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Intermedial transformation and digital commodification of the poem *Kepada Noor* in the digital platform economy

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Abstract: *Poetry musicalization has shifted from literary appreciation to active circulation within digital media. This study examines the intermedial transformation and digital commodification of the poem Kepada Noor by Moh. Syarif Hidayat, musicalized by Panji Sakti, within the digital platform economy. Employing a qualitative case-study approach grounded in interpretive digital literary scholarship, the analysis integrates close reading, audio analysis, digital ethnography across YouTube, Spotify, TikTok, and Instagram, and primary institutional royalty data from WAMI and Massive Music Entertainment. The findings reveal that musicalization reconfigures the poem's central affect—longing—through voice, melody, and duration. Subsequently, digital platformization extends this transformation, converting the literary-musical work into a hybrid digital asset. Empirical royalty data and platform metrics demonstrate that this process generates tangible audience visibility, copyright recognition, and economic returns, proving the material-economic pathway of literary adaptation. Ultimately, the study argues that alih wahana in the digital era operates as a continuous trajectory where aesthetic integrity and digital commodification mutually reinforce, reshaping both the cultural experience and the economic life of a literary work.*

Keywords: *alih wahana, intermedial transformation, poetry musicalization, digital platform economy, commodification*

INTRODUCTION

Poetry no longer circulates solely as a written text. It is read aloud, performed, recorded, streamed, and encountered across digital platforms, each of which alters the conditions through which it reaches its public. In contemporary cultural environments, digital platforms and modern infrastructures are profoundly reshaping the literary sphere (Bonina et al., 2021; Murray, 2018). A printed poem encounters readers under relatively stable material conditions; its transformation into a song and subsequent digital distribution, by contrast, significantly expands its interpretive boundaries (Atikurrahman, 2025) .

Poetry musicalization constitutes a vital response to these changing conditions. It fosters an integrative collaboration between linguistic and musical elements (Burhanudin et al., 2025), introducing voice, melody, rhythm, and temporal organization that interact dynamically with the poem's verbal material. Rather than merely transposing text into sound, musicalization fundamentally restructures meaning across distinct semiotic systems. This process is illuminated by Jakobson's (1959) concept of intersemiotic translation and Rajewsky's (2005) theorization of intermediality. In Indonesian scholarship, the corresponding movement across media is conceptualized as

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alih wahana (Damono, 2018), a term that emphasizes structural transformation over strict fidelity to the source.

This emphasis is crucial for poetry musicalization, because fidelity to the original text should not constitute the sole criterion for evaluating an adaptation. Equally significant is what occurs to the relations among imagery, emotion, temporality, repetition, and meaning when these elements are reorganized through another medium. Recent scholarship on inter-art translation advances a comparable argument by foregrounding the reconstructive character of artistic transfer rather than treating adaptation as reproduction, while acknowledging how multimodal structures emerge in performance (R. Tanasescu, 2025; Tekgül Akın & Kıran, 2023; C. Zhang & Lei, 2025).

Alih wahana, understood in this expanded sense, provides not only a description of movement between media but also an investigative tool for cultural change. *Kepada Noor*, a poem by Moh. Syarif Hidayat (2016) that has been musicalized and performed by Panji Sakti, offers a productive case for examining these questions. The distinction between the two creative positions must be maintained carefully: Moh. Syarif Hidayat is the author of the source poem, whereas Panji Sakti is the musicalizer and performer who interprets the poem through another medium.

The poem constructs *rindu* (longing) through movement, accumulation, memory, and temporal unfolding rather than presenting it as a static emotional state. The image of a bird constructing a nest *"dari rumput dan ilalang"* 'from grass and reeds' suggests intimacy assembled gradually from fragments*. "Kususuri setiap keindahan"* 'I traverse every beauty' turns beauty into something actively traversed by the speaker, while *"Rindu adalah perjalanan mengurai waktu"* 'Longing is a journey of unravelling time' explicitly gives longing a temporal dimension. The subsequent *"pertemuan demi pertemuan"* 'encounter after encounter' reinforces this cumulative movement. The closing repetition of the beloved's name, moreover, leaves longing unresolved and continuing indefinitely—providing the core material that must be reinterpreted when the poem enters musical performance.

