1	4.5%	<i>virusné</i> → <i>virusé</i>
Misordering (wrong word order)	1	4.5%	<i>tua lan bajang</i> → <i>tua miwah bajang</i>
Register misuse (<i>angguh-ungguh</i>)	4	18.2%	<i>sadina-dina</i> → <i>serahina-rahina</i> ; <i>ngeliunang</i> → <i>ngakéhan</i>
Total	22	100%	—

Collectively, these findings underscore the need for targeted linguistic guidance and collaboration

with Balinese language experts to ensure that the revitalization of Balinese through creative works is accompanied by adherence to established linguistic norms.

The findings indicate that misformation errors (68.2%) constitute the most dominant category, affecting both lexical forms and Balinese Latin orthography. This dominance reflects a weak mastery of word formation and orthographic rules in written Balinese. Register misuse (18.2%) is also substantial, signaling insufficient competence in applying *angghah-ungguh* basa Bali appropriately. By contrast, omission, addition, and misordering errors occur relatively infrequently, each accounting for only one instance (4.5%). Despite their lower frequency, these error types remain noteworthy because they directly affect textual coherence, readability, and the aesthetic quality of poetic expression.

From a broader perspective, the predominance of misformation errors underscores the urgent need to strengthen grammatical and orthographic competence in Balinese through both formal education and targeted training for creative writers. Moreover, frequent errors related to *angghah-ungguh* highlight the challenges posed by the diglossic nature of Balinese, in which younger generations often struggle to consistently employ high-register forms in formal contexts. Collectively, these findings emphasize that even less frequent error types warrant attention, as they contribute to diminished linguistic precision and stylistic effectiveness in modern Balinese poetry.

4.2. Deviations from Balinese Linguistic Norms in Balinese Pop Song Lyrics

The object of analysis for deviations from Balinese linguistic norms in Balinese pop song lyrics is the song *Song Berérong*, popularized by Anak Agung Raka Sidan in 2014. This song gained widespread popularity and was well received by the Balinese community. The lyrics analyzed in this study are presented below.

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.

Overall, the Balinese pop song *Song Berérong* predominantly employs *basa madia* (middle-level Balinese). This register is primarily indicated by the consistent use of the first-person pronoun *tiang* ("I") by the singer. Additional lexical markers of *basa madia*, such as *ampura* ("sorry"), *niki* ("this"), *jati-jati* ("truly"), and *ring* ("at/in"), appear in the first stanza. Consequently, the subsequent stanzas are expected to maintain consistency in the use of the *basa madia* register.

In stanza I, line 2, the line "*Né tiang pegawé negeri*" contains a deviation in speech-level usage. The demonstrative *né* ("this") belongs to *basa andap* (low register), whereas the pronoun *tiang* belongs to *alus madia*. This combination violates the principles of *angghah-ungguh* basa Bali. The appropriate form in this context should therefore be *niki* ("this"), which aligns with the *basa madia* register.

In stanza II, line 1, the line "*Yén unduk gajih pantesné tiang be sugih*" exhibits multiple deviations from the expected speech level. The word *yen* ("if") should be replaced with *yéning*; *unduk* ("about") should be replaced with *indik*; *pantesné* ("properly") should be replaced with *patutné*; and *be* ("already") should be replaced with *ampun*. All of these substitutions reflect the appropriate forms in *basa madia*.

In stanza II, line 2, the line "*Malahan lebih maan sampingan di sisi*" contains further deviations, including the use of *lebih* ("more"), which should be replaced with *lintang*; *maan* ("to get"), which should be replaced with *polih*; and the phrase *di sisi* ("outside"), which should be replaced with *ring sisi*.

In stanza II, line 3, the line "*Nyaloin tanah pepesan tiang maan bati*" shows deviations in the word *pepesan*, which should be written as *seringan*, and in the phrase *maan bati* ("to gain profit"), which should be replaced with *polih bati*. Similarly, in stanza II, line 4, the line "*Kéwala telahné tiang sing ngerti*" contains deviations in the use of *kéwala* ("but"), which should be replaced with *nanging*; *telahné*, which should be replaced with *telasné*; and *sing ngerti* ("do not understand"), which should be

replaced with *ten ngerti*.

