

Mediating Resistance: Analyzing Rafeef Ziadah's *We Teach Life, Sir*, Through Marshall McLuhan's Media Theory

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Abstract:

This study analyzes Rafeef Ziadah's poem, *We Teach Life, Sir* (2011), via Marshall McLuhan's media theory, centering on his idea, "the medium is the message." It emphasizes the poem's role in amplifying the Palestinians' aboriginal oral narratives and digital dissemination as a means for advocacy in the face of the dominant media narrative. Through her performance, Ziadah utilizes media to reveal these biases, creating an emotional experience that counters the dehumanizing tendencies found in traditional media. The study further delves into Ziadah's efforts to reclaim Indigenous narratives by exposing Western media's selective storytelling surrounding the Palestinian experience. Implementing McLuhan's concepts of 'hot and cold media,' and "the medium is the message," she transforms her poem into a decolonial medium that challenges Western representations of Palestinian identity. Additionally, Ziadah utilizes his notion of a 'global village' through her poem to foster an emotional connection with a global audience. The study further illustrates how the decolonial strategies within the poem interact with McLuhan's theory, demonstrating that the choice of medium can be a significant political act. In doing so, her work contributes to broader efforts aiming to reshape political and social norms. The findings indicate that Ziadah's performance confronts dominant epistemic narratives, engaging audiences in an interactive and emotionally charged experience that fosters collective resistance. This research enriches the understanding of the interplay between media, decoloniality, and activism while underscoring the enduring relevance of McLuhan's insights in contemporary cultural resistance.

Keywords: cool media, decolonization, hot media, media theory, cultural resistance, *We Teach life, Sir*

I. Introduction

The spoken word poem – *We Teach Life, Sir* (2011) by Rafeef Ziadah stands among the persistent literary works of an era governed by powerful and rapid media productions. Ziadah challenges the act of dehumanization Palestinians endure through her criticism and emotional performance. She places their lived experience and resistance in the face of the enforced systematic oppression they endure at the hands of the colonizers. As Ziadah (2011) effectively declares through her repeated line, “Today, my body was a TV’d massacre,” the poem criticizes the superficiality and biases rooted in traditional media that often diminish Palestinians struggling to disengage soundbites, ultimately perpetuating a narrative of disconnection and alienation.

Emphasizing Marshall McLuhan's dictum, "The medium is the message," the present study examines *We Teach Life, Sir*, in the light of his media theory. Central to McLuhan's views, the audience's reception, and interpretation of a message are essentially affected by the media in which they are delivered. (1964, p. 7) In this respect, the choice of spoken-word poetry as a medium of expression is essential. As a "cool" medium, the spoken word requires audience participation and invites them into a participatory environment where they are not only passive information consumers but also active players in the emotional and political world Ziadah creates. She fosters her resistance message through direct interaction with the medium inquiring about the means of dehumanizing, which media enforces on the Palestinians.

The present study situates *We Teach Life, Sir*, within the broadest contexts of decolonial heritage. It reclaims the Palestinian identity and discourse in addition to criticizing shaped ideologies of the mainstream media. In doing so, Ziadah provides an alternative method for constructing Palestinian identity. Such identity firmly anchors experience and resists colonial frameworks. The study implements McLuhan's media theory and decolonial critique to explore how spoken word poetry - as a means of alternative media – becomes a ground source of resistance that spares marginalized voices room to challenge hegemonic power systems.

Essentially, the study highlights the role of spoken word poetry as a medium with an alternative power. A medium that encourages and embodies resistance. In addition to encouraging the audience to participate and experience resistance, Ziadah's performance helps to convey a political message. Accordingly, this paper examines *We Teach Life, Sir*, as a medium and a message. It asserts the poem's dual function as an artistic expression that challenges viewers to face the

complexity they endure through these dynamics and promotes critical engagement with the political realities of the Palestinian struggle.

