

# Shades of Anger: Reclaiming Palestinian Identity Through Decolonial Resistance

**Selwan A. Dhamed**

Asst. Lect., MA., Wasit Educational Directorate, Ministry of Education, Iraq  
Selwanad901@uowasit.edu.iq

**Ali Hafudh Humaish**

Lect., Ph.D., College of Education for Human Sciences, Wasit University, Iraq  
alihafidh@uowasit.edu.iq

## Abstract

The present study deals with Rafeef Ziadah's poem *Shades of Anger* (2015) via decolonization theory, focusing on its engagement with colonization and resistance. Ziadah uses language, historical references, and media to address the ongoing violence marginalized communities face, asserting that spoken word poetry is a powerful tool for advocating Palestinian self-determination and cultural reclamation. Accordingly, Ziadah confronts dominant discourses emphasizing unity in the quest for justice and freedom. This study examines how *Shades of Anger* acts as a personal and collective form of resistance, prompts critical discussions on identity, race, and decolonization. The study inquires: 'How does *Shades of Anger* resist colonial discourse and empower Palestinian identity?' The findings suggest that Ziadah's work articulates a transformative vision of decolonial resistance and cultural resilience, highlighting the importance of reclaiming Palestinian narratives in the face of colonial oppression.

**Keywords:** Colonial Narratives, Decolonization, Identity Reclamation, Palestinian Identity, Power Dynamics, Rafeef Ziadah, Resistance, *Shades of Anger*, Spoken Word Poetry.

## 1. Introduction

Marginalized communities usually resort to spoken word poetry to resist colonial oppression and reclaim their indigenous narratives. This is what Ziadah achieves via *Shades of Anger*. She criticizes colonial discourse and gives voice to the Palestinian struggle. Hence, she dismantles Palestinian erasure perpetuated in colonial discourse. Opening her poem with the line, "Allow me to speak my Arab tongue before they occupy my language as well" (Ziadah, 2015) is more than a way for linguistic liberation, but an assertion of identity and a tool for decolonization in all fields. Consequently, she uses her tongue to confront colonial epistemologies' perpetual erasure and undermining of the Palestinian identity.

Ziadah's deliberate use of her mother tongue frames Palestinian anger as a legitimate and powerful response to historical injustices. Hence, she aligns with decolonial theorists such as Walter Mignolo's (2011) concept of "epistemic disobedience" where he argues that resisting colonialism involves rejecting the dominant discourse that seeks to subjugate marginalized peoples. Ziadah's poetry, with its focus on decolonial resistance, not only confronts the brutal realities of colonial oppression but also emphasizes the shared experiences of other oppressed populations worldwide. Her work positions Palestinian resistance within a global struggle confronting imperialism and colonialism rather than simply recounting the Palestinian tragedy.

*Shades of Anger* serves as a transformative act of decolonial resistance in this context. Ziadah's poem reclaims narratives that colonial powers have historically controlled, affirms Palestinian identity, and encourages self-determination via the power of spoken speech. Ziadah allows her audience to observe not just the Palestinian struggle but also the larger anti-imperialist struggles for justice and liberation by utilizing the expressive and performative elements of the spoken word.

## 2. Literature Review

Being part of the colonized communities, Palestinian resilience, and persistence discourses can be analyzed via decolonial theory. Cultural domination, epistemology, and power dynamics lie at the core of decolonial studies. For example, Aníbal Quijano (2000), states that controlling resources of culture and knowledge are the core of structuring global power relations. The Israeli colonization of Palestine exemplifies this dynamic. The colonizers sought to control the land and discourses related to Arabic identity. Like Quijano's framework, Walter Mignolo's (2011) concept of 'epistemic disobedience' calls to reject colonial knowledge systems in favor of (subaltern) indigenous and alternative perspectives. Ziadah's *Shades of Anger* embodies this resistance, challenging the colonial narratives that misrepresent and erase Palestinian identity and struggle.

The role of cultural resistance and reclaiming Indigenous narratives is essential in decolonial movements. In his attempt to decolonize the mind, Ngũgĩ wa Thiong'o (1986) asserts that the colonized should liberate cultural forms - including language - to restore agency from the colonizers. Ziadah's use of poetry to reclaim Palestinian cultural expression aligns with this. She counters the colonizers' erasure and distortion of Palestinian identity. Frantz Fanon (1961) does the same as he asserts the critical role of cultural reclamation in decolonization, and that the colonizers should resist the imposed colonial dehumanizing stereotypes and discourse. Ziadah participates in this act by narrating her story and her people's history in *Shades of Anger*.