In stanza III, line 1, the phrase “*Tan bina buka porotin bererong*” contains a deviation in the use of *buka* (“like/as”), which should be replaced with the high-register form *kadi*. In lines 2 and 3 of the same stanza, deviations are found in the phrase *telah di*, which should be replaced with *telas ring*.

In the subsequent stanzas, the singer appears to engage in self-directed discourse. In such contexts,

the use of *basa andap* or neutral speech is pragmatically acceptable; therefore, no further deviations are identified. Overall, the analysis demonstrates that the dominant deviations in *Song Berérong* involve inconsistent application of speech levels, particularly the intrusion of *basa andap* forms into contexts that require *basa madia*. A summary of these deviations is presented in the following table.

Table 5: Error Analysis of Balinese Pop Song *Song Berérong* (Speech Level/ *Anggah-Ungguh*).

No	Stanza/Line	Unit of Analysis	Error (Written Form)	Correct Form	Error Type	Explanation
1	I/2	Word	<i>né</i>	<i>niki</i>	Misformation / Register misuse	Use of <i>andap</i> form (<i>né</i>) instead of <i>alus madia</i> (<i>niki</i>).
2	II/1	Word	<i>unduk</i>	<i>indik</i>	Misformation	Incorrect register choice; <i>unduk</i> (<i>andap</i>) vs. <i>indik</i> (<i>alus</i>).
3	II/1	Word	<i>pantesné</i>	<i>patutné</i>	Misformation	Wrong lexical register for “proper/should.”
4	II/1	Word	<i>be</i>	<i>ampun</i>	Misformation	<i>be</i> (<i>andap</i> “already”) instead of <i>ampun</i> (<i>alus</i>).
5	II/2	Word	<i>maan</i>	<i>polih</i>	Misformation	Wrong verb for “to get.”
6	II/2	Phrase	<i>di sisi</i>	<i>ring sisi</i>	Misformation	Preposition <i>di</i> (<i>andap</i>) should be <i>ring</i> .
7	II/4	Word	<i>kéwala</i>	<i>nanging</i>	Misformation	Wrong connector for “however/but.”
8	II/4	Word	<i>telahné</i>	<i>telasné</i>	Misformation	Wrong spelling and register.
9	II/4	Word	<i>sing ngerti</i>	<i>ten ngerti</i>	Misformation	<i>sing</i> (<i>andap</i> negation) should be <i>ten</i> (<i>alus</i>).
10	III/1	Word	<i>buka</i>	<i>kadi</i>	Misformation	<i>buka</i> (<i>andap</i> “like/as”) should be <i>kadi</i> .
11	III/2	Phrase	<i>telah di</i>	<i>telas ring</i>	Misordering / Register misuse	Wrong combination of verb + preposition.

In addition to deviations from the rules of *anggah-ungguh basa Bali*, the lyrics of the Balinese pop song *Song Berérong* also contain several orthographic deviations that do not conform to the conventions of Balinese Latin Orthography.

In stanza I, line 1, the line “*Ampura cerita niki jakti-jakti*” shows an orthographic deviation in the reduplicated form *jakti-jakti* (“truly”), which should

be written as *jati-jati*. In stanza II, line 1, the line “*Yen unduk gajih pantesné tiang be sugih*” contains a deviation in the phrase *be sugih* (“already rich”), which should be corrected to *ba sugih*. In line 2 of the same stanza, an orthographic deviation is found in the prepositional phrase *disisi* (“outside”), which should be written as *di sisi*, with a space separating the preposition from the noun.

Table 6: Error Analysis of Balinese Pop Song *Song Berérong* (Balinese Latin Orthography).

No	Stanza/Line	Unit of Analysis	Error (Written Form)	Correct Form	Error Type	Explanation
1	I/1	Word	<i>jakti-jakti</i>	<i>jati-jati</i>	Misformation (orthography)	Wrong vowel choice (<i>a</i> → <i>ja</i>).
2	II/1	Phrase	<i>be sugih</i>	<i>ba sugih</i>	Misformation	Wrong vowel (<i>e</i> → <i>a</i>).
3	II/2	Phrase	<i>disisi</i>	<i>di sisi</i>	Omission (spacing)	Missing space between preposition and noun.
4	IV/3	Word	<i>selukan</i>	<i>selukang</i>	Misformation	Wrong consonant ending.
5	IV/3	Word	<i>merasa</i>	<i>marasa</i>	Misformation	Wrong vowel (<i>e</i> vs. <i>a</i>).
6	IV/4	Word	<i>mekenta</i>	<i>makenta</i>	Misformation	Wrong prefix vowel (<i>e</i> vs. <i>a</i>).
7	V/2	Phrase	<i>dikantong</i>	<i>di kantong</i>	Omission (spacing)	Missing space in prepositional phrase.