2. Theoretical Framework

2.1 Marshall McLuhan's Media Theory

Marshall McLuhan's media theory provides an essential foundation for comprehending the interaction between social structures and communication technology. In his theory, "the medium is the message" (1964, p. 7). McLuhan stresses that the medium shapes cultural perceptions and societal experiences rather than its content. McLuhan asserts that a key factor in influencing how communication affects individuals and communities is the medium. McLuhan divides media into two categories: 'cool medium', which encompasses television and spoken-word poetry (which are low-definition and need active audience participation), and 'hot medium', like print high-definition, which requires little audience involvement (McLuhan, M., & Powers, 1983).

Being a 'cool medium', spoken-word poetry bridges the poet with her/ his audience via keen intellectual and emotional involvement. Ziadah's live performance is a prime model of McLuhan's "cool media" due to its active promotion and direct involvement in the Palestinian struggle. According to this concept, spoken-word poetry can draw empathy and comprehension by involving the audience directly in the co-creation of the poem's meaning (McLuhan, 1964). This act confronts the traditional media outcomes, which portray the Palestinian struggle as passive or simplistic. Eventually, Ziadah uses her spoken-word poem, *We Teach Life, Sir* (2011), to ridge the emotional engagement between her and her audience. Such emotional engagement urges a deeper connection and more individual participation in creating the literary work (McLuhan, 1964).

Additional significance of Ziadah's poem comes through McLuhan's concept of the 'global village'. Ziadah's poem gained global access and sharing through the era of digital media. This parallels McLuhan's hypothesis concerning electronic media. He proposes that media will make the world more connected by increasing awareness among people. This will make the silenced voices more audible (McLuhan, M., & Powers, 1983). Gaining global views, Ziadah's digital performance makes the Palestinians' voices audible across many continents. This subverts the conventional, usually minimalistic representations of the Palestinians, who are silenced.

McLuhan's views concerning the impact of media on political narratives are essential in understanding Ziadah's poem, *We Teach Life, Sir*. In this poem, Ziadah criticizes the minimalizing of Palestinian suffering into mere sensationalized "sound bites" in Western media. This is an obvious ignore of the complexity Palestinian people endure:

Just tell us a story, a human story,
You see, this is not political (Ziadah, 2011).

In this way, Ziadah exposes the strategies the media use to depoliticize and shorten Palestinians' struggle. In doing so, she aligns with McLuhan's theory (1964). He proposes that media structures frequently compress complicated subjects to easily comprehended but ultimately superficial discourses by emphasizing brevity and efficiency. Hence, the media plays a role in erasing the emotional and political depth of the targeted subject matter.

This line by Ziadah, "Hand me over your dead and give me the list of their names in 1,200-word limits" (2011), criticizes media strategies that prioritize efficiency over the nuanced understanding of tragedy. This inherited media bias (according to McLuhan's (1964) assumption) formulates and reflects the broader social tendencies to shift focus from the lived individual experiences to sensationalism.

McLuhan's (McLuhan, 1964) theory of media bias can be further applied to Ziadah's line, "Don't mention that word 'apartheid' and 'occupation.' This is not political" (Ziadah, 2011). Here, she confronts the sanitization and depoliticization of Palestinian narratives by criticizing the linguistic restrictions mirrored in Western media. This brings forth the censorship ingrained in dominating media discourses. Hence, McLuhan's exploration of the major role media plays in affecting social and political narrative makes Ziadah's poetry more comprehensive. His theory provides a full comprehension of how her poetry subverts these hegemonic systems. It also gives voice to the complexity of Palestinian identity.

Ziadah's *We Teach Life, Sir* is a powerful reaction to the colonial discourse that spread through mainstream media throughout history. Her performance of the poem puts it alongside 'cool media'. Eventually, it aligns with Bill Ashcroft, Gareth Griffiths, and Helen Tiffin (2013) in their consistent criticism of post-colonial media acts. This kind of communication directly challenges the colonial discourse depoliticization and minimalization tendencies. This challenge is achieved through enabling a more interactive and complex connection with Palestinian experiences. Moreover, Ziadah's digital platforms spare erased voices a chance to recast global discourses and express

agency over their narratives, as Mignolo (2011) argues in his call for decolonizing the global village.