Resisting colonial oppression and the reclamation of Palestinian identity from Western misrepresentation, the Palestinian struggle is inherently decolonial. Edward Said (1978) In *Orientalism*, criticizes the portrayal of Arabs as the "Other" in academic and cultural narratives of the West while Erakat (2019) calls for reclaiming indigenous narratives distorted by imperial powers. Ziadah's poetry engages with this reclamation, challenging stereotypical portrayals of Palestinians as either passive

orientalist fantasies or terrorists, and instead asserting a complex, multifaceted Palestinian identity.

Spoken word poetry reinforces cultural affirmation and solidarity. It serves as a media marginalized communities implement to expose their collective struggle as Lori M. Walkington (2018) argues. Palestinian resistance, for example, subverts Western epistemology as it draws on indigenous epistemology. Hence, Ziadah's *Shades of Anger* embodies traditional narratives to reclaim identity and recall memories. Defying Western narration and promoting spoken word, artists recover indigenous traditions (Walkington, 2018).

### 3. Decolonizing Colonial Narratives

#### 3.1 Challenging Colonial Narratives

Rafeef Ziadah's *Shades of Anger* challenges the colonial suppression of Palestinian identities. Through the line "But you tell me..." (2015) Ziadah rejects the colonial imposed definition of Palestinian experiences and histories. Through this act of resistance, Ziadah demands that Palestinians, reclaim their right to indigenous narrative. This reclamation aligns with Linda Tuhiwai Smith's (2012) claim that narrative is an essential decolonial act. It dismantles colonial powers' frameworks. Smith argues that it is fundamental to challenge the imposed narratives constructed by colonizers.

Ziadah's powerful refrain, "We come in all the shades of anger," (Ziadah, 2015) serves as an unapologetic affirmation of Palestinian identity, representing not just a diverse range of experiences but also an array of forms of resistance. The refrain subverts colonial and imperialist imposed silence upon Palestinians. It redefines anger as a necessary legitimate protest rather than "terrorist". Furthermore, it is a justified response to colonial violence, asserting that anger is a powerful vehicle for decolonial action.

### 3.2 Challenging Orientalist Portrayals of Arab Women

Criticizing colonial portrayal of Arab women is evident in *Shades of Anger*. It aligns with Edward Said's theory in *Orientalism* (1978), where passive, submissive, and silenced stereotypes of Arab women justify colonial subjugation. Ziadah's poem disrupts and challenges these reductive portrayals. Ziadah reclaims her agency, positioning herself as an active participant in the struggle for liberation utilizing language and imagery.

Ironically, Ziadah mimics submissive obedient Arab women's colonial discourse demands, "Yes master. No master" (Ziadah, 2015). She swiftly dismantles this gendered violence with the bold proclamation, "I am an Arab woman of color. Beware, beware, my anger" (Ziadah, 2015) Doing so, she challenges the colonial narrative and, asserts her identity as an Arab woman in resistance, using her anger as both a personal and collective means for decolonial empowerment. Confronting such a colonial narrative, Ziadah redefines Arab womanhood, altering the colonial image into one of strength and resistance.

### 3.3 Affirming Agency and Empowerment

The line, "I am an Arab woman of color. Beware, beware, my anger," (Ziadah, 2015) stresses Ziadah's agency. It rejects colonial efforts limiting and controlling her identity. As Bill Ashcroft, Gareth Griffiths, and Helen Tiffin (2013), claim postcolonial literature subverts the "imposed identities" colonial systems aim to project upon the colonized. Ziadah's poem embodies this positioning anger as a legal, powerful response to oppression not a sign of irrationality or vulnerability. It is a tool of powerful resistance not a sign of weakness.

Identifying herself as an "Arab woman of color," (Ziadah, 2015) Ziadah rejects the racial limited, image Orientalist discourse imposes on her. She reclaims her voice and identity through the refusal to embody colonial representations. This self-affirmation



aligns with the concept of epistemic disobedience where marginalized voices assert their legacy to define their own truths, knowledge, and identity (Mignolo, 2011).

Ziadah's assertion of anger and agency gives power to all the colonized communities. It reaffirms her place within the broader resistance movement against colonial and imperial oppression, where anger becomes a form of transformation instead of an irrational sign. Hence, Ziadah reclaims her narrative, resisting the erasure of Palestinian and Arab identities perpetuated by global colonial discourse.