Once the text is musicalized, these qualities encounter another temporal system in which language is carried by voice, rhythm, phrasing, and musical duration. The central aesthetic question is therefore how the poem's construction of longing is reorganized when verbal language becomes musical performance. Musicalization produces an additional temporality around the poem: the temporality represented by language and the temporality enacted through performance.

The transformation continues beyond performance. When the musicalization is recorded, it acquires a reproducible form that can be replayed independently of the initial moment. Digital platforms introduce a further transformation by operating as complex environments in which cultural commodities and visibility are continuously reconfigured (Hesmondhalgh, 2019; Nieborg & Poell, 2018; Poell et al., 2022). This digital circulation alters the conditions of encounter, bridging aesthetic production with symbolic capital and potential economic value (Bourdieu, 1986, 1993; Damono, 2018).

Against this background, the study addresses two interconnected questions. First, how does the movement of *Kepada Noor* from written poetry to music reconfigure its poetic expression through musical form? Second, how does circulation on digital platforms reshape the work's cultural visibility, symbolic capital, and economic value? Drawing on a qualitative case study that combines close reading, audio analysis, and

digital ethnography, this article traces how a poem transforms into a song, a recording, and a digital cultural object, thereby contributing to ongoing reconceptualizations of the creative economy and literary adaptation.

LITERATURE REVIEW

Poetry as Music: alih wahana and Intermedial Transformation

The transformation of a poem into a song transcends the mere addition of musical accompaniment; it subjects words to a new organization of time, voice, rhythm, and repetition (Antosz-Rekucki, 2022; Cantón, 2022). This intermedial translation spans linguistic systems and cultural contexts (Desblache, 2019; Gentzler, 2017). Damono (2018) conceptualizes this process as *alih wahana*, emphasizing structural transformation across media. Recent lexical studies demonstrate semantic shifts in song lyrics through vocal performance (Destriani & Rahmayanti, 2025), while Jakobson's (1959) concept of intersemiotic translation and Rajewsky's (2005) intermediality framework provide the foundational basis for mapping the rearticulation of poetic meaning into an auditory landscape.

The temporal construction of this poem renders its transformation particularly illuminating. "Rindu adalah perjalanan mengurai waktu" 'Longing is a journey of unravelling time' describes longing as a process of unfolding. The subsequent line, *"Menjelma pertemuan demi pertemuan"* 'Becoming encounter after encounter,' indicates that longing is formed through accumulated moments rather than a single event. Textually, this temporal movement is constructed through language and the sequence of lines. In music, however, the listener encounters the work through its actual duration. The movement described by the poem is thus accompanied by another movement: the listener's passage through the song.

The concept of *alih wahana* therefore directs attention to transformation rather than fidelity. An image may be translated into a sonic atmosphere; a repetition may receive additional emphasis through musical recurrence; and an intimate address may become more immediate through the singer's voice. Such translation acts as a cognitive artifact and a plurisemiotic work, wherein melody, rhythm, vocal articulation, and duration reconstruct poetic meaning (Neelsen, 2021; Queiroz et al., 2022; Rajewsky, 2005) account of intermediality further clarifies the relation between the two forms, complementing broader platform-oriented perspectives and modal models for understanding intermedial relations and gaps (Duggal, 2021; Ellestrom, 2010; Forceville, 2011; Simonson, 2021; C. Tanasescu, 2024).

The Musicalized Poem in Digital Circulation

The transformation does not end with the production of the song. A musical performance occupies a particular time and place, whereas a recording can be replayed and circulated independently of that original moment. Once the recording enters a digital platform, another set of conditions becomes relevant. The work can be searched, recommended, shared, embedded, revisited, and encountered by listeners who may have no prior connection with the poem. The question therefore shifts from how the poem becomes music to how that music acquires a new mode of circulation across stages, platforms, and global streams (Verboord & Brandellero, 2018; Q. Zhang & Negus, 2021).