Further deviations appear in stanza IV, line 3, where the word *selukan* (“to take”) should be written

as selukang. In the same line, the word *merasa* (“to feel”) shows an incorrect realization of the prefix *ma-*, which should be written with the vowel *a* as *marasa*, in accordance with Balinese orthographic rules. In stanza IV, line 4, the spelling *mekenta* (“not eating”) also constitutes an orthographic deviation and should be corrected to *makenta*.

The final orthographic deviation is identified in stanza V, line 2, “*Pipis liu né dikantong buka amah bererong*”, where the preposition *di* in *dikantong* (“in the pocket”) should be written separately as *di kantong*. Overall, the orthographic analysis reveals recurring deviations related to incorrect spelling, affixation, and spacing. A summary of these orthographic deviations in the lyrics of Song *Berérong* is presented in the table 6.

The analysis reveals that misformation constitutes the most dominant error type across the examined Balinese creative texts, encompassing incorrect word formation, inappropriate register selection, and deviations from Balinese Latin orthographic conventions. The prevalence of misformation errors indicates that writers and lyricists often possess partial linguistic competence, allowing them to convey meaning effectively but failing to consistently adhere to formal linguistic norms. This pattern suggests that the observed errors are systematic rather than incidental, aligning with Corder’s view that errors reflect underlying linguistic competence rather than momentary performance lapses.

In terms of analytical units, errors occur most frequently at the word level, followed by the phrase level, while sentence-level deviations are relatively rare. This distribution implies that difficulties primarily arise from limited mastery of lexical choice, affixation, and register-specific vocabulary, rather than from more complex syntactic structures. Such findings highlight that the core challenges in Balinese written expression lie in micro-linguistic elements, particularly in selecting appropriate lexical forms and orthographic representations within specific communicative contexts.

From a sociolinguistic perspective, the frequent misuse of speech levels underscores the complexity of *angghah-ungguh basa Bali* as a diglossic system. The intrusion of *basa andap* forms into contexts that require *basa alus* or *basa madia* reflects weakened diglossic competence among younger language users. This phenomenon resonates with Ferguson’s (2007) concept of diglossia, where speakers must navigate socially stratified linguistic varieties. Interference from Indonesian further exacerbates this issue, as Indonesian lexical and structural patterns are often transferred into Balinese writing,

particularly in creative genres that prioritize expressiveness over formal accuracy.

Orthographic deviations, especially those involving spacing, affixation, and vowel representation, indicate insufficient familiarity with the conventions of Balinese Latin Orthography. While such errors may not significantly hinder comprehension, they negatively affect textual clarity, aesthetic quality, and the perceived linguistic authority of the text. Taken together, these findings suggest that the revitalization of Balinese through creative writing must be accompanied by systematic efforts to enhance grammatical accuracy, register awareness, and orthographic competence. Without such efforts, increased language use may inadvertently contribute to the normalization of non-standard forms, thereby weakening the normative foundations of Balinese in formal and semi-formal contexts.

4.3. Deviations from Balinese Linguistic Norms in a Balinese MC Script

This section examines deviations from Balinese linguistic norms found in a Balinese *ugrawakia* (MC script). The script analyzed in this study was written by Ni Luh Novi Panca Dewi, a student in the Balinese Language and Literature Education Program, Faculty of Teacher Training and Education, Mahadewa University.

The script was prepared for participation in a Balinese-language Master of Ceremony competition held at the Indonesian Institute of the Arts (ISI) Denpasar, under the theme Inauguration of the Management of Seka Teruna Tunas Karya Tumbu Kelod, Karangasem. As the primary objective of this analysis is to identify deviations from Balinese linguistic norms, the complete script is not reproduced in this article. Instead, selected excerpts are presented to provide empirical evidence of deviations related to *angghah-ungguh basa Bali* and Balinese Latin orthography.