## 4. Reclaiming Palestinian Identity

### 4.1 Decolonization and the Reclamation of Identity

Ziadah's refrain "We come in all the shades of anger." (Ziadah, 2015) serves as a potent affirmation of Palestinian identity, presenting anger as a legitimate, multifaceted response to colonial oppression. The line "but you tell me..." (Ziadah, 2015) establishes counter-narratives to enable Palestinians to redefine their identities in opposition to the imposed colonial images of the Israeli occupiers. This act reflects Frantz Fanon's (1961) assertion in *The Wretched of the Earth* that decolonization is not merely a political act but also a psychological and cultural reclamation of autonomy. Ziadah's text reclaims Palestinian violated identity and autonomy - a process Fanon argues is crucial to liberation.

The intercession between the Palestinian reality and the distorted narratives colonizers construct climaxes the continuous psychological struggle Palestinians face. According to Fanon, decolonization involves the physical reclamation of land resources as well as mental reassertion of identity, language, and space. Ziadah's poem serves as a tool for resisting psychological domination by reasserting Palestinian autonomy and affirming their right to define their narratives.

#### 4.2 Reclaiming Palestinian Identity Against Colonial Narratives

Ziadah's *Shades of Anger* constructs a powerful counter-narrative to colonial discourses that misrepresent Palestinians as inherently violent or terrorist-like. She juxtaposes the simple, peaceful desires of her ancestors, such as

“All my grandfather ever wanted to do was wake up at dawn and watch my grandmother kneel and pray in a village between Haifa and Yafa” (Ziadah, 2015)

Taking into account the colonial accusations of terrorism aimed at her people, this stark contrast and underscores the profound dissonance between the lived realities of Palestinians and the distorted perceptions imposed by colonialism. This theme resonates with Edward Said's (1978) *Orientalism*, which critiques how Western narratives misrepresent the Middle East and its peoples, painting them as exotic and backward, perpetuating colonial justifications for domination.

Through repetition and the assertive reclamation of Palestinian agency, Ziadah resists the global erasure of Palestinian voices - a phenomenon Luigi Cazzato (2018) identifies as a form of colonial violence in international discourse. Ziadah's use of Palestinian symbols - such as olive trees, ancestral lands

“My mother was born under an olive tree on a soil they say no longer is mine

But I will cross their barriers, their checkpoints, their damn apartheid walls, and return to my homeland. (Ziadah, 2015),

In addition to the right to self-definition \_\_ centralizes Palestinian voices in her narrative of resistance. These symbols not only assert Palestinian humanity and belonging but also insist on a Palestinian presence within global discourse, challenging the colonial frameworks that aim to diminish or distort Palestinian experiences.

## 5. Language as a Tool of Identity and Resistance

### 5.1 Cultural Memory through Language

Language plays a crucial role in framing and reclaiming identity in colonized contexts, as seen in Ziadah's *Shades of Anger*. Her opening line, "Allow me to speak my Arab tongue before they occupy my language as well" (Ziadah, 2015), highlights language as a vessel for cultural memory and identity. This idea resonates with Ngũgĩ wa Thiong'o's claim that language is a carrier of collective memory not merely a tool for communicating. It shapes and reflects people's experiences and preserves cultural identity.

Ziadah's refusal to allow colonial powers to erase the Palestinian language is an act of defiance. Her assertion to speak Arabic situates her as a global anti-colonial poet, where language serves as a medium for counter-narrative to challenge colonial discourse. Thus, language is a vessel for preserving history and a weapon for cultural resistance.

### 5.2 Rejecting Colonial Narratives

Beyond her engagement with language as a symbol of resistance, Ziadah's poem critiques the reductionist colonial portrayals of Palestinians. She implements *Shades of Anger*, to reject the dehumanizing stereotypes stigmatizing Palestinians as "terrorists" or "collateral damage,". Such slurs are perpetuated through Orientalist means. This rejection mirrors Walter Dignolo's argument (2011) that decolonial authors should reject the language that upholds colonial powers. Rejecting these labels, Ziadah asserts Palestinian dignity and humanity, re-centering their voices in their full complexity.

This critique of colonial portrayals also echoes Edward Said's (1978) analysis of Orientalism, where colonial powers impose fixed, degrading identities upon the colonized to maintain dominance. Ziadah's poetry dismantles these colonial



constructions by offering a nuanced, multifaceted portrayal of Palestinian identity. Consequently, she reclaims the Palestinian narrative as one that is complex, multifaceted, and deserving of recognition, rejecting the colonial effort to reduce Palestinian lives and struggles to shallow, dehumanizing stereotypes.