Once recorded, a musicalized poem circulates independently across digital platforms, shifting the analytical focus toward platformization (Nieborg & Poell, 2018). Platforms act as critical infrastructures that govern discoverability through search functions, recommendations, and metadata (Bonina et al., 2021; Punathambekar & Mohan, 2019). For *Kepada Noor*, digital circulation creates new routes of encounter, heavily shaped by platform intermediaries, algorithmic imaginaries, and the transition to cloud-based streaming (Li & Hesmondhalgh, 2024; Raffa & Pronzato, 2021). Furthermore, replayability on networks such as YouTube and Spotify turns repetition into a core property of digital consumption (Duvall, 2025; Stollfuß, 2026).

Digital Circulation, Cultural Value, and Commodification

Once a musicalized poem becomes a reproducible digital work, the question of value becomes unavoidable, yet value should not be reduced to revenue. *Kepada Noor* carries literary value through Moh. Syarif Hidayat's poetic language and construction of longing. Panji Sakti's musicalization adds musical and performative value. Beyond contemporary platform dynamics, the industrialization of literary adaptation relies heavily on institutional frameworks that treat texts as transferable cultural capital (Murray, 2012), setting the stage for subsequent digital distribution and market commodification. Recording makes that interpretation reproducible, while digital circulation potentially expands its cultural reach.

Cultural works function simultaneously as aesthetic expressions and economic objects (Hearn et al., 2014). Drawing on Bourdieu (1986, 1993), cultural production involves constant negotiation among cultural value, symbolic capital, and economic assets. In digital environments, streaming capital and platformization introduce structural tensions and complex questions of copyright assetization (Drott, 2024; Maasø & Spilker, 2022). Although digital presence does not automatically guarantee commercial success (Hitipeuw & Sugianto, 2025), platform distribution transforms literary-musical works into hybrid digital assets that generate audience visibility, copyright recognition, and symbolic capital (Gill & Dorsen, 2024; Ng & Gamble, 2026).

The Indonesian music context renders this issue increasingly relevant. Recent critical inquiries into Indonesia's new musical systems demonstrate how actors navigate structural shifts in the digital economy (Resmadi & Baulch, 2024). Platformization has changed the relationship between musicians, audiences, and digital infrastructures, while singers and independent musicians must actively negotiate identity, algorithms, and monetization (Hastuti et al., 2026; Resmadi, 2024; Sezgin et al., 2024). Literary-musical works are not exempt from these conditions simply because their origins lie in poetry. The movement from literary text to musical recording therefore also involves movement into a different cultural economy.

From Literary Text to Digital Cultural Object: Analytical Framework

The analytical framework of this study integrates four cascading levels: the internal textual poetics of longing in Moh. Syarif Hidayat's poem; its intermedial realization through Panji Sakti's musicalization; its reproducible digital circulation across platform infrastructures; and its ultimate conversion into symbolic capital and potential economic value. Rather than an inevitable sequence of commodification, these

transitions trace how a literary work retains its aesthetic integrity while participating in the contemporary digital economy.
The resulting trajectory can therefore be represented as:

Poetic Text ⟶ Musicalization ⟶ Recording ⟶ Digital Circulation ⟶ Audience Visibility ⟶ Symbolic Capital & Potential Economic Value

Figure 1. Conceptual Diagram of Poetic Text Transformation in Digital Circulation

The arrows indicate analytical relationships rather than an inevitable sequence of commodification. Each transition introduces new possibilities and constraints: the movement from poem to music changes expression; recording changes reproducibility; platformization changes conditions of encounter; and increased visibility may create opportunities for further cultural or economic activity. Whether those opportunities are realized remains an empirical question.

METHOD

Adopting a qualitative case-study design (Creswell & Poth, 2018; Yin, 2018), this research investigates *Kepada Noor*, a poem by Moh. Syarif Hidayat set to music and performed by Panji Sakti. The analysis is conducted through the analytical lens of interpretive digital literary scholarship to examine how the work transforms across media and digital platforms. The study aims to uncover the trajectory of textual, musical, and digital transformation, tracking how poetic expression shifts into sonic performance and circulates as a digital cultural object.

