

Technology Management Approach and Semiotic Theory in The Works of Shahnnon Ahmad

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ABSTRACT: This study aims to analyse the management approach portrayed by the author Shahnnon Ahmad in his selected novels, namely *Sampah*, *Tivi* and *Kemelut*. Specifically, it focuses on the management of technology as constructed in these novels as a contribution to the field of literary studies. The novel functions as a medium reflecting society and is regarded as a platform through which the author expresses views, opinions, criticisms, and even satire concerning issues perceived as falling short of humanitarian values, while simultaneously offering moral lessons. The study seeks to raise awareness among all levels of society to be more attentive and cautious in embracing the rhetoric of progress and modernity brought about by technology. The narratives presented in Shahnnon Ahmad's novels depict human life exposed to issues and conflicts arising from the ineffective management of technology. The implications of these conflicts reveal managerial shortcomings through characters, dialogues, and the background of events portrayed. Accordingly, management aspects and semiotic theory are introduced to examine and discuss the narrative of technology management. The objectives of this study are twofold: first, to identify the narrative of technology in the selected novels through the application of semiotic theory; and second, to employ a management approach in evaluating the implications of technology use that is poorly managed, based on core management principles namely planning, organizing, leadership, staffing, and control.

KEYWORDS: Narrative, Management Approach, Technology, Semiotic Theory

INTRODUCTION

Literature is the expression of thought through the medium of language. Thought, in this sense, encompasses ideas, views, emotions, reflections, and all forms of human mental activity that inspire life and are manifested in a beautifully crafted written work. Literature also comprises works that embody profound human feelings and moral truths, conveyed with sincerity, openness, and breadth of vision in captivating language. Thus, literary works often serve as reflections of life and social reality. As such, literature is clearly a form of creative art that is not produced without purpose; rather, it contains messages conveyed by the author.

Literary works have long been recognised as an artistic platform for portraying stories, images, and reflections on human life. Their language frequently employs metaphors, personification, hyperbole, and other stylistic devices. Through graceful and accessible expression, authors produce reading materials that remain engaging and invite readers to interpret the intended meanings. This enhances the effectiveness and impact of the messages, admonitions, and criticisms conveyed by the author.

In this regard, the author's message through a literary work, particularly in the creation of a novel must be grounded in its narrative. The narrative structure is crucial in shaping meaningful interpretation. Narratives that contain events leading to problems and conflicts experienced by characters can be examined from a management perspective, particularly in terms of how these issues are handled. Therefore, the management aspects applied by characters at the beginning, middle, and resolution stages of a story play a significant role. The effective application of management approaches can assist characters in realising their goals when confronting problems and conflicts toward the conclusion of the narrative.

Nevertheless, technological advancement not only facilitates human life but also brings various challenges and consequences. Issues concerning security, user data privacy, environmental impact, and social implications frequently become subjects of discussion. These conflicts are also often highlighted in novels. Through literary works, authors depict how characters are developed to generate conflict and subsequently offer solutions. In doing so, whether consciously or unconsciously, authors apply elements of management approaches in resolving such issues.



Technology management in literary works involves not only how technological elements are introduced, but also how they are managed to convey the central message or theme of the work. In the literary context, technology management encompasses the author's control over technology-related narratives, including how technology influences characters' lives, shapes the setting, or acts as a catalyst for conflict and resolution. The author implicitly assumes the role of a "manager" who organises the function of technology within the text, ensuring that it remains relevant and supportive of the storyline without overpowering other elements such as emotion, morality, and human values. For instance, technology may symbolise progress while simultaneously triggering moral struggles that reflect how humanity manages challenges arising from technological change.

The management aspects emphasised in literary works may include issues of efficiency, justice, responsibility, and balance in the use of technology. Through such narratives, authors highlight important questions regarding how humanity should manage technology to prevent adverse effects such as social imbalance, erosion of traditional values, or loss of identity. Hence, technology management in literature not only reflects reality but also serves as a critical mirror of how technology is managed in the real world.

Studies that specifically examine the narrative of technology management through a semiotic theoretical framework remain limited. Semiotic theory, particularly the approach of Roland Barthes, offers space to understand how technological elements in the works of Shahnnon Ahmad function not merely as settings or physical components, but as meaningful signs that convey ideological and cultural messages.

Through a semiotic approach, technological elements can be analysed as signifiers that construct particular signified meanings, such as power, oppression, negligence, or the erosion of values. At a deeper level, these meanings form modern myths communicated or critiqued by Shahnnon Ahmad. Such myths are often hegemonic in nature, representing dominant power discourses. For example, the myth that all forms of technological development are inherently good, progressive, and unquestioningly acceptable. However, specific emphasis has not often been given to this dimension, as interpretations of technology usage are commonly achieved through two levels of meaning: denotative and connotative.

Therefore, the objective of this study is to examine how Shahnnon Ahmad structures technological narratives not merely as reflections of reality, but as a form of critique against dominant discourse, particularly in the context of uneven development and flawed technology management within Malay society. This study also aims to provide a deeper understanding of the layers of meaning within the texts and the role of literature as a medium for conveying sharp and insightful social criticism.

RESEARCH OBJECTIVES

This study aims to critically examine how the narrative of technology management is constructed, interpreted, and functioned in the novels *Sampah*, *Tivi*, and *Kemelut* by Shahnnon Ahmad through a management approach and semiotic theory. Specifically.

The objectives of this study are:

1. To identify the author's narrative in portraying technology as influencing the social structure, mindset, and behaviour of Malay society.
2. To analyse the meaning of technology management at the levels of denotation and connotation based on the semiotic framework of Roland Barthes (1972).
3. To explain the management approach proposed by Mohammad Mokhtar Abu Hassan (2023) as implicitly embedded in the literary texts in relation to the discourse of social and cultural change in modern Malay society.

LITERATURE REVIEW

The literature review serves to compile, evaluate, and discuss previous research findings or theories related to the current study topic. Many studies have examined the works of Shahnnon Ahmad, particularly from political, religious, and moral perspectives. However, there is still a lack of research that examines the aspect of technology management as a narrative reflecting the relationship between humans and the advancement of modern science and technology.

There is also a research gap in studies that integrate Roland Barthes' semiotic approach (1972) with technology management approaches to analyse the implicit meanings in Shahnnon Ahmad's works. Therefore, this study presents a new, more interdisciplinary



approach by combining management of technology, literature and semiotic to understand how the author portrays technology not merely as a tool, but as a symbol that shapes social structures and societal ideology.

Previous Literature on Technology Narratives and Barthes’ Semiotic Theory

Several prior studies have discussed aspects of Malay literary management, technology management, and semiotic theory. However, few have specifically examined technology management from a literary perspective, and even fewer have explored the integration of management approaches with semiotic theory.

The following table summarises selected literature related to Malay literary management, technology management, and semiotic theory.

1. Literature Review on the Management of Malay Literature

Author	Objective	Theory	Methodology	Research Findings
<p>Rahmanyasin Jaafar & Azhar Wahid (2025)</p> <p><i>Management Leadership in Selected Works of Anwar Ridhwan</i></p>	<p>1) To identify the administrative dimensions and administrative policies within leadership principles based on selected works of Anwar Ridhwan.</p> <p>2) To analyze entrepreneurial leadership management in these works.</p> <p>3) To formulate the concept of leadership in entrepreneurial management highlighted by the author.</p>	<p>This study uses Mohamad Mokhtar Abu Hassan’s Management Approach, which includes planning, leadership, organizing, staffing, and control, combined with Daniel Goleman’s Emotional Intelligence Leadership Theory and Israel Kirzner’s Entrepreneurial Alertness Theory.</p>	<p>Qualitative study using content analysis of selected works of Anwar Ridhwan, namely <i>Hari-hari Terakhir Seorang Seniman</i>, <i>Naratif Ogonshoto</i>, and <i>Arus</i>.</p>	<p>The findings show that Anwar Ridhwan’s works depict effective entrepreneurial leadership management, where elements of leadership and emotional intelligence contribute to the development of strategic and visionary leadership.</p>
<p>Norsaliza Mohd Shuhaini (2021)</p>	<p>1) To identify leadership principles present in selected <i>Upin & Ipin</i> animated video transcripts.</p> <p>2) To analyze the content of the animation in managing children’s</p>	<p>The study is based on the Leadership Principles in Mohamad Mokhtar Abu Hassan’s Management Approach, supported by Daniel Goleman’s Emotional Intelligence Leadership Theory in</p>	<p>Qualitative approach using content analysis of selected <i>Upin & Ipin</i> animation transcripts to identify leadership elements influencing children’s intellectual development.</p>	<p>The findings reveal that <i>Upin & Ipin</i> animation contains leadership elements capable of indirectly managing and shaping children’s intellect through moral values, cooperation, and experiential learning.</p>