2.2 Decolonial Theory

One significant feature of the decolonial theory is fostering and regaining narrative sovereignty, knowledge, and identity as it critically analyzes the lingering outcomes of colonialism. (Mignolo, 2011; Quijano, 2000). To the center of this framework lies the notion of epistemic disobedience. It questions the Western epistemologies by distinguishing the variable forms of knowledge and expression. (Mignolo, 2011). Such decolonial resistance applies to Ziadah's poem, *We Teach Life, Sir*. She reclaims Palestinian narratives from the reductive and dehumanizing portrayals frequently imposed by dominant media.

A fundamental component of decolonial thought is the understanding that language and narratives are tools of liberation and oppression, yet they are not neutral. Ziadah fosters the lived experience and indigenous memory through her poem, *We Teach Life, Sir*. Her recurring line, "We teach life, sir", becomes a potent act of rebellion through her lived performance, highlighting the communal memory and the lived experience of Palestinians. This catchphrase humanizes the Palestinians' difficulties and refutes how their suffering is framed and portrayed in Western media. Consequently, Ziadah's use of language matches Ngũgĩ wa Thiong'o's (1986) claim that language can be used as a tool of decolonization and as a means of asserting agency assertion and cultural identity reclamation.

Ziadah rejects the predominant portrayals Western media enforces, which depoliticize Palestinian resistance. In her phrase 'This is not political' and her lines,

But still, he asked me, Ms. Ziadah, don't you think that everything would be resolved if you would just stop teaching so much hatred to your children?

Pause.

I look inside of me for strength to be patient, but patience is not at the tip of my tongue as the bombs drop over Gaza.

Patience has just escaped me.

Pause. Smile.

We teach life, sir. (Ziadah, 2011)

Ziadah implements 'epistemic disobedience through her art (Mignolo, 2011). In doing so, her poetry stands as a counter-narrative that gives voice to the Palestinians as well as deconstructs Orientalist tropes (Said, 1978). Furthermore, the colonial tendency to abolish political movements by minimalizing them to apolitical narratives is challenged by Ziadah's criticism of the minimalistic shaping of

Palestinian resistance through the phrase, "This is not political" (Ziadah, 2011). She offers a counter-narrative and makes her audience see the other face of reality as narrated by an indigenous citizen. Such counter-knowledge fosters epistemic disobedience, which she likes to teach others through her poetry.

Fanon's (2004) idea of liberation, which calls for the drastic destruction of colonial structures that silence indigenous voices, is consistent with Ziadah's resistance. Ziadah's performance - in *We Teach Life, Sir* - turns into a protest against the transmission of Palestinian stories through the media itself, as well as against the content of the mainstream media. Her work is a perfect example of Eve Tuck's and Wayne Yang's (2012, pp. 1-40) argument that Indigenous and oppressed narratives should be embraced instead of colonial frames. In addition to opposing the material itself, Ziadah's disobedience aims to undermine the formats and systems used to spread narratives.

2.3 Integration of Theories

This paper deals with *We Teach Life, Sir*, through media theory developed by Marshall McLuhan in addition to decolonial theory. Given McLuhan's claim that "the medium is the message" (McLuhan, 1964, p. 7), Ziadah skillfully uses spoken-word poetry as a "cool" medium to captivate her audience on an intellectual and emotional level. The medium significantly influences cultural perception and collective consciousness. Ziadah challenges the disinterested, oversimplified narratives that dominate the media by utilizing the interactive aspect of spoken-word poetry. Her poetry thus turns into a kind of media resistance, questioning the medium in addition to the subject matter of prevailing discourses.