## 6. Ziadah's Poetry as Epistemic Disobedience

### 6.1 Epistemic Disobedience and the Rejection of Stereotypes in Shades of Anger

In *Shades of Anger* (2015), Rafeef Ziadah engages in what Mignolo (2011) terms “epistemic disobedience,” which is the conscious refusal to accept and internalize the colonial knowledge systems imposed by the West. Epistemic disobedience involves rejecting the stereotypes, labels, and identities constructed by colonial powers that seek to confine marginalized peoples within preordained categories. Ziadah enacts this resistance by challenging the dominant Orientalist narratives that reduce Palestinian and Arab identities to a series of exoticized, dehumanized stereotypes. This is demonstrated in her line: “I forgot to be your every orientalist dream, genie in a bottle, belly dancer, harem girl, soft-spoken Arab woman” (Ziadah, 2015). She rejects the simplistic and degrading roles imposed on Arab women, which Orientalist discourses often use to project fantasies of submission and passivity. By doing so, she simultaneously reclaims her agency and asserts her autonomy, directly confronting the colonial narrative that seeks to deny Palestinians their complexity, humanity, and individuality.

Ziadah’s defiance against these colonial constructs can also be understood through the lens of Frantz Fanon’s (1961) analysis of colonial violence. Fanon contends that colonized individuals must break free from the psychological traps set by the colonizers, including the limiting and dehumanizing stereotypes that are used to control and define them. In rejecting these imposed identities, Ziadah’s poem serves as an act of psychological and cultural liberation, aligning with Fanon’s decolonial

insight. Hence, Ziadah challenges the physical occupation of Palestinian land and also contests the ideological occupation of Palestinian identity. Her poem is a refusal to be constrained by the colonial gaze that seeks to simplify and stereotype the Palestinian experience.

In addition, Ziadah's poetry critiques the selective use of the terms "Sand niggers" and "terrorist," which has been weaponized in colonial discourses to dehumanize resistance movements. In her poem, she subtly alludes to the hypocrisy of the colonial world, where figures such as 'Osama bin Laden' are both created by and condemned by the same colonial powers. Furthermore, she juxtaposes her ancestors peaceful act of prying with brutal acts minor communities endure – like the black and Arabs - at the hands of the Occident like, "My grandparents didn't run around like clowns with white copes lynching black people". (Ziadah, 2015) Narrating such dehumanizing, racial, and historical facts, she shifts slurs and xenophobia imposed on the colonized to the colonizing powers. This critique reflects Mignolo's (2011) argument that epistemic disobedience involves challenging the narratives that uphold colonial power structures and marginalize resistance movements. Through her poetic defiance, Ziadah shifts the narrative from a focus on terrorist labels to a broader discussion of justice, resistance, and the Palestinian struggle for self-determination.

## 6.2 Language as Active Resistance

Language in Ziadah's *Shades of Anger* is not only a means of expression but also of active resistance. It is a tool Palestinian people implement to reject the colonial image imposed on them and to redefine their indigenous identity. Ziadah's rejection is reinforced through her repeated refrain. Together, her refrain and rejection become a linguistic weapon by which Palestinian people assert their agency. This is how discourse encapsulates culture and becomes a weapon to encounter colonial erasure.

Ziadah's repeated use of language to assert her identity also speaks to the decolonial potential of language as outlined by Ngũgĩ wa Thiong'o (1986), who argues that

language is central to cultural memory and the preservation of identity. Her rejection to erase Palestinian language in addition to her legal demand, “Allow me to speak my Arab tongue,” (Ziadah,2015) she emphasizes the conjoint roots of culture, language, and self-determination. This aligns with Fanon’s (1961) assertion that decolonization involves the reclamation of language, as it is through language that oppressed peoples can articulate their experiences and resist colonial domination. Ziadah’s poem thus not only contests colonial violence but also re-centers Palestinian voices, asserting their right to speak their truth in the face of erasure and misrepresentation. Hence, language is an active means of resistance, reclaiming identity, culture, and reclaiming indigenous narrative by allowing people to define themselves away from colonial prejudices.

## **7. Decolonial Resistance in Shades of Anger**

### **7.1 Critique of Humanitarian Aid and Colonial Patronization**

Ziadah criticizes mockingly the so-called “humanitarian aids” through the line, “Thank you for the peanut butter sandwiches raining down on us from your F16s master.” (Ziadah, 2015) She is pointing at the hypocrisy of