Author	Objective	Theory	Methodology	Research Findings
	<p>intellectual development based on leadership principles.</p> <p>3) To formulate the capability of leadership principles in managing children's intellectual development through animation.</p>	<p>the context of education and children's intellectual development.</p>		
<p>Mohamad Mokhtar Abu Hassan (2023)</p> <p><i>Management Approach: A Method in Literary Criticism</i></p>	<p>1) To introduce the Management Approach as an analytical method in the field of Malay literary criticism.</p> <p>2) To show how management elements can be applied to systematically understand literary works through text and narrative structure.</p>	<p>The approach is based on Modern Management Theory, which includes five basic management principles: • Planning • Leadership • Organizing • Staffing • Control. Used as a framework to evaluate characters, values, issues, and questions in literary works.</p>	<p>Presented as a conceptual/theoretical paper at the Seminar Himpunan Ilmuwan Sasterawan Melayu (HISMA) 2013 at Universiti Pendidikan Sultan Idris, Tanjung Malim. The approach is illustrated using examples such as the folk tales <i>Sang Kancil dan Buaya</i> and <i>Lebai Malang</i> to demonstrate the application of management principles in literary criticism.</p>	<p>The Management Approach is seen as a new method in Malay literary criticism, providing a systematic structure for text analysis by integrating management principles to explain characters, values, issues, and characterizations in literary works. This approach opens new avenues of thought in literary studies that have not been widely explored by local critics.</p>

2. Literature Review on Technology Management

Author	Objective	Theory	Methodology	Research Findings
<p>Hanita Ladjaharun & Khalip Musa (2024)</p> <p><i>Understanding Technology Leadership in</i></p>	<p>1) To analyze previous studies on the technology leadership of school principals (PGB) in the education sector.</p>	<p>This study uses a conceptual/theoretical approach to educational technology leadership, covering the role of PGB in integrating information and communication</p>	<p>Document/literature analysis conducted by reviewing and evaluating previous studies on technology leadership in education locally and internationally to</p>	<p>Findings show that PGBs play a critical role as catalysts for ICT integration, with technology leadership impacting school effectiveness, fostering a technology</p>



Author	Objective	Theory	Methodology	Research Findings
<i>the Education Sector</i>	<p>2) To determine the role of PGB in the integration and cultivation of educational technology in schools.</p> <p>3) To offer conceptual references for researchers to understand technology leadership in the educational context.</p>	technology (ICT) in schools, as well as leadership models including NETS-A (National Educational Technology Standards-Administrator) by ISTE.	summarize roles and challenges in educational technology leadership.	culture among teachers and students, and enhancing professional practice. Previous studies also highlight the need for technological skills, infrastructure support, and digital culture as key factors for successful educational technology integration.
<p>Idris, A., Bukhari, N. J., Md Yunus, M., & Abdul, S. A. (2023)</p> <p><i>Digital Technology Use Among Rural Entrepreneurs During the COVID-19 Pandemic</i></p>	To explore factors influencing the use of digital technology among rural entrepreneurs during the COVID-19 pandemic.	The study uses an integrated theory combining the Technology Adoption Model (TAM) and the Technology-Organization-Environment (TOE) Model to explain the tendencies of digital technology adoption among rural entrepreneurs.	Qualitative analysis through semi-structured interviews with 30 entrepreneurs from five rural business sectors. Interview transcripts were analyzed using thematic analysis and processed with Atlas.ti software.	Findings indicate that business type influences the tendency to use digital technology, while age determines the level of usage, either low or high. The study also recommends training, infrastructure, and government agency support as essential elements to help rural entrepreneurs leverage digital technology to increase profit and compete in the digital economy.
<p>Faridah Juraime & Mohd Izham Mohd Hamzah (2023)</p> <p><i>School Principals'</i></p>	<p>1) To identify the level of technology leadership practices among school principals.</p> <p>2) To analyze the relationship</p>	The study is based on Technology Leadership Theory, which views the principal as a technology leader in 21st-century school management, including ICT integration in management and	Quantitative study through surveys distributed to principals/teachers in Malaysian secondary schools, analyzed using statistical software (SPSS) to determine technology	Findings show that principals' technology leadership is practiced at a high level and positively impacts school management. Differences in technology leadership practices were



Author	Objective	Theory	Methodology	Research Findings
<i>Technology Leadership</i>	between principals' technology leadership and aspects of school management, including academic performance and competency standards.	teaching processes and leadership styles relevant in a digital context.	leadership levels, practice differences based on certain factors, and its relationship with school performance.	observed based on school location and the number of ICT courses attended. However, other findings indicate no significant relationship between technology leadership and school academic performance in certain dimensions.

3. Literature Review on Semiotic Theory

Author	Objective	Theory	Methodology	Research Findings
Abdul Wahab bin Hj . Alias (2025) <i>Socioeconomic Mythology of Malay Society in Selected Works of Keris Mas</i>	1) To study the socioeconomic aspects of Malay society depicted in two selected novels by Keris Mas, namely <i>Anak Titiwangsa</i> (1967) and <i>Rimba Harapan</i> (1986). 2) To analyze the socioeconomic narrative based on Roland Barthes' semiotic mythology principles.	This study uses semiotic theory, specifically Roland Barthes' mythology (1972), as the main theoretical framework. The theory helps understand how elements in the novel text convey meaning not only literally (denotative) but also implicitly (connotative), relating to values, culture, and social structure.	Qualitative approach through library research and content analysis of the two novels, <i>Anak Titiwangsa</i> and <i>Rimba Harapan</i> . Data were analyzed descriptively using Barthes' semiotic mythology principles to examine the meaning of signs and socioeconomic narratives in the texts.	Findings show that both novels critically portray the socioeconomic realities of Malay society and serve as social critique of attitudes that fail to take advantage of economic opportunities, especially in the context of national economic policy changes, while also raising awareness and improving the community's standard of living.
Vina Siti Sri Nofia & Muhammad Rayhan Bustam (2022) <i>"Roland Barthes' Semiotic Analysis on the Book Cover of</i>	1) To explain the denotative and connotative meanings of visual and textual signs on the book cover. 2) To demonstrate the application of Barthes' semiotic analysis in studying	Roland Barthes' Semiotic Theory, which divides meaning into denotation (literal meaning) and connotation (symbolic meaning).	Descriptive qualitative approach, analyzing text and images on the book cover semiotically. Data were interpreted through visual and verbal elements as signs representing meaning.	Findings indicate: 1) The textual and visual signs on the cover have both denotative and connotative meanings; 2) Connotative meaning is formed through denotative



Author	Objective	Theory	Methodology	Research Findings
<i>Five Little Pigs</i> by Agatha Christie”	a book cover as a visual text.			meaning; 3) Visual signs are more dominant than verbal signs in conveying meaning.
Panji Wibisono & Yunita Sari (2021) “Roland Barthes’ Semiotic Analysis in the Film <i>Bintang Ketjil</i> by Wim Umboh and Misbach Yusa Bira”	1) To analyze the semiotic meaning in the film <i>Bintang Ketjil</i> using Barthes’ framework. 2) To evaluate how denotative, connotative, and mythic meanings are constructed by filmmakers through visual and dialogue elements.	Roland Barthes’ semiotic theory, focusing on denotation, connotation, and myth as three layers of meaning in visual texts (film).	Descriptive qualitative approach analyzing selected scenes in the restored 2018 film <i>Bintang Ketjil</i> , interpreting visual signs and dialogue based on Barthes’ theory.	Findings show that the film’s denotative meaning conveys informal educational messages that support children’s development in knowledge, reasoning, thinking, and ethics. Maternal love is clearly depicted through dialogue and nonverbal language. Mythic elements are illustrated through learning symbols in several scenes. The study recommends using the film’s positive messages to improve attitudes toward children and prevent crises of trust in adults.