Spoken-word poetry's participative style fits McLuhan's concept of "cool" media. Through her performance of *We Teach Life, Sir* Ziadah invites her audience to think critically, sympathize, and engage profoundly with the intricacies of the Palestinian struggle. In this case, McLuhan's (1967) idea of the "global village" is particularly pertinent because Ziadah's performances, made possible by digital platforms, cut across national borders and elevate Palestinian voices globally. Ziadah's refrain, "We teach life, sir," is a critique of the dominant power structures of colonialism and neo-colonialism in addition to its being a way to show unity amongst international communities.

McLuhan's (1964) assumption is that media can promote resistance and injustice narratives as well as alter mass perception by fusing digital platforms with oral traditions. This applies to Ziadah's poem, *We Teach Life, Sir*, where her poem provides an alternative system of oppressed knowledge that challenges the simplistic

depictions of the Palestinians offered by Western-dominant media. Hence, she exemplifies the ‘epistemic disobedience’ that Quijano (2000) and Mignolo (2011) described. Eventually, Ziadah's poem fosters the political ramifications of how media shapes and defines identity and resistance via direct counter-narrative to Orientalist portrayals of Palestinian struggle (Said, 1978).

Ziadah criticizes the narrative and content strategies presented by the mainstream media through her spoken-word poem, *We Teach Life, Sir*. Such act of resistance fosters and asserts indigenous narratives and rejects frameworks imposed by colonial powers (Tuck and Yang, 2012). In this case, this digital poem- as a medium- plays a crucial role in constructing social consciousness, as McLuhan(1964) claims, and Ziadah's deft use of it places her work within the broader decolonial resistance.

2.4 Deconstructing Media Narratives in *We Teach Life, Sir*

We Teach Life, Sir, offers a decolonial perspective where the poet criticizes the mainstream media's reductive portrayal of the Palestinians. In this point, Ziadah's poetic message meets McLuhan's (1964) claim that media itself can shape social perceptions more than the content conveyed. Therefore, Ziadah's performance challenges the dominant traditional media, which portrays Palestinians as passive victims. Moreover, she subverts discourses driven by both colonialism and media. This offers an intimate, multidimensional portrayal of Palestinian agency and resilience.

McLuhan's (1964) ‘cool media’ concept applies to Ziadah's spoken-word poem, *We Teach Life, Sir*. The poem – as a cool medium- summons an intellectual and emotional involvement from the audience. It also inspires them to resurrect the complexity of the Palestinian struggle and identity. Hence, it is unlike ‘hot media’, which produces information in a passive finished form. Repeating this refrain, “We teach life, sir, we teach life, sir,” Ziadah reminds her audience of Palestinian resilience and invites them to respond critically to the Palestinian struggle imposed by the global media. McLuhan's media theory - in a broader human sense - contributes to exemplifying the power of Ziadah's spoken-word poem, transcending the passive consumption of information in traditional media. Creating a space for deeper engagement, Ziadah alters the onlookers' passive role; the audience transforms into active participants in creating meaning.

Ziadah's *We Teach Life, Sir*, criticizes linguistic constraints that mainstream media imposes. Hence, McLuhan's (1964) assumptions should be taken into account when he proposes that public understanding is shaped by the structure of communication. This is

revealed through lines like, “You have to help me as a journalist to help you tell your story which is not a political story,” and “Don’t mention that word ‘apartheid’ and ‘occupation.’ This is not political” (Ziadah, 2011). Eventually, the poem exposes how media intentionally polished the Palestinian struggle via the intentional exclusion of words that are crucial to the Palestinian issue, like “apartheid” and “occupation,” from international discourse. This act reinforces the prevailing status quo as well as de-emphasizes the political dimensions of Palestinian resistance. It is evident here the critique of McLuhan concerning media bias, where the dominant powers get the advantage of the exact structure of mainstream media, which often blurs the complex realities of oppression and power. Ziadah implements language to reject and challenge boundaries imposed by dominant power discourses. Ultimately, this asserts Palestinians' rights to redefine their indigenous realities and resist their erasure in both history and media.