The primary data sources comprise three forms: the written text of the poem, Panji Sakti's audio recording, and publicly accessible digital traces concerning the work's online reception. Furthermore, to empirically validate the economic implications of digital circulation, this study incorporates primary institutional financial data regarding royalty distribution obtained from Wahana Musik Indonesia (WAMI) (2026) and the music publisher Massive Music Entertainment (2026), providing rare access to the material-economic pathway of literary adaptation. These data forms represent multimodal research units encompassing literary verses, acoustic properties, and platform metadata, collected through systematic documentation and digital archiving.

Analysis is conducted through a tripartite framework: literary close reading, structured audio analysis, and digital ethnography. Digital materials are examined to identify conditions of accessibility, visibility, and circulation across major platforms (YouTube, Spotify, TikTok, and Instagram). The analysis does not assume that digital visibility automatically produces commercial success; rather, platformization is considered a condition that may connect cultural and aesthetic value with audience attention and potential economic opportunities. The credibility of the interpretation is supported through triangulation among the poem, the musical recording, and digital traces.

RESULTS AND DISCUSSION

Result

The Poem as a Poetics of Longing

The analysis of *Kepada Noor* indicates that *rindu* (longing) is constructed not as a settled emotional condition but as an experience that develops through movement, memory, encounter, and time. This becomes apparent in the opening image, "Seperti burung yang sedang membuat sarang / Dari rumput dan ilalang" 'Like a bird building a nest / From grass and reeds.' The bird's activity is significant because the nest is not presented as something already complete; it is gradually assembled from fragments gathered along the way. The imagery in this depiction gives longing a processual character: intimacy emerges through acts of gathering and sustaining rather than appearing as a pre-established condition.

This reading is reinforced by "*Kususuri setiap keindahan / Diwajahmu kusematkan*" 'I traverse every beauty / Upon your face I bestow.' The verb *kususuri* (I traverse) renders beauty something to be traversed, while *kusematkan* (I bestow) suggests an attempt to retain what has been encountered. Longing consequently involves both movement toward the beloved and an inward movement through memory. The temporal dimension becomes more explicit in "*Rindu adalah perjalanan mengurai waktu*" 'Longing is a journey of unravelling time.' Here, *rindu* (longing) is defined through the metaphor of a journey. The phrase *mengurai waktu* (unravelling time) suggests that time is experienced as something that can be unfolded and worked through. This interpretation gains complexity in "*Menjelma pertemuan demi pertemuan*" 'Becoming encounter after encounter,' where the repetition of *pertemuan* (encounter) produces a sense of accumulation. Finally, the closing line, "*Rindu mengekal menyebut namamu berulang-ulang*" 'Longing eternalizes calling your name repeatedly,' reinforces this temporal persistence through the act of naming, transforming longing into a continuous, unresolved act of remembrance. The poem therefore constructs longing as temporally extended, with memory and anticipation continually reshaping the significance of experience.

Table 1. The Construction of Longing in *Kepada Noor*

Poetic element	Textual evidence	Linguistic/imagistic feature	Interpretation
Longing as gradual construction	"Seperti burung yang sedang membuat sarang / Dari rumput dan ilalang"	Metaphor of gathering and building	Longing is presented as a process of constructing intimacy
Movement toward the beloved	"Kususuri setiap keindahan"	Verb *kususuri*	Beauty is experienced as something to be traversed
Preservation of experience	"Di wajahmu kusematkan"	Verb *kusematkan*	Encounter is transformed into memory
Longing and temporality	"Rindu adalah perjalanan mengurai waktu"	Metaphor of temporal unfolding	Longing develops through accumulated time
Repeated encounters	"Menjelma pertemuan demi pertemuan"	Repetition of *pertemuan*	Emotional experience accumulates through successive encounters
Persistence of memory	"Rindu mengekal menyebut namamu berulang-ulang"	Repetition and naming	Longing persists through continuous remembrance

Intermedial Realization: From Poetic Textuality to Sonic Landscape

When the poem *Kepada Noor* is transformed into a song through Panji Sakti's interpretation, this shift in medium does not merely attach a melody to the text; rather, it completely reorganizes the structure of experience through specific musical elements. Panji Sakti's vocal character—which tends to be warm and intimate, marked by clear diction and the use of subtle falsetto dynamics on certain phrases—reinforces a sense of longing that is both fragile and contemplative. This vocal warmth is particularly directed at the addressee, Noor, transforming the written apostrophe into an embodied, acoustically present invocation.