The review of previous studies indicates that the application of a management approach in the selected novels by Shahnnon Ahmad, namely *Sampah*, *Tivi* and *Kemelut*, combined with Roland Barthes’ Semiotic Theory, provides an effective analytical framework for exploring both explicit and implicit meanings within the texts.

However, this literature review also reveals variations in focus, scope, and depth of discussion across previous studies, highlighting the need for a more comprehensive and integrated investigation. Consequently, the continuity and significant differences identified through this review not only strengthen the theoretical foundation of the current study but also serve as a systematic basis for comparison prior to data analysis. Furthermore, they open avenues for future researchers to refine and enhance the approaches and applications of theory employed in literary and interdisciplinary analyses.

RESEARCH DESIGN AND METHODOLOGICAL FRAMEWORK

The study was conducted using library research methods, text content analysis, and the application of Roland Barthes’ semiotic theory. To ensure that the management approach to technology use aligns with its societal impact, this study integrates management principles with semiotic analysis through the examination of characters and characterization, setting and plot, as well as dialogue

within the three selected novels. The research focuses on the five core management principles: planning, organising, leadership, staffing, and control. Accordingly, all applied methods are systematically interlinked to uncover meaning from the narratives of technology use in the works of Shahnnon Ahmad.

Given the importance of a research design, it should serve not only as a technical guide but also as a foundation connecting the study’s objectives, research questions, data collection methods, analytical strategies, and theoretical frameworks. This ensures that findings are produced systematically, with validity, and without introducing biased interpretations.

In this study, which involves textual and documentary analysis alongside observation of social phenomena, the research design is implemented through three main stages: the descriptive stage, the analytical stage, and the critical stage. These stages form a logical continuum, progressing from surface-level data description to in-depth interpretation, and finally to synthesis and scholarly evaluation.

This process is illustrated in **Figure 1: Research Design Framework According to Qualitative Methods**, shown below. All stages of this study are not separate or isolated processes; rather, they are progressive and layered. In other words, each stage provides a systematic and orderly foundation for the subsequent stage, ensuring a coherent and structured research process.

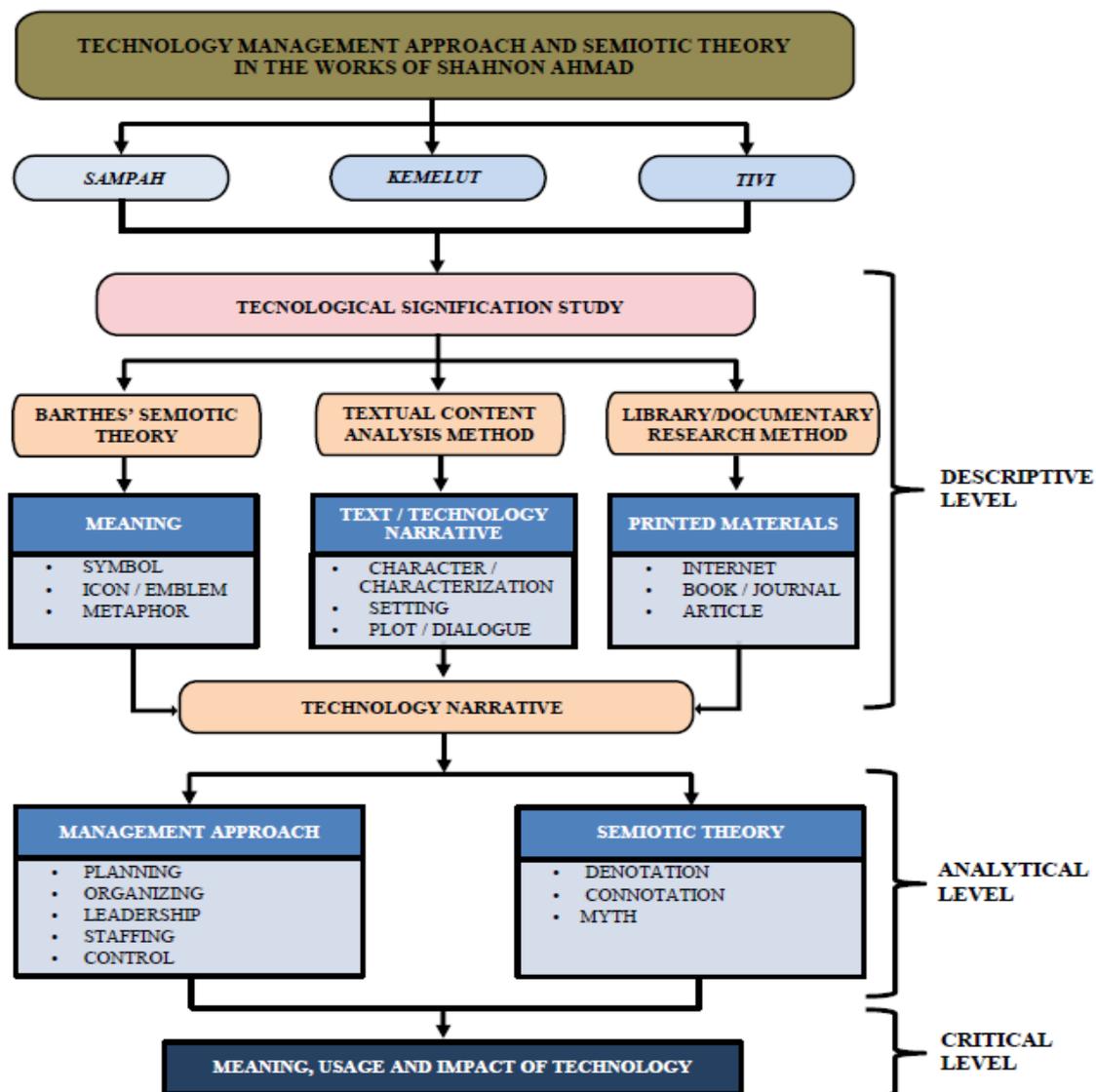


Figure 1: Research Design Framework According to Qualitative Methods



Method of Analysis

The method of analysis employed in this study is qualitative text analysis. This approach involves several steps, including collecting, analysing, and interpreting the texts of the selected novels to understand meanings, symbols, or metaphors, combining semiotic theory with management approaches. The analysis also examines characters and characterisation, paying close attention to themes, style, language patterns, and narrative structure. The results of this analysis aim to uncover the narratives of technology, as well as the impact of technology on Malay society, whether positive or negative by tracing the fate and outcomes of the storylines as presented by the author.

Operational Definitions

To facilitate a clearer and more meaningful understanding of this study, several operational definitions are provided. Among the key terms are *narrative*, *management*, and *technology*.

Narrative refers to the way an author tells or presents a story, incorporating elements such as characters, plot, setting, themes, conflicts, and issues to be highlighted. An effective narrative is one that has a compelling structure, typically consisting of a beginning, development of the story or conflict, climax, and finally, resolution or ending. In this way, a narrative not only makes a work engaging but also leaves a lasting impression on the reader. In a novel, the narrative involves careful planning, organisation, and storytelling techniques, often utilising figurative language and metaphors so that the work appears seamless while conveying multiple layers of meaning.

Management refers to an activity or process that must be carried out to achieve predetermined goals effectively and efficiently. Generally, management is conducted systematically, with emphasis on planning, organising, leading, and controlling. The management approach introduced by Mohamad Mokhtar Abu Hassan incorporates five principles: planning, organising, leadership, staffing, and control. These principles inherently exist in literary works, as literature is both universal and subjective. Professor Mohamad Mokhtar's approach is particularly suitable because it is interdisciplinary and can be applied across different domains.

In the selected novels, these management principles are identified through characteristics or features present in the text, such as in the depiction of characters, characterisation, plot, dialogue, and story settings. A summary of the identified characteristics for each principle is outlined as follows:

The management principles applied in this study are operationalised as follows:

1. **Planning Principle:** This principle involves clearly setting a goal and outlining a sequence of activities or strategies to achieve that goal.
2. **Organising Principle:** This highlights the organisational framework, specifying roles and responsibilities for each member within the structure.
3. **Leadership Principle:** This pertains to three types of leadership—autocratic, democratic, or laissez-faire—where leaders exhibit qualities such as confidence, competence, skill, creativity, trustworthiness, courage, and responsibility.
4. **Staffing Principle:** This involves determining the required resources and qualifications of members within the organisation for specific tasks.
5. **Control Principle:** This is a process where performance or output is compared against set standards or benchmarks, or practices accepted by a particular society or group.