Several deviations from the rules of *angghah-ungguh basa Bali* are identified in the Balinese *ugrawakia* (MC) script. In paragraph II, line 3, the sentence “*Ida dané prasida manut karahajengan ...*” contains an inappropriate lexical choice, as *manut* (“in accordance with”) should be replaced with *molihang* (“to obtain”). In line 4, the phrase *sané mangkin* (“which is now”) should be replaced with *kadi mangkin* (“as it is now”). In line 5, Indonesian loanwords appear in formal ceremonial discourse: *pelantikan* should be replaced with the Balinese high-register form *pamikukuh*, *pengurus* with *prajuru*, and *periode* with *masa ayahan*.

In paragraph V, line 1, the sentence “Acara pacang kakawitin antuk doa” shows register misuse, where the Indonesian word *doa* (“prayer”) should be replaced with the Balinese high-register form *pangastuti*. In line 2, “Para uleman sareng sami mangde ngadeg riin abos-abos”, two deviations are found: *uleman* (“invitation”) should be replaced with *atiti*, and *abos-abos* (“briefly”) with *ajebos*. Further deviations occur in paragraph VIII. At the beginning of the paragraph, the phrase “pangwacén sk olih ...” contains a morphological deviation, as *pangwacén* (“reader”) should be written as *pangwacénan* (“reading”). In line 5, the word *kelantik* (“to be inaugurated”) should be replaced with the correct Balinese high-register form *kapikukuh*.

In paragraph IX, line 4, the sentence

“Nglinggatanganin berita acara serah terima jabatan sané kesaksiang olih bendésa adat” contains two deviations: the Indonesian phrase *serah terima* should be replaced with the Balinese high-register expression *raksa rumaksa*, and the low-register form *kasaksiang* (“witnessed”) should be replaced with the high-register form *kaupasaksi*.

Overall, these findings demonstrate that deviations in the MC script predominantly involve misformation and register misuse, particularly the intrusion of Indonesian lexical items and low-register forms into contexts that require *basa alus*. A summary of deviations from *angghah-ungguh basa Bali* in the Balinese *ugrawakia* script *Pamikukuh Seka Teruna Tumbu Kelod, Karangasem* is presented in the following table.

Table 7: Error Analysis of Balinese MC Script (Speech Level / Angghah-Uungguh).

No	Stanza/Line	Unit of Analysis	Error (Written Form)	Correct Form	Error Type	Explanation
1	II/3	Word	manut	polih	Misformation	Wrong lexical choice; <i>manut</i> means "obey", while <i>polih</i> means "obtain".
2	II/4	Phrase	sané mangkin	kadi mangkin	Misformation	Incorrect register; <i>sané mangkin</i> means "now", should be <i>kadi mangkin</i> "as now".
3	II/5	Word	Pelanti-kan	pamikukuh	Borrowing/Misformation	Indonesian borrowing instead of Balinese equivalent.
4	II/5	Word	pengurus	prajuru	Misformation	Indonesian borrowing instead of Balinese form.
5	II/5	Word	periode	masa ayahan	Borrowing/Misformation	Loanword from Indonesian instead of Balinese term.
6	V/1	Word	doa	pangastuti	Borrowing/Misformation	Indonesian instead of Balinese <i>alus</i> register.
7	V/2	Word	uleman	atiti	Misformation	Wrong lexical choice; <i>uleman</i> (invitation andap) vs. <i>atiti</i> (<i>alus</i>).
8	V/2	Word	abos-bos	ajebos	Misformation	Colloquial instead of correct <i>alus</i> form.
9	VIII/1	Word	Pangwa-cen	Pangwace-nan	Omission	Missing suffix <i>-an</i> .
10	VIII/5	Word	kalantik	kapikukuh	Misformation	Wrong verb form for "to be inaugurated".
11	IX/4	Phrase	serah terima	raksa rumaksa	Borrowing/Misformation	Indonesian borrowing instead of Balinese <i>alus</i> .
12	IX/4	Word	Kasaksi-ang	kaupasaksi	Misformation	Wrong register; should use <i>alus</i> form.

Following an in-depth analysis of the Balinese MC script entitled *Pamikukuh Prajuru Seka Teruna Tunas Karya Tumbu Kelod, Karangasem*, several orthographic errors were identified as deviations from the rules of Balinese Latin Orthography.