This approach is clearly evident in the line "*Rindu adalah perjalanan mengurai waktu*" 'Longing is a journey of unravelling time.' Rather than delivering it at a rapid pace, the musical arrangement employs a steady, slow tempo supported by sparse acoustic guitar picking that resonates gradually. The musical pauses between phrases provide negative space that enables listeners to absorb the meaning of "*mengurai waktu*" 'unravelling time,' and the song's duration of approximately 4 minutes and 9 seconds functions as a sonic analogue for the prolonged process of waiting. Furthermore, the repetition of the concluding phrase "*Rindu mengekal menyebut namamu berulang-ulang*" 'Longing eternalizes calling your name repeatedly' undergoes an emotional escalation through consistent vocal melody repetition, transforming rhetorical repetition on paper into a hypnotic auditory experience.

Table 2. From Poetic Expression to Musical Expression

Poetic feature	Musical realization	Change in experience
First-person address	Panji Sakti's vocal delivery and clear diction	Written intimacy becomes embodied through voice
Mengurai waktu	Steady slow tempo and musical duration (4:09 minutes)	Metaphorical time becomes experienced through listening and acoustic space
Repetition of *rindu* and *pertemuan*	Recurring vocal/musical patterns and escalating melodies	Emotional persistence becomes aurally perceptible and hypnotic
Intimate address to *Noor*	Warm timbre, phrasing, and subtle falsetto dynamics	The addressee becomes more immediate in performance
Poetic atmosphere	Sparse acoustic guitar picking and negative space	The poem's affective quality acquires a sonic dimension

Digital Traces and the Visibility of the Work on Platforms

The digital transformation of *Kepada Noor* is empirically evident across global streaming architectures and social media ecosystems. As of 17 September 2026, YouTube search results reveal remarkable audience engagement: the official audio released by Sony Music (5.3 million views), Panji Sakti's live performance (4.8 million views), and third-party lyric channels such as *Indolirik* (4 million views) and *yomusik* (2.7 million views) have cumulatively surpassed 21.7 million views across the top ten long-form videos.

On audio streaming platforms, this circulation is equally pronounced. Data retrieved from Spotify on 17 September 2026 indicates that the official track from the album *Tanpa Aku* (Sakti, 2022) has accumulated an extraordinary 114,423,165 streams. Short-form video platforms vividly exemplify this participatory circulation. On Tiktok

(2026), the official audio snippet has been utilized in over 20,100 distinct user-generated videos, with top-performing videos generating up to 258,200 likes. Furthermore, cross-platform ethnographic tracking on Instagram reveals a dual dynamic of creator remediation and audience participatory appropriation, exemplified by an official repost accumulating approximately 281,400 likes and an independent acoustic cover organically garnering 191,400 likes.

Table 3. Digital Traces and Platform Distribution for *Kepada Noor*

Platform / Channel Dimension	Form of Digital Traces	Indicators of Visibility & Audience Engagement	Cultural-Economic Implications
YouTube (Official & UGC)	Official audio (Sony Music), live performances, and third-party lyric videos.	Over 21.7 million cumulative views across the top ten long-form videos.	Broadening reach into cross-demographic audio-visual listeners.
Streaming (Spotify)	Officially indexed in the *Tanpa Aku* (2022) album with clear creator (Sarip Hidayat) and singer (Panji Sakti) credits.	114,423,165 streams, placing it in the top tier of Indonesian indie-folk metrics.	Generating substantial streaming capital and digital royalties.
TikTok Ecosystem	Official audio snippets (Sound ID) and Discover topic aggregation.	Utilized in 20,100+ UGC videos; top Discover videos generate 258,200 likes and chord tutorials 93,700 likes.	Transforming the poem into a searchable, interactive cultural template.
Instagram (Remediation & UGC)	Cross-platform video reposts by the creator and decentralized acoustic covers.	Official post: 281,400 likes / 2,800 comments. UGC cover (@weswey___): 191,400 likes / 526 comments.	Converting algorithmic popularity into mass symbolic capital and collective catharsis.