Technology can be understood through the following characteristics:

1. **Purpose-Oriented:** Technology is applied to tasks based on comprehensive and focused objectives to facilitate work processes or craftsmanship.
2. **Systematic Knowledge-Based:** Technology functions as a system or method rooted in knowledge that benefits the user.
3. **Knowledge Expansion:** Technology represents the growth of knowledge through a planned arrangement of materials to meet the intended application requirements.

Technology can also be categorised into two main types:

1. **Physical/Material (Metaphysical) Technology:** Tangible items that can be seen, held, or utilised, such as tools, machinery, weaponry, agricultural equipment, medical instruments, and so forth.



2. Abstract Technology: Intangible systems that can be observed and utilised but not physically held, such as learning systems, language communication, services, and management processes.

Application of Barthes' Semiotic Theory

A close examination of the selected novels reveals that Shahnnon Ahmad skilfully structures his texts in compelling and aesthetically engaging forms. His techniques include stylistic devices rich in metaphor, personification, hyperbole, symbolism, and signs that represent particular emotions or objects. These techniques function as subtle forms of critique, as the author consistently embeds moral values and lessons within his narratives.

To more effectively understand the author's intentions in these novels, the study of signs, particularly the semiotic theory proposed by Roland Barthes, provides an appropriate analytical framework. Semiotics involves the use of signs that perform specific functions within culture, media, and communication. Through this approach, a critical and interpretative understanding of the text can be generated. The application of semiotics is particularly suitable for this study because it employs a qualitative text analysis methodology.

Barthes' semiotic theory proposes a two-level system of meaning: denotation and connotation. Denotative meaning refers to the literal or primary meaning of a word or group of words, as directly understood through reading or hearing. Connotative meaning, on the other hand, represents the second layer of meaning—indirect and often implicit—which is shaped by cultural conventions, social assumptions, and collective perceptions regarding both explicit and implicit messages embedded in the text.

ANALYSIS AND DISCUSSION

SYNOPSIS

1. Novel *Sampah*

The novel *Sampah* by Shahnnon Ahmad, first published in 1974, stands as a profound social critique that interrogates the erosion of human values and widening social inequalities within modern society. In this work, Shahnnon employs the metaphor of "waste" not merely in its literal sense, but as a powerful symbol of the moral and spiritual decay afflicting humanity under the pressures of modern life. The metaphor invites readers to reflect deeply on how waste, both physical and symbolic, mirrors the condition of individuals who have been neglected, marginalised, or discarded by an unjust social system. Through emotionally resonant storytelling, the novel bridges personal suffering with collective societal realities, rendering it a text of enduring relevance across generations.

Beyond addressing poverty and social imbalance, *Sampah* foregrounds fundamental concerns related to human dignity, social justice, and environmental consciousness. The narrative demonstrates how forces such as urbanisation, materialism, and apathy have gradually corroded foundational moral values. By positioning "waste" as its central symbol, the novel challenges readers to reassess the diminishing sense of compassion and responsibility in contemporary life. This symbolic framework adds depth to the portrayal of social reality, particularly highlighting how the lower classes are often rendered invisible within biased and hierarchical systems.

The central character, a beggar referred to only as "Dia" (He), embodies the marginalised underclass frequently regarded as the "refuse" of society. Through this character and others, Shahnnon portrays lives marked by hardship, sorrow, and systemic oppression. These figures do not merely reflect the lived realities of the disadvantaged; they also expose the structural indifference that perpetuates their suffering. The beggar becomes a compelling representation of individuals denied recognition and dignity within an inequitable social order.

Shahnnon constructs his characters with deliberate care to illuminate the widening social divide, where the lower strata are perceived as burdens rather than as integral members of the community. Through the internal and external conflicts faced by the beggar, the narrative explores the relentless pressures of survival and the psychological toll of exclusion. The character symbolises an enduring struggle for justice, acknowledgement, and a more humane existence—aspirations that often remain unfulfilled within an oppressive framework.



The relationship between character and environment further strengthens the novel's thematic concerns. The beggar is frequently depicted inhabiting spaces marked by filth and neglect, environments that signify not only physical degradation but also his diminished social standing. These neglected surroundings reflect a broader societal apathy toward the plight of the underprivileged. In this respect, Shahnnon underscores that the failure to address social injustice does not merely harm individuals; it destabilises the moral fabric of society as a whole.

At a deeper philosophical level, *Sampah* articulates Shahnnon Ahmad's contemplation of human existence, mortality, and transcendence. The protagonist's apparent fearlessness toward death despite a life burdened by poverty and humiliation reveals a complex existential stance. While the notion of "not fearing death" is presented explicitly, a more nuanced reading suggests an implicit meditation on the idea of eternity and life beyond death. This layered meaning reflects the author's sensitivity in addressing metaphysical themes without provoking religious controversy. Notably, Shahnnon refrains from explicitly defining the protagonist's creed or theological position, thereby avoiding potential sensitivities while subtly reaffirming the broader Islamic moral framework that underpins Malay society.

Through its rich symbolism, moral inquiry, and empathetic characterisation, *Sampah* emerges as a text that transcends its immediate socio-historical context. It not only critiques structural injustice but also compels readers to confront the ethical consequences of modernity, urging a renewed commitment to compassion, justice, and spiritual reflection.

2. Novel *Tivi*

The novel *Tivi* by Shahnnon Ahmad, published in 1995, is regarded as one of the significant works in modern Malay literature. In this novel, the issue of technological advancement particularly the introduction of television and its influence on society and traditional values forms the central thematic concern.

In *Tivi*, Shahnnon Ahmad portrays the transformation of Malay society as it becomes increasingly exposed to external cultural influences through mass media. The central conflict revolves around the negative impact of television on the life of a rural family. Although modern technology is often perceived as a tool for progress and development, Shahnnon demonstrates how the presence of television within the household gradually generates tension and disrupts established familial bonds and communal values.

The narrative centres on the dramatic changes experienced by a farming family in rural Kedah after television enters their lives. The family consists of Mat Isa and Mak Jaha and their children, including Chah, who plays a central role in the storyline. Chah, employed at a screw factory in Sungai Petani, brings home a television set as a gift for her family. The arrival of the television initially symbolises modern progress and improved living standards; however, it soon becomes a catalyst for moral deterioration. Through the broadcast of morally questionable programmes, Mat Isa becomes increasingly influenced and begins to exhibit inappropriate and disturbing behaviour, including illicit desires toward his own daughter, Hasanah, and nearly toward Chah.

The novel illustrates how television alters the previously harmonious dynamics of the family, plunging them into disorder as entertainment begins to take precedence over religious devotion and long-held communal practices. Shahnnon carefully depicts the gradual moral erosion within the household, highlighting how exposure to unfiltered media content can reshape thought patterns, behaviour, and interpersonal relationships.

Beyond the family sphere, *Tivi* also addresses themes of cultural shock and the adverse consequences of technological modernisation. Through a compelling narrative technique, Shahnnon charts the transformation of his characters, who increasingly neglect daily responsibilities and religious rituals in favour of television viewing. The novel's conclusion is both shocking and didactic, underscoring the dangers of entertainment addiction and its capacity to undermine moral integrity and family cohesion. Employing sharp satire, *Tivi* not only reflects the social realities of its time but also remains highly relevant to contemporary discussions concerning media influence and popular culture.

Overall, the novel foregrounds the tension between traditional values and technological advancement, demonstrating how mass media symbolised by television can become an agent of profound personal and social disruption. It serves as a cautionary narrative about the imbalance between technological progress and moral consciousness, revealing how deeply rooted cultural and religious values may rapidly erode when confronted with modernisation devoid of critical awareness and ethical grounding.



3. Novel *Kemelut*

The novel *Kemelut* (1977) by Shahnnon Ahmad narrates the life of a fishing community in a village struck by environmental catastrophe. The crisis that engulfs Kampung Indah Permai stems from severe sea pollution caused by industrial development carried out across the river from the village. The setting of the narrative is in Kuala Juru, located in Pulau Pinang.