One of the characteristics traditional media enforces is emotional detachment. This is a focal point Ziadah criticizes in her poem *We Teach Life, Sir*. Again, she aligns with McLuhan’s (1964) media theory, where the complex realities are fragmented into mere soundbites and visuals, erasing contexts of these realities and, eventually, their emotional depths. Ziadah's lines, “Today, my body was a TV’d massacre that had to fit into soundbites and word limits filled enough with statistics to counter measured response” (Ziadah, 2011). Ziadah criticizes the reduction of the Palestinian sensational struggle and commodification of it via media reports. McLuhan proposes that mainstream media prioritize entertainment and brevity over context and depth. It often alters tragedy into consumable content. Ziadah’s active performance offers a rich, emotional, and contextualized narrative that resists this commodification. She resists this traditional media's superficial representation of Palestinians. Ziadah, through her medium, restores the human and emotional complexity often erased in mainstream depictions of Palestinian suffering.

The decolonial potential of Ziadah’s poem is further illuminated through contrasting ‘hot’ and ‘cold’ media. ‘Hot’ media often resembles hot traditional media. It is a kind of polished narrative that leaves only a little room for the audience to engage with it critically or emotionally. While ‘cool’ media – like Ziadah’s spoken-word poem – encourages the audience's emotional participation (McLuhan, 1964). This is how she encourages empathy and reflection in addition to fostering a deeper understanding of Palestinian identity and resistance. She indulges the listener in political encounters, weighting Palestinian

struggle through media. In her line, “Hand me over your dead and give me the list of their names in 1,200-word limits” (Ziadah, 2011), she criticizes how media tools often put forth efficiency at the cost of the emotional depth of individual lives. Consequently, she challenges the minimalizing approach of mainstream media, stressing the profound human cost of occupation and violence, which cannot be captured in soundbites or statistical reports.

Furthermore, she encourages her audience to condemn the dehumanizing way her nation is treated by “the UN resolutions” like, “tell me a human story.... not political.... Hand me over your dead and give me the list of their names in 1,200-word limits” the dominant media devaluates the damage of war into soundbites and that it wants to fix this but Ziadah replies, “no soundbite will fix this” (Ziadah, 2011). She gives voice to this minimalistic word through action and repetition as in the lines,

And no soundbite, no soundbite I come up with, no matter how good my English gets, no soundbite, no soundbite, no soundbite, no soundbite will bring them back to life.

No soundbite will fix this.

We teach life, sir.

We teach life, sir. (Ziadah, 2011)

Ziadah’s refusal to accept the emotional detachment inherent in traditional media parallels McLuhan’s theory of media distortion, which often commodifies and simplifies the lived experience (1964). In *We Teach Life, Sir*, Ziadah restores the emotional and human richness frequently erased in mainstream media frameworks. Such reclamation enables Palestinian people to resist erasure, assert identity, and use their indigenous narrative to redefine themselves. Ziadah confronts the Palestinian lived narrative with the colonial powers that erase the Palestinians’, offering a decolonial substitute to the hegemonic representations of Palestinians in Western media. In the lines,

But still, he asked me, Ms. Ziadah, don’t you think that everything would be resolved if you would just stop teaching so much hatred to your children?

Today, my body was a TV’d massacre that had to fit into soundbites and word limits and move those that are desensitized to terrorist blood.

But they felt sorry.

They felt sorry for the cattle over Gaza.

So, I give them UN resolutions and statistics and we condemn and we deplore and we reject.

And these are not two equal sides: occupier and occupied.

And a hundred dead, two hundred dead, and a thousand dead.