In paragraph II, lines 1 and 2, the phrase *ida sang hyang widhi* (“God Almighty”) is written in lowercase, whereas proper nouns referring to God must be capitalized. The correct form is *Ida Sang Hyang Widhi*. In line 2, the phrase *nugraha ida* (“His blessing”) should be written as *nugrahan-Ida*. In line 4, the place name *wantilan desa tumbu* should be capitalized as *Wantilan Desa Tumbu*. In line 5, the word *panemaye* (“at the time”) constitutes an orthographic deviation and should be written as

panemaya, since the vowel /e/ at word-final position in Balinese should be represented by *a*. Similarly, the name *seka teruna tunas karya* should be capitalized as *Seka Teruna Tunas Karya*.

In paragraph IV, line 1, the form of address *ida dané* (“you”) should be capitalized as *Ida dané*. In line 2, the spelling *ngerauhin* (“to attend”) should be corrected to *ngrauhin*. In line 3, *ida sasuhunan*, which refers to a divine title, should be capitalized as *Ida Sasuhunan*, and the phrase *sané melinggih* (“who resides”) should be corrected to *sané malinggih*. In line 5, the word *kemargiang* (“to be carried out”) should be written as *kamargiang*. The name of the day *Saniscare* (“Saturday”) should be written as *Saniscara*, using the vowel *a* and capitalizing the

initial letter, while the month name februari should be capitalized as Februari.

In paragraph V, line 2, the sentence “Para uleman mangde ngadeg riin abos bos, majeng ring ...” contains two orthographic deviations: mangde (“so that”) should be corrected to mangda, and pengénter (“guide”) should be written as pangénter. In paragraph VI, line 2, the name of the dance sekar jagat should be capitalized as Sekar Jagat.

Further orthographic deviations are identified in paragraph VIII, line 1, in the sentence “Acara salanturipun inggih punika pangwacén sk olih bendésa adat tumbu kelod”. The abbreviation sk (short for surat keputusan) should be written in uppercase as SK. In addition, bendésa should be

capitalized as Bendesa when followed by the village name, resulting in Bendesa Tumbu Kelod. The phrase ke ajeng (“forward”) also constitutes an orthographic deviation and should be written as ka ajeng. Finally, in paragraph XII, line 4, the phrase matur suksema (“thank you”) should be written as matur suksma. In line 5, the word santhi (“peace”) is incorrectly spelled and should be corrected to santih.

Overall, these orthographic deviations demonstrate recurring problems related to capitalization, vowel representation, affixation, and abbreviation usage in the Balinese MC script. A summary of these deviations is presented in the following table.

Table 8: Error Analysis of Balinese MC Script (Balinese Latin Orthography).

No	Stanza/Line	Unit of Analysis	Error (Written Form)	Correct Form	Error Type	Explanation
1	II/1	Phrase	ida sang hyang widhi	Ida Sang Hyang Widhi	Misformation (capitalization)	Proper noun must be capitalized.
2	II/1	Phrase	nugraha ida	nugrahan-Ida	Misformation	Incorrect suffix use.
3	II/4	Phrase	wantilan desa tumbu	Wantilan Desa Tumbu	Misformation (capitalization)	Place names should be capitalized.
4	II/5	Word	panemaye	panemaya	Misformation	Wrong final vowel (<i>e</i> instead of <i>a</i>).
5	II/5	Phrase	seka teruna tunas karya	Seka Teruna Tunas Karya	Misformation (capitalization)	Group names should be capitalized.
6	IV/1	Phrase	ide dané	Ida dané	Misformation (capitalization)	Sapaan harus kapital.
7	IV/2	Word	ngerauhin	ngrauhin	Misformation (orthography)	Redundant syllable.
8	IV/3	Phrase	ida sasuhunan	Ida Sasuhunan	Misformation (capitalization)	Religious title must be capitalized.
9	IV/3	Phrase	sané melinggih	sané malinggih	Misformation	Wrong vowel in verb.
10	IV/5	Word	kemargiang	kamargiang	Misformation	Wrong vowel.
11	IV/5	Word	saniscare	Saniscara	Misformation	Spelling + capitalization.
12	IV/5	Word	februari	Februari	Misformation (capitalization)	Month name must be capitalized.
13	V/2	Word	mangde	mangda	Misformation	Wrong vowel.
14	V/2	Word	pengénter	pangénter	Misformation	Wrong prefix.
15	VI/2	Word	sekar jagat	Sekar Jagat	Misformation (capitalization)	Title of dance must be capitalized.
16	VIII/1	Abbreviation	sk	SK	Misformation (capitalization)	Abbreviations must be capitalized.
17	VIII/1	Phrase	bendésa tumbu kelod	Bendésa Tumbu Kelod	Misformation (capitalization)	Place names should be capitalized.
18	VIII/1	Phrase	ke ajeng	ka ajeng	Misformation	Wrong vowel.
19	XII/4	Word	suksema	suksma	Misformation	Redundant vowel.
20	XII/5	Word	santhi	santih	Misformation	Wrong final consonant.

The analysis of the Balinese MC script reveals two major patterns of linguistic deviation: errors related to speech level usage (angguh-ungguh basa Bali) and errors related to Balinese Latin orthography. With regard to speech levels, the dominant deviations involve misformation and register misuse, particularly the intrusion of Indonesian lexical items and basa andap forms into contexts that require basa alus. These deviations frequently occur at the word

level, such as the use of Indonesian loanwords (pelantikan, pengurus, periode, doa) instead of appropriate Balinese equivalents (pamikukuh, prajuru, masa ayahan, pangastuti). This pattern indicates a weakened command of formal Balinese registers in ceremonial discourse, where linguistic politeness and hierarchy are essential.

In terms of orthographic accuracy, the analysis shows that deviations are largely associated with

capitalization, vowel representation, affixation, and spacing, as regulated by Balinese Latin Orthography. Errors such as inconsistent capitalization of proper names, titles, institutions, and months, as well as incorrect vowel usage in prefixes (ke- vs. ka-, me- vs. ma-), appear repeatedly throughout the script. Although these orthographic errors do not necessarily obstruct comprehension, they undermine textual formality and reduce the perceived linguistic authority of the MC script, which is intended for official and ceremonial contexts.

Overall, the findings from both tables demonstrate that deviations in the Balinese MC script are not random but systematic, reflecting limited mastery of formal registers and orthographic conventions. The coexistence of speech-level and orthographic errors highlights the dual challenge faced by contemporary Balinese language users: navigating the complex diglossic system of *angghah-ungguh basa Bali* while simultaneously adhering to standardized writing conventions. These results underscore the need for targeted linguistic guidance and editorial support in the production of formal Balinese texts, particularly those used in public and ceremonial settings.

5. CONCLUSION

This study examined deviations from Balinese linguistic norms in three types of modern Balinese written discourse: a modern Balinese poem, a Balinese pop song lyric, and a Balinese *ugrawakia* (MC) script. The findings demonstrate that these creative texts play a significant and strategic role in sustaining the vitality of Balinese language and literature, particularly by promoting active language use in contemporary cultural and public contexts.

However, the analysis also reveals a substantial number of deviations from established linguistic norms, stemming from the complexity of the Balinese speech level system (*angghah-ungguh basa Bali*) and the standardized conventions of Balinese Latin Orthography. Across all three text types,

misinformation emerges as the dominant error category, occurring primarily at the word level and, to a lesser extent, at the phrase level. These deviations largely involve inappropriate register selection, interference from Indonesian, and inaccurate application of orthographic rules.

The distribution and patterns of errors suggest that such deviations are systematic rather than incidental, reflecting incomplete mastery of both diglossic competence and orthographic conventions. While these errors do not always impede comprehension, they diminish linguistic accuracy, textual formality, and the aesthetic quality expected in literary, performative, and ceremonial Balinese discourse. Consequently, increased language use alone is insufficient to guarantee language maintenance unless accompanied by sustained attention to linguistic quality and normative accuracy. Based on these findings, several recommendations can be proposed. First, Balinese language education should place greater emphasis on the practical mastery of *angghah-ungguh basa Bali* and Balinese Latin Orthography, particularly through contextualized writing and editing exercises that reflect real communicative genres such as poetry, song lyrics, and ceremonial scripts. Second, creative writers and performers are encouraged to collaborate more closely with Balinese language experts or editors to ensure linguistic accuracy without compromising artistic expression. Third, cultural institutions and policy makers involved in language revitalization programs should complement initiatives that promote language use with systematic quality control mechanisms, such as workshops, editorial guidelines, and linguistic mentoring for participants in competitions and cultural events. Finally, future research may expand the scope of this study by incorporating larger corpora, comparative analyses across regions, or longitudinal approaches to examine how linguistic competence in Balinese evolves over time in response to educational and cultural interventions.

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