At the centre of the story is Pak Mat, a fisherman who struggles to provide for his family amid rapid industrialisation and the devastating effects of pollution. Pak Mat becomes trapped in a profound conflict between sustaining his livelihood as a fisherman and confronting an environmental phenomenon that threatens lives and survival. His wife, Mak Timah, is equally affected by the crisis, enduring emotional and economic hardship. Their daughter, Rokiah, also experiences the consequences of the pollution when her beloved cat, Pokpok, dies after consuming poisoned fish from the contaminated waters. Even more tragic is the fate of Mak Minah and Pak Osman, who lose their only son, Kipling, as a result of the toxic environment.

The entire community of Kampung Indah Permai faces turmoil as their primary source of income is destroyed by irresponsible industrial practices. The conflict between the villagers and the authorities reflects the dynamics of power and its potential for abuse. Those in positions of authority are portrayed as capable of manipulating their influence, offering promises that ultimately remain unfulfilled.

The situation becomes an immense challenge for Pak Mat, who assumes the role of village head following the death of Ngah a year earlier. Although his appointment is unofficial, Pak Mat carries the responsibility of managing the village's affairs. As long as he remains physically strong and determined, he resolves to shoulder the burdens faced by his community. The crisis intensifies when factories across the river begin operations, resulting in severe water pollution. The contamination destroys aquatic habitats and drastically reduces fish stocks, thereby crippling the villagers' livelihoods.

Determined to seek justice, Pak Mat, Pak Isa, Pak Osman, and Tobeng deliberate on the most effective course of action. They paddle by boat to Bukit Mertajam to meet the district officer, bringing with them physical evidence: a plastic bag filled with polluted river water and another containing rotting fish. However, their efforts prove futile. Even after three months, no meaningful action is taken, and the condition of the river worsens. Undeterred, they decide to escalate the matter by seeking intervention from higher authorities, including the Chief Minister.

Despite encountering numerous obstacles and resistance from those in power, the villagers persist in their struggle to restore the river and protect their way of life. A particularly disheartening moment arises when the authorities suggest that the villagers abandon fishing altogether and become farmers instead. For a community whose identity and heritage are deeply rooted in fishing, such a proposal is perceived not merely as impractical but as an insult to their suffering and a dismissal of the environmental injustice they endure.

Through *Kemelut*, Shahnnon Ahmad powerfully critiques unchecked industrialisation, environmental neglect, and the failure of governance, while simultaneously portraying the resilience and dignity of a marginalised rural community fighting to defend both their livelihood and their identity.

SEMIOTIC IN THE NOVELS OF SHAHNON AHMAD

The findings derived from the application of this semiotic approach are summarised in the following explanation:

Component	Novel <i>Sampah</i>	Novel <i>Tivi</i>	Novel <i>Kemelut</i>
Signifier	Refers to the physical elements in the story such as words, characters, places, and events – “He,” who represents the marginalized layers of society.	The television itself, as a physical object in the novel that appears as the main symbol.	Elements such as the main character, setting, and events in the novel, including descriptions of the serenity of the natural environment and the still-unpolluted river.



Component	Novel <i>Sampah</i>	Novel <i>Tivi</i>	Novel <i>Kemelut</i>
Signified	Refers to the meaning or ideas contained within those elements – the struggle of “He,” who is trapped in poverty and disappointment, reflecting society’s indifference amid the flow of development.	In this novel, the television is not merely an entertainment device, but rather a symbol of media influence on human life, shaping ways of thinking, values, and individual behavior. It also functions as a “window” to view the outside world and as a symbol of social status at that time.	The main characters in <i>Kemelut</i> are often trapped in emotional turmoil and major internal conflicts. Their turmoil serves as a metaphor for turmoil within society, which is experiencing various social and political changes. The fishing village is depicted as a symbol of the contrast between tradition and modernity. The fishermen’s lives represent traditional life, while the existence of factories symbolizes change, progress, and modern challenges.
Denotative	Refers to the literal meaning of an event or object in the story. For example, the word <i>garbage</i> denotatively refers to waste or filth. In the novel, garbage can be seen as a symbol of poverty, moral decay, and neglected social conditions.	In the novel, the television is an electronic device used to watch television broadcasts. It refers to entertainment available through media, such as news programs, dramas, or advertisements.	The main characters in <i>Kemelut</i> experience emotional struggles and internal conflicts. The fishing village represents a traditional community, while factories represent industrial development and modernization.
Connotative	The connotation in <i>Sampah</i> is deeper. Garbage does not merely refer to a physical object but also carries meanings such as indifference toward social and economic problems or the neglect of humanitarian values. Garbage can also symbolize rejection of an imbalanced social system, in which the characters become victims.	The television symbolizes the power of media and its influence on society. It represents how mass media shapes social values, norms, and worldviews. In <i>Tivi</i> , television is not only an entertainment tool but also something that poisons thought, manipulates perception, and introduces particular ideological systems. It can also symbolize alienation in society, as characters prioritize television over real-life interaction.	<i>Kemelut</i> is not merely about personal problems but symbolizes social conflict, cultural change, and the struggle between tradition and modernity. For example, the clash between traditional characters who maintain old values and modern characters who seek new identities.



Component	Novel <i>Sampah</i>	Novel <i>Tivi</i>	Novel <i>Kemelut</i>
Myth	Conveys certain ideologies regarding poverty and social injustice. The myth relates to the condition of Malaysian society at that time and serves as a critique of the political system and social neglect.	<i>Tivi</i> reveals cultural myths related to media and entertainment. Television is seen as a symbol of modernity and progress. However, the novel shows how television damages thinking, obscures humanitarian values, and shifts attention solely to entertainment. Media is often viewed as a channel for knowledge and enlightenment, yet in <i>Tivi</i> , it neglects truth and prioritizes entertainment or social manipulation.	Critiques existing social structures and systems in society. The myth relates to societal views on progress and environmental sustainability. The novel shows that modernization can negatively impact the environment if not properly monitored and controlled, especially when traditional values are marginalized. It also highlights how technological advancement may erode moral values and create identity conflicts.
Impact of Technology	<i>Sampah</i> can be viewed as a critique of unbalanced modernization. Shahnnon illustrates how material progress often neglects social and moral development. Technology, which should improve human life, instead distances people from essential needs such as social justice, humanity, and true prosperity. It reinforces social inequality, widens the gap between the elite and the common people, and fosters alienation in society.	In <i>Tivi</i> , Shahnnon Ahmad uses television as a symbol of the negative influence of technology in modern society. Technology such as television distances society from genuine human values and traps individuals in entertainment and consumerism. It affects social relationships, morality, and mentality. Therefore, wise and ethical technology management is essential to ensure it benefits society and preserves social harmony.	In <i>Kemelut</i> , Shahnnon Ahmad illustrates that technological progress must be managed wisely and responsibly to ensure it benefits all levels of society without compromising essential humanitarian and moral values. It also emphasizes responsibility in preserving environmental sustainability for future generations.

TECNOLOGICAL NARRATIVES IN THE NOVELS *SAMPAH*, *TIVI* AND *KEMELUT*

In Shahnnon Ahmad’s novels, technology is presented not merely as a practical tool, but as a symbol, a narrative device that conveys multiple layers of meaning. The symbolic nature of technology allows for diverse interpretations, which may be viewed as either positive or negative, depending on the perspective adopted. Within literary studies, especially in the analysis of novels, recognizing symbols as signs with meaning can be approached effectively through semiotics. Semiotics is concerned with the study of signs and how meaning is constructed from them. Therefore, technological symbols in Shahnnon Ahmad’s texts function as central elements through which complex social, cultural, and moral issues are communicated.

As Barthes (1989) asserts, “the phenomenon of understanding meaning from signs produces diverse interpretations because it is intrinsically linked to culture.” The meanings that emerge from a symbol are thus culturally contextualized, varying across societies



and generations. This underscores the importance of examining technology narratives within the cultural and social frameworks in which they are situated. Further, Barthes (1977) emphasizes that structured understanding of signs requires a relationship between the text, the experiences of the reader, and the broader cultural environment. Such an approach ensures that semiotic analysis captures not only the textual content but also its relevance and impact on readers' interpretation.

Understanding technology as a symbol in these novels involves more than observing the characters' interactions with technological devices. It requires careful attention to literary elements such as dialogue, setting, cultural context, and plot structure, as well as extrinsic factors such as historical development and societal adaptation to technological progress. By analyzing these elements, the study can identify how principles of technology management, such as planning, leadership, and control, are reflected in the behavior and decision-making of the characters. Shahnnon Ahmad's works, *Sampah* (1977), *Tivi* (1995) and *Kemelut* (1977) demonstrate the consequences of technology adoption, both positive and negative, on individuals, families, and communities. Across these novels, technology is never neutral; its use and mismanagement have tangible moral, social, and ethical implications.

In *Tivi*, technology is embodied in the television, which becomes both an educational tool and a source of disruption within a rural Malay household in Kedah. Mat Isa and Jeha, parents unfamiliar with the outside world, experience a shift in perception after their son Chah returns from the city and provides them with a television. While the device offers informal knowledge and awareness of the world beyond their village, it simultaneously fosters moral and social decay. The parents become distracted from their daily work and familial responsibilities, and the children adopt unproductive habits, neglecting domestic tasks. The narrative escalates to severe ethical transgressions when Chah introduces a video player, leading Mat Isa to commit acts that violate religious and social norms. Through this, Shahnnon Ahmad highlights how unmanaged technology can erode ethical boundaries and disrupt social harmony.

In *Sampah*, technology symbolizes societal neglect and the erosion of empathy within urban life. The protagonist, a city beggar named Dia, observes the growing materialism and self-absorption of the urban populace, driven by rapid technological and economic advancement. The narrative critiques how societal obsession with convenience and personal gain blinds individuals to the struggles of the disadvantaged. Here, technology represents both the progress of society and the accompanying moral failure when human relationships are neglected.

In *Kemelut*, technology is depicted as industrial development with dual consequences. The establishment of factories near the fishing village of Kuala Indah Permai creates opportunities for economic growth but also causes environmental degradation, particularly river pollution, threatening the livelihood of fishermen such as Pak Mat and Razali. While the narrative acknowledges the potential benefits of technology, it simultaneously underscores the dangers of mismanagement. Villagers are forced to adapt by changing their occupations from fishing to farming, illustrating the social and economic consequences of improper technological implementation. Moreover, the novel critiques the unequal distribution of power and the capitalist practices that allow those in authority to exploit technological development at the expense of the lower classes.

Collectively, these novels reveal that technology functions as a symbolic lens through which Shahnnon Ahmad examines societal change, ethical dilemmas, and the complexities of human interaction. Semiotic analysis allows the reader to uncover these layered meanings, demonstrating that technology, when mismanaged or misunderstood, can lead to moral decline, social inequality, and environmental harm. Conversely, when technology is properly integrated with ethical and social responsibility, it holds the potential to educate, empower, and enhance communal life.

In conclusion, Shahnnon Ahmad's narratives illustrate that technology is not neutral; it is a malleable symbol whose effects depend on human management and cultural values. By integrating semiotic analysis with a study of social and cultural context, these novels provide rich insights into the consequences of technological adoption, highlighting the interplay between innovation, morality, and human welfare.

MANAGEMENT APPROACH IN THE NOVELS *SAMPAH*, *TIVI* AND *KEMELUT*

With the application of Barthes' Semiotic theory, the technological narratives have been identified in the three novels *Sampah*, *Tivi*, and *Kemelut*. The next step is to illustrate how the management approach is highlighted in Shahnnon Ahmad's works. Five principles



of the management approach have been identified in all or some parts of the novels analyzed. These principles include planning, organizing, leadership, staffing, and controlling. However, in identifying the presence of these principles, several specific characteristics were observed to determine which principle was being applied.

Among the unique characteristics of these principles, as reflected in the characters, characterization, plot, dialogue, setting, and other narrative elements, are:

- i) Principle of Planning
 - Setting clear and specific objectives.
 - Establishing strategies arranged to achieve the objectives.
- ii) Principle of Organizing
 - Designing an organizational chart that defines roles and responsibilities.
- iii) Principle of Leadership
 - Types of leaders: autocratic, democratic, and laissez-faire.
 - Leadership qualities: confident, knowledgeable, skilled, creative, systematic, strong memory, trustworthy, diligent, courageous, and so on.
- iv) Principle of Staffing
 - Identifying workforce requirements according to the necessary qualifications and skills.
- v) Principle of Controlling
 - Comparing performance or output against established and accepted standards.

CODING

Coding is part of the research process aimed at ensuring that data and analytical findings are systematically collected to identify the excerpts and data used in the study. This process also facilitates validation and reliability of the information gathered. The following explains how coding was implemented for the three novels by Shahnnon Ahmad.

In general, coding allows the following:

- i) Identifying the novel under study, for example: S (*Sampah*), K (*Kemelut*), and T (*Tivi*).
- ii) Indicating the chapter or section of the novel, represented by the letter B.
- iii) To facilitate locating and validating text excerpts from the respective novel, the page number is also included as ms (page).

For example: If an excerpt is taken from *Kemelut*, chapter 2, pages 18–20, the coding used would be KB2ms.18-20. With this consistent coding system, all excerpts serve as textual analysis data, making them easy to reference and validate.

1. Planning Principle in the Novels *Sampah*, *Tivi* and *Kemelut*

In identifying the presence of the planning principle in the novels under study, several key characteristics are analyzed. These characteristics are based on the characters or dialogues that indicate the establishment of clear objectives, followed by strategies organized to achieve those objectives.

Novel <i>Sampah</i>	Novel <i>Tivi</i>	Novel <i>Kemelut</i>
<i>Sampah</i> is a novel that tells the story of the character “He,” a beggar who wanders and begs merely for a mouthful of food. “He” plans with the objective of being imprisoned. In his effort to be jailed, “He” devises strategies so that the	The principle of planning can be seen in the text through the preparations made to welcome the television. It begins with the objective of receiving the television, followed by preparations	The principle of planning is also present in <i>Kemelut</i> . The planning begins with Pak Mat’s intention to arrange a marriage between Ramli and Aminah. Several preparations must be carried out by arranging



Novel <i>Sampah</i>	Novel <i>Tivi</i>	Novel <i>Kemelut</i>
<p>authorities will arrest and imprison him.</p> <p>i) Objective <i>"Aku tidak mahu dibebaskan. Aku mahu dipenjarakan. Aku ingin kebebasanku dalam kurungan ciptaan kau."</i> ((SMs. 61)</p> <p><i>"Yang tidak bergelar jadi kaget. Kau akan dipenjara, dikurung di dalam bilik berjerjak besi, berlantai simen. Apa ini satu kegirangan? Atau satu kebanggaan? Atau satu kesopanan? Mengapa kau tersenyum dan ketawa? Orang tidak pernah tersenyum apabila melangkah masuk ke sini. Tidak pernah."</i> ((SMs. 66)</p> <p>ii) Strategy <i>"Apa ada?"</i> <i>"Dia ganggu ketenteraman orang ramai, tuan." "Ganggu orang ramai?"</i> <i>"Ya, tuan."</i> <i>"Macam mana boleh ganggu?"</i> <i>"Dia ganggu, tuan."</i> <i>"Apa dia buat?"</i> <i>"Dia buat kacau, tuan ... "</i> <i>"Ini bukan tempat pengacau."</i> <i>"Dia gila, tuan."</i> <i>"Ini bukan, tempat orang gila."</i> <i>"Tapi, dia kacau, tuan."</i> ((SMs. 59-60)</p>	<p>and strategies for its placement and installation.</p> <p>i) Objective <i>"Kalau tiba TV itu nanti,letakkan saja di penjuru rumah kita, sebelah matahari jatuh. Itu pesan ayah Chah berkali-kali. Jangan letak di tengah rumah sebab payah nanti nak tengok. Letak di penjuru itu saja."</i> (TB2Ms. 15)</p> <p>ii) Strategy <i>"Punggah semua perkakas yang sekarang ini berlonggok di situ. Benda-benda lain dipindahkan saja ke penjuru lain. Dan, kalau penjuru lain pun sudah penuh, letaklah di mana-mana pun."</i> (TB2Ms. 15)</p>	<p>strategies in accordance with Malay customs and traditions.</p> <p>i) Inital Step – Sending Ngah to Inquire (Merisik). <i>"Apa kau nak suruh kami masuk minta Aminah sekarang?"</i> <i>Ramli nampak terkejut, tapi tidak berkata apa-apa.</i> <i>"Kalau dah berhajat, kami boleh minta Ngah dua suami isteri meninjau dulu. Kalau riak baik, baru kita susul dengan tanda. Apa kau ada duit?"</i> (KB3Ms.30)</p> <p>ii) Considering the next stage, namely the formal marriage proposal (meminang), which requires wedding expenses.</p> <p>iii) Preparations to live at the parents' house or to build a house of one's own.</p> <p><i>"Kita ikat dulu. Wang tu dah ada. Kemudian nak jumpa kita tangguhlah lama sikit. Biar ada sikit lagi duit kita. Belanja pun banyak juga. Nak baiki sikit pondok ini. Nak sambung sikit bilik itu. Kena buat bilik satu lagi. Kenduri pun kena ingat sama. Lagi pun tilam bantal baru kena beli lain. Ingat boleh dapat duit tu dalam lapan sembilan bulan?" Soal Mak Timah yang sendiri yakin kalau begini keadaan setiap hari.</i> (KB3Ms. 31)</p>

2. Organizing Principle in the Novels *Sampah*, *Tivi* and *Kemelut*

The essential characteristic when discussing the organizing principle is collaboration, with clearly defined roles and responsibilities carried out by the members of the organization.



Novel <i>Sampah</i>	Novel <i>Tivi</i>	Novel <i>Kemelut</i>
<p>The principle of organizing in <i>Sampah</i> can be observed in the plot where several policemen are assigned to arrest “Dia” and put him in prison.</p> <p><i>"Tangkap! Tangkap!"</i> <i>Dia membuka mata lebar-lebar melihat ke arah muka-muka di luar sempadan. Berpecah suara itu datang daripada mereka yang menyeringai.</i> <i>Dia pun ditangkaplah. Kedua belah tangan dibelenggu.</i> (SMs. 56)</p>	<p>One of the highlighted plot scenes that contains the principle of organizing is when Mat Isa and his family work together to carry the television from the main road to their house. In this scene, it is clearly shown that each family member is given a specific role to ensure the television is transported safely, despite the challenging route to their home.</p> <p><i>"Elok Mat Isa berhati-hati sajalah, apabila menolak TV itu. Hassan pegang bucu TV. Jeha pun boleh pegang satu bucu atau Jeha tolak saja belakang Mat Isa yang memegang TV. Dan Mat Isa rasakan apabila TV di atas basikal nanti, bukan saja pegang tetapi kenalah kapuk kuat-kuat."</i> (TB5Ms. 61)</p>	<p>The scene in <i>Kemelut</i> is slightly different, yet the fundamental characteristics of the organizing principle are still clearly portrayed. This is because the novel depicts the life of an entire village community working together to overcome the crisis of pollution they are collectively facing.</p> <p><i>"Dan di pintu tegak empat nelayan tua yang hitam berkilat dan berdaki. Orang di meja yang lebih besar menghampiri pintu besar.</i> <i>"Ada apa?"</i> <i>"Nak jumpa D.O. sekejap."</i> Balas Tobeng lurus. <i>"Apa hal?"</i> <i>"Ada hal sikit."</i> <i>"Hal apa?"</i> <i>"Kuala Indah Permai."</i> <i>"Awak semua orang Kuala Indah Permai?"</i> <i>Tobeng mengiya. Pak Mat, Pak Isa, Pak Osman dan Pak Karim mengangguk.</i> (KB9Ms.90)</p>

3. Leadership Principle in the Novels *Sampah*, *Tivi* and *Kemelut*

The leadership principle is relatively easy to identify because there are characters who occupy positions as leaders or heads, or whose traits reflect leadership qualities. In all three novels, the characters exhibiting leadership demonstrate styles that can be classified as autocratic, democratic, or laissez-faire.

Novel <i>Sampah</i>	Novel <i>Tivi</i>	Novel <i>Kemelut</i>
<p>The novel <i>Sampah</i> portrays a leader figure known as “Tuan,” who issues all instructions without compromise, exercising an autocratic style of leadership.</p> <p><i>"Bawa! Bawa dia masuk penjara!"</i> <i>Yang bergelar "Tuan" memberi perintah. Giginya dikancing-kancing.</i> <i>Itu keputusan yang amat mudah.</i></p>	<p>In contrast, the novel <i>Tivi</i> presents Mat Isa as the head of the family who shapes the situation within the household in a more democratic manner. Mat Isa is portrayed as discussing matters with his wife and also incorporating his child’s views regarding the television that has been purchased.</p>	<p>In the novel <i>Kemelut</i>, the discussions among the villagers present a situation in which a laissez-faire leader allows freedom of expression, enabling community members to voice their opinions in order to resolve the crisis they are facing.</p> <p><i>"Kita kena jumpa orang atas lagi."</i> <i>Tobeng terus memberitahu.</i></p>



Novel <i>Sampah</i>	Novel <i>Tivi</i>	Novel <i>Kemelut</i>
<p>(SMs. 63-64)</p> <p>"Cepat! Bawa dia! Bawa dia ke dalam penjara." Terteleng kepala "Tuan" memberi perintah. Di matanya terkilat sinar kepuasan dan kebesaran.</p> <p>(SMs. 64)</p>	<p>Waktu itu Mat Isa menjerit kepada Jeha meminta cari apa saja yang boleh lapik. Carilah. Jeha naik gelabah.</p> <p>"Cepat! TV ini bukan ringan!" jerit Mat Isa.</p> <p>"Apa dia? Nak lapik denga napa?" tanya Jeha yang sudah pun terpa sana terpa sini, cuba sambar apa yang patut disambar.</p> <p>'Itu haa! Ambil saja sejadah itu buat pelapik!' Mat Isa menjerit sebab dia sedang ampu TV yang besar.</p> <p>(TB5Ms. 67)</p>	<p>"D.O. lagi?" Soal Pak Osman.</p> <p>"Tapi D.O. tak berbuat apa-apa. Dah pun masuk tiga bulan kita tunggu. Kilang bedebah itu memancut air juga ke dalam Sungai. Nak mudik sekarang pun puas dayung."</p> <p>((KB10Ms. 110-111)</p> <p>"Kita cuba jumpa yang atas lagilah. Besok kita berempat kena menyeberang naik feri. Kita cuba cari jalan jumpa Ketua Menteri."</p> <p>(KB10Ms. 111)</p>

4. Staffing Principle in the Novels *Sampah*, *Tivi* and *Kemelut*

The staffing principle is somewhat more complex to identify in the three novels. This principle can be inferred from the dialogues expressed by the characters. These dialogues are analyzed through the application of Barthes' Semiotic theory.

Novel <i>Sampah</i>	Novel <i>Tivi</i>	Novel <i>Kemelut</i>
<p>In the novel <i>Sampah</i>, the ethical stance of the police is reflected in their call for 'Dia' to be released from prison.</p> <p><i>Yang berkuasa yang bergelaran panggung kepala.</i></p> <p>"Lepaskan dia! Lepaskan dia!" tempiknya.</p> <p>"Ya, tuan. Ya, tuan."</p> <p>(SMs. 61)</p> <p>This excerpt clearly shows that there are staff or subordinates who are assigned the task of releasing 'Dia'.</p>	<p>In the novel <i>Tivi</i>, the distribution of tasks such as cleaning the house, cooking, taking care of the cattle, and so on can be considered part of the staffing principle. This is because the allocation of work aligns with the abilities and skills required by the characters in <i>Tivi</i>.</p> <p><i>Hari itu Jeha sibuk juga. Dia tanam sulam halia dan lengkuas di sekeliling telaga. Telaga itu sudah pun dilanyau dan airnya memang jernih pun. Dan, sejuk pula airnya bukan main lagi sebab airnya air bukit. Air bukit memang jernih sebab sebab tanahnya gembur dan berpasir halus. Air yang tiba di telaga itu sudah pun ditapis dengan tanah dan pasir.</i></p> <p>(TB5Ms.50)</p> <p><i>Memang Hassan pun tak pergi ke sekolah hari Jumaat itu.</i></p>	<p>In the novel <i>Kemelut</i>, the villagers cooperated in the funeral ceremony of Kipli, the only child of Pak Husin and Mak Leha.</p> <p><i>Seperti biasa, pengebumian anak sulung sebatang kara Pak Husin dan Mak Leha selesai jam satu tengahari. Pak Husin dan Mak Leha tidak berbuat apa-apa, tidak memberi perintah apa-apa. Segalanya diuruskan oleh seluruh anggota Kuala Indah Permai. Baik papannya, kainnya, sedekahnya, sembahyangnya, mandinya, usungnya dan lain-lain. Nampak Razali dan Kudin sibuk ke sana sini mengurus sesuatu.</i></p> <p>(KB11Ms.116)</p>



Novel <i>Sampah</i>	Novel <i>Tivi</i>	Novel <i>Kemelut</i>
	<p>(TB5Ms.52)</p> <p><i>Waktu itu Hasanah, seperti biasa, berada di dapur membuat apa-apa yang patut sesudah semuanya sarapan. Pagi itu, dia Cuma masak masakan yang mudah-mudah saja. Dia goreng nasi semalam campur sedikit dengan daun kucai yang sudah naik merah.</i></p> <p>(TB5Ms.53)</p>	

5. Control Principle in the Novels *Sampah*, *Tivi* and *Kemelut*

The control principle in these three novels is anchored in the norms of daily life. It refers to what is generally accepted as “normal” within society and life in general. This is because the control principle requires a comparison between the goals or objectives of an organization and the outcomes derived from its activities. Since the novels serve as a stage reflecting real life, this comparison to fulfill the control principle is made by contrasting societal goals or guidelines with the actions or way of life depicted in the narrative.

Novel <i>Sampah</i>	Novel <i>Tivi</i>	Novel <i>Kemelut</i>
<p>The novel <i>Sampah</i> depicts how a beggar, ‘Dia’, is marginalized by the socio-economic gap. ‘Dia’ is trapped in the world of begging because from a young age he lived with his mother (now deceased), who was also a beggar. Due to his impoverished condition, the principle of control from the surrounding society is applied, whereby beggars are not regarded as meeting the standards of individuals with equal social and economic status.</p> <p><i>“Itu undang-undang mereka. Dia boleh berlawanan kalau mereka mahu. Dia boleh berperang kalau mereka mahu. Dia boleh membunuh kalau mereka mahu. Biar. Biar kali ini aku patuh peraturan mereka kalau mereka sulit membenarkan aku cipta daerahku sendiri.”</i></p> <p>(SMs.55)</p>	<p>Similarly, in the narrative of <i>Tivi</i>, due to their obsession with the television, Mat Isa’s family has become socially disengaged. Mat Isa no longer goes to the mosque, their livestock damages the neighbors’ gardens, and they no longer attend communal celebrations in the village. Thus, the principle of control in this novel reflects the family’s failure to achieve social harmony within the community.</p> <p><i>Kenduri-kendara pun Mat Isa jarang-jarang nampak. Dahulu Mat Isa dikenali dengan basikal tuanya itulah. Ada basikal tua itu ada jugalah Mat Isa. Kalau kenduri, Mat Isa sehari dua sudah datang untuk menolong itu ini. Kalau sembelih kerbau lembu, Mat Isalah tukang lapahnya. Tetapi, sekarang ini Mat Isa sudah tak ada lagi.”</i></p> <p>(TB6Ms.94)</p>	<p>The implementation of the control principle is different in the novel <i>Kemelut</i>. This principle is related to the state of the environment. Previously, the environment around Sg. Indah Permai was very clean, with various fish breeding and inhabiting the area. The fishermen easily earned their livelihood by fishing there. However, due to the construction of factories in the surrounding area, environmental pollution occurred, many fish died, and the area no longer provided good catches.</p> <p><i>Mereka tidak pernah menangkap jauh; paling jauh tiga suku batu dari Pantai. Itu pun paling jauh. Biasanya setengah batu. Dan kerapnya berlempang di pintu kuala ini saja. Jenuhnya ikan di pintu kuala berbagai macam. Senangin. Kerapu. Sumpit. Puput. Loban. Talang. Tiruk. Jenahar. Bagok, Goh. Jangis dan berbagai lagi.</i></p>



Novel <i>Sampah</i>	Novel <i>Tivi</i>	Novel <i>Kemelut</i>
	<p><i>Mat Isa dan Jaha sekarang ini macam sepasang kera sumbang saja. Tak lagi bermasyarakat.</i> ((TB6Ms.95)</p>	<p>(KB2Ms.12) “This is very sensitive issue. Concerning pollution and the battle for survival by Kuala Indah Permai. Can you please fix a date with our MP.” (KB9Ms.92)</p>

CONCLUSION

This study has analyzed how Shahnnon Ahmad utilizes technology narratives as a medium for social and ideological critique in his works. The management approach in literary criticism offers a unique perspective to understand literature through management principles. It also provides a systematic method to interpret literary works from an interdisciplinary perspective, offering opportunities to connect literature with real-life contexts through management principles such as planning, organizing, leadership, staffing, and control. This approach allows for an in-depth analysis of Malay literature, enhancing appreciation of cultural heritage and the values embedded in literary works. The study integrates narrative, semiotic, and technological management approaches to critically evaluate how technology functions not merely as a physical tool but as a marker of values, a symbol of power, and a medium for shaping social awareness in Malay society.

The study shows that all three novels highlight narratives of marginalized communities facing pressures from development and technological change in different contexts:

- *Sampah* portrays the reality of urban communities trapped in poverty and systemic neglect,
- *Kemelut* depicts the conflicts of fishing communities constrained by bureaucratic structures and industrial development,
- *Tivi* focuses on the impact of media technology on family institutions.

The study demonstrates a commonality in the role of technology as a catalyst for value conflicts, power imbalances, and disruptions to human well-being. Technology in Shahnnon Ahmad’s works functions as a narrative element driving conflict and social change. The study finds that technology in all three novels operates as a system of signs conveying layered meanings at the denotative, connotative, and mythological levels. Objects such as trash, bureaucratic systems, and television are not merely background elements but symbolize crises of values, power dominance, and modern ideologies:

- *Sampah* uses trash as a symbol of the detritus of development and moral decay,
- *Kemelut* depicts management and industrial technology as signs of injustice and capitalist greed,
- *Tivi* portrays television as a symbol of cultural domination and mass ideology formation.

This study emphasizes that literature functions as a platform for social critique, revealing the implications of technology on societal structures and shaping readers’ moral awareness. Furthermore, it underscores the importance of technological management in determining the social effects of technology on humans. Based on the application of Mohammad Mokhtar Abu Hassan’s technological management approach, the study identifies three main patterns of technological management depicted in the novels: inefficient, unethical, and uncontrolled management:

- *Sampah* illustrates urban technological management failure that neglects the needs of lower-class communities,
- *Kemelut* highlights unethical development management that oppresses fishing communities,
- *Tivi* demonstrates lax domestic technological management that disrupts family harmony.

The study shows that these patterns indicate that technology itself is not the primary source of social problems; rather, the failure of humans to manage technology fairly and ethically is the main cause of social unrest.

Through Roland Barthes’ semiotic approach, it is revealed that technology in all three texts is not merely a background element or modern tool but functions as a sign laden with implicit meaning and ideological myth influencing societal thinking. In *Sampah*,



development technology is interpreted as a system that erases the humanity of the poor, with the character 'Dia' positioned as 'trash' within the discourse of development. In *Tivi*, media technology like television is mythologized as a tool of progress but in reality generates negligence and fractures family institutions. Meanwhile, in *Kemelut*, technology is viewed as an external agent disrupting village cultural stability and creating identity crises in Malay society. Technology has also destroyed the environment through pollution, which can be fatal.

Overall, this study demonstrates that Shahnnon Ahmad uses technology as a narrative and ideological tool to critique structural oppression, cultural marginalization, and the hypocrisy of modern development discourse. Semiotic analysis allows a deeper reading of the symbolic meanings and hidden myths behind technology narratives. The study emphasizes the importance of technological management that is not only technical but also ethical and rooted in local sociocultural values. Uncontrolled technology devoid of values and meaning will continue to act as a new tool of oppression, cloaking exploitation within the rhetoric of progress.

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