Empirical Data on Royalty and Economic Distribution

Primary institutional financial data validates the economic implications of this digital circulation. Data from Wahana Musik Indonesia (WAMI) documents domestic digital accruals totaling Rp 1,067,838 for the second distribution period of 2026. More significantly, the publisher's royalty summary from Massive Music Entertainment reveals that the lyricist's share of mechanical royalties for the period of July–December 2025 alone amounted to Rp 3,237,184.89 in gross earnings, distributed globally through the Universal Music Publishing Group (UMPG) network. This revenue stems from three distinct categories of intellectual property exploitation: (1) audio streaming across platforms; (2) digital print and lyric licensing services (via *LyricFind*, *Musixmatch*, and Ultimate Guitar); and (3) social media user-generated content (UGC) royalties.

Table 4. Layers of Value and Capital Conversion in *Kepada Noor*

Layer of value / Capital	Source & Form	Digital / Platform Manifestation	Economic & Symbolic Implication
Cultural Capital	Moh. Syarif Hidayat's poem (*Kepada Noor*)	Textual publication; literary discussions; poetry anthologies	Establishment of aesthetic and intellectual foundation
Performative Value	Panji Sakti's vocal and acoustic arrangement	Live performances; recorded audio tracks (4:09 duration)	Creation of a new sonic and sensory experience
Digital Commodity & Global Assetization	Indexed streaming files, global lyric databases, and UGC videos managed by Massive Music Entertainment and WAMI.	114M+ Spotify streams; global mechanical royalties from 30+ territories; Licensed Digital Print revenue	Verified financial conversion: Royalties are formally collected and distributed through institutional frameworks like WAMI, proving the tangible economic assetization of the literary adaptation.
Participatory Capital	User-generated covers, lyric videos, TikTok/Instagram content	20,100+ TikTok UGC videos; 281,400 likes on official Instagram post; 191,400 likes on UGC cover	Collective symbolic validation driving algorithmic visibility and reverse-search traffic
Symbolic Capital	Audience recognition; institutional credit in global music databases	Cross-demographic visibility; authorial reputation; catalog metadata (SARIP HIDAYAT)"	Enhanced cultural authority; expansion of literary reputation into global digital public sphere

Discussion

From Cultural Value to Digital Commodity and Symbolic Capital

In the context of *Kepada Noor*, commodification is not merely the reduction of art to industrial merchandise; rather, it denotes a complex process wherein cultural expression circulates within digital exchange systems while retaining its aesthetic and literary integrity. Drawing on Bourdieu's (1986, 1993) sociological framework, cultural works function simultaneously as aesthetic expressions and economic objects whose value is continuously negotiated across multiple fields of production (Hearn et al., 2014). At the initial stage, Moh. Syarif Hidayat's poem operates within the regime of objectified cultural capital, its meaning intrinsically bound to linguistic aesthetics and literary authorship. However, through the process of *alih wahana* into a song distributed via institutional music publishers, the literary text is reconstituted as a digital asset whose circulation is governed by platform infrastructures, copyright frameworks, and global licensing networks.

This digital commodification process operates through two interconnected pathways, as synthesized in the analytical framework (see Table 4):

The Material-Economic Pathway

As demonstrated by the empirical financial data (see Results, Empirical Data on Royalty and Economic Distribution), the audio recording transforms into a monetizable digital commodity indexed within the platform ecosystem (Drott, 2024; Hitipeuw & Sugianto, 2025). The fact that revenue is generated not only from audio streaming but

also from digital print/lyric licensing and social media UGC royalties confirms that the textual property of the poem retains independent economic value even when extracted from its musical arrangement. Consequently, *alih wahana* in the digital platform era functions as a tangible mechanism for global economic assetization, where creative appropriations by platform users directly translate into measurable economic returns for the original literary creator.

The Symbolic Capital Pathway

Simultaneously, digital visibility is converted back into symbolic capital for the original creator. Moh. Syarif Hidayat's reputation as a literary author expands beyond the boundaries of printed pages into a participatory digital public sphere (Hastuti et al., 2026; Sezgin et al., 2024). The lyricist's name, credited as "SARIP HIDAYAT" within global catalog metadata, ensures the institutional recognition of literary authorship within the commercial music ecosystem. Furthermore, the massive participatory engagement — encompassing the metrics detailed in Table 3—acts as a form of collective symbolic validation, reinforcing the work's sustained visibility within algorithmic recommendation systems.

Ultimately, commodification in the case of *Kepada Noor* demonstrates a productive hybridity. The work maintains its aesthetic integrity and literary depth while simultaneously functioning as a digital asset with exchange value. Occupying a liminal space wherein cultural and economic values are mutually reinforcing rather than mutually exclusive, this hybridity challenges the conventional opposition between artistic autonomy and commercial circulation.

An Integrated Reading: From Poetic Meaning to Cultural and Economic Value

Taken together, the findings reveal that *Kepada Noor* undergoes a sequence of transformations in which each stage reshapes the conditions established by the previous one. The poem constructs longing through movement, memory, encounter, repetition, and time. Musicalization reorganizes these structures through voice, melody, rhythm, and duration. Recording makes the performance reproducible, while digital platforms place that recording within systems of discovery, sharing, attention, and potential exchange.

The integrated finding extends the meaning of *alih wahana*. Damono's concept provides a useful starting point for understanding movement across artistic forms; Jakobson's framework helps explain the reinterpretation of verbal signs through another semiotic system; and Bourdieu's sociology clarifies how cultural expressions convert into symbolic and economic assets. The *Kepada Noor* case demonstrates that this transformation does not stop once the poem becomes music. It continues as the musical work is recorded, circulated, and incorporated into wider digital cultural economies, culminating in the layered capital conversion summarized in Table 4.

Aligning with R. in's (2025) perspective on intermedial frameworks, the transformation demonstrates that music acts as an autonomous interpretive medium rather than mere accompaniment (C. Zhang & Lei, 2025).

CONCLUSION

The musicalization of Moh. Syarif Hidayat's *Kepada Noor* by Panji Sakti demonstrates that *alih wahana* involves far more than translating poetry into a musical format. The poem's central thematic concerns—longing, memory, accumulation, repetition, and the unfolding of time—are thoroughly reconfigured through voice, melody, rhythm, and musical duration, endowing the literary text with a distinct sonic and temporal dimension. While the poem remains the foundational literary source, musicalization creates an alternative mode of experiencing its meanings through auditory performance and active listening.

This transformation extends dynamically through recording and digital platform circulation. Recording renders the live performance reproducible, whereas digital platforms actively govern how the work is discovered, shared, revisited, and made visible to diverse audiences across global streaming infrastructures. Furthermore, this multi-tiered circulation bridges the work's literary, musical, and performative dimensions with broader cultural and economic implications. As evidenced by the empirical royalty data and platform metrics, this process generates tangible audience development, copyright recognition, and symbolic capital within the creative economy. Crucially, these outcomes demonstrate that the work's aesthetic integrity is not diminished by its economic circulation; rather, literary value and digital commodification operate as mutually reinforcing pathways.

Ultimately, these findings support a robust, expanded conceptualization of *alih wahana* as an ongoing, continuous process of cultural transformation. In *Kepada Noor*, the trajectory moving from written poem to musical composition, audio recording, and platform-mediated circulation produces novel conditions of aesthetic experience, visibility, and value without ever severing the work from its literary origin. The study thus illustrates how musicalized poetry successfully operates simultaneously as an intermedial artistic practice and as a complex cultural commodity whose contemporary significance emerges at the intersection of literature, music, performance, and digital platformization.

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