And between that, war crime and massacre, I vent out words and smile “Not exotic”, “not terrorist”. (Ziadah, 2011)

Ziadah’s resisting performance aligns with the decolonial framework. According to Walter Mignolo’s (2011) argument, media is a tool used by colonial powers to dominate and perpetuate Western narratives as well as to exclude subaltern voices. Accordingly, *We Teach Life, Sir*, stands for a racial act of decolonization in its plea to reclaim the Palestinian voice away from the dominant Western media. Seemingly, Edward Said’s (1978) concept of Orientalism frames the media’s depiction of people under the sovereignty of the colonizing powers as part of the larger colonial. Eventually, colonial discourses reduce Palestinians to stereotypes, stripping them of agency and complexity. Thus, Ziadah’s performance rejects these imposed colonial acts and reclaims Palestinian identity from the sovereign narratives. That is how it reasserts the humanity and dignity of the Palestinian people.

Frantz Fanon (1963) asserts the importance of challenging colonial oppression by reclaiming identity. For him, decolonization is part of a political struggle as well as a cultural and psychological one. Ziadah’s *We Teach Life, Sir* highlights this two-fold struggle, for it addresses the material and emotional realities of Palestinian life, giving space for Palestinians to reclaim their self-respect and humanity. Ziadah’s assertion, “We teach life” is an act of cultural decolonization, a refusal of the oppressor’s gaze, and a reaffirmation of Palestinian agency.

To sum up, *We Teach Life, Sir* deconstructs colonial narratives and challenges hegemonic portrayals of Palestinian identity as it exemplifies the power of “cool” media. It rejects the limitations of traditional media, offering a participatory, emotionally resonant medium through which Palestinians can reclaim their discourses. Aligning with decolonial thought, McLuhan’s media theory, and critical media analysis, the poem proves how spoken-word poetry can interrupt colonial powers that frame media portrayals and offer a space for Palestinians to reclaim their discourses. Ziadah’s performance challenges the reductionist portrayal of Palestinians in mainstream media. It provides a platform for resistance, allowing her audience to confront the emotional and political realities of the Palestinian struggle in a more humanizing intimate way.

Conclusion: The Poem as a Medium of Resistance

Ultimately, Ziadah's poem *We Teach Life, Sir* is an efficient literary piece demonstrating how Marshall McLuhan's media theory can be implemented by spoken-word poetry. Using the "cool" medium of spoken word, Ziadah elevates her audience's awareness and inspiration on both emotional and cognitive levels, yet she holds a resistance message through her performance. Being inherently interactive, McLuhan's concept, "the medium is the message" (McLuhan, 1964), is amplified by the live performance of the poem. Here, the spoken word empowers Ziadah to bridge a closer connection with her audience. She converts them from mere passive observers into engaged participants in the political struggle, and Ziadah's performance here becomes as significant as the message itself.

Through the prism of McLuhan's media theory, this paper has examined *We Teach Life, Sir*, with a particular emphasis on how the interaction of medium and message shapes how Palestinian identity and resistance are perceived. Ziadah uses her spoken-word performance to contrast the emotionally detached and frequently simplistic portrayals of Palestinians in the media, which tend to sterilize their problems into clichés and soundbites. Ziadah reclaims the Palestinian narrative, utilizing the interactive, participatory nature of spoken word to provide a counter-narrative to the erasures and prejudices reinforced by dominant media institutions.

McLuhan's media theory offers a convincing foundation for comprehending Ziadah's work, especially his notion that media are "extensions of man" (McLuhan, 1964). It postulates that various media intensify particular facets of human communication. By using spoken word to deliver *We Teach Life, Sir* Ziadah turns the performance into a potent political statement. For McLuhan, the medium affects how information is communicated and how the community views itself. In this respect, the masse's comprehension of the Palestinian resistance is elevated by the "cool" medium of spoken word poetry, which encourages them to interact emotionally, physically, and intellectually with the political reality conveyed in the poem.

Ultimately, *We Teach Life, Sir* is a modal of McLuhan's dispute that the media are agents of active social change rather than passive instruments. Ziadah challenges the commonly inaccurate and derogatory portrayals of the Palestinian struggle in the mainstream media by utilizing her performance to interact with her audience and spread the message of Palestinian resistance. The listeners engage with the subject matter on a more visceral and personal level due to its delivery. This allows them to experience the political experiences the

poem explores. Ziadah's selection of media parallels McLuhan's hypothesis: "The medium shapes the process of thought and action". Therefore, she influences how her audience perceives the Palestinian resistance. She motivates them to interact with her spoken word poem deeply and intimately.(1967)

Exploring *We Teach Life, Sir*, via McLuhanesque media theory clarifies how the poem fosters international solidarity and political message. Performing *We Teach Life, Sir*, Ziadah expands on McLuhan's notion of the "global village" (McLuhan, 1967) Her wide world listeners become one unity. She encourages a sense of collective action and solidarity. In addition, she reclaims Palestinian identity, provides a forum for marginalized voices to oppose hegemonic narratives, and a space for resisting colonial and neo-colonial oppression.

Ultimately, *We Teach Life, Sir* is a shining example of the transformative potential of alternative media in resisting and subverting dominant power structures, and Ziadah's use of spoken-word poetry as a medium shows the power of non-traditional forms of communication in addressing contemporary socio-political issues. To gain a deeper understanding of the relationship between media, identity, and resistance in the globalized world, future studies could examine how various alternative media venues, such as digital platforms, continue to elevate underrepresented voices and challenge prevailing narratives.

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تأمل الصمود: تحليل قصيدة فيف زيادة نحن صنع الحياة سيدي خلال نظرية الاعلام

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الملخص:

تتناول هذه الدراسة قصيدة رفيف زيادة، نحن نعلم الحياة، سيدي، (2011) من خلال نظرية الوسيط لمارشال ماكلوهان مرتكزة على فكرته بأن "الوسيط هو الرسالة". تسعى الدراسة إلى إبراز دور القصيدة في تعزيز الحكايات الشفهية الأصلية للفلسطينيين ونشرها رقمياً كوسيلة للدفاع عن قضيتهم في مواجهة الخطاب الإعلامي المهيمن. من خلال أدائها، تستخدم زيادة وسائل الإعلام لكشف هذه التحيزات، مما يخلق تجربة عاطفية تجابه النزعات اللإنسانية الموجودة في الإعلام التقليدي. كما تتعمق الدراسة أيضاً في جهود زيادة لاستعادة السرديات الأصلية من خلال فضح انتقائية الإعلام الغربي في رواية التجارب الفلسطينية. بتطبيق مفاهيم ماكلوهان حول "الإعلام الساخن والبارد" و"الوسيط هو الرسالة"، تحوّل زيادة قصيدتها إلى وسيلة تفكيك استعمارية متحدية التمثيلات الغربية للهوية الفلسطينية. بالإضافة إلى ذلك، تستفيد من مفهومه عن "القرية العالمية" من خلال قصيدتها لتعزيز الارتباط العاطفي مع الجمهور العالمي. توضح الدراسة أيضاً كيف تتفاعل استراتيجيات التفكيك الاستعماري داخل هذه القصيدة مع نظرية ماكلوهان، مما يبرهن على أن اختيار الوسيط يمكن أن يكون فعلاً سياسياً جوهرياً. وبهذا، تساهم قصيدتها في الجهود الأوسع لإعادة تشكيل المعايير السياسية والاجتماعية. وتشير النتائج إلى أن أداء زيادة يواجه السرديات المعرفية المهيمنة، مما يشرك الجمهور في تجربة تفاعلية مشحونة بالعاطفة تعزز المقاومة الجماعية. تسهم هذه الدراسة في تعميق فهم العلاقة بين الإعلام والتفكيك الاستعماري والنشاط السياسي، مؤكدةً على الأهمية المستمرة لأفكار ماكلوهان في المقاومة الثقافية المعاصرة.

الكلمات المفتاحية: الإعلام البارد، إزالة الاستعمار، الإعلام الساخن، نظرية الاعلام، المقاومة الثقافية، نحن نعلم الحياة، يا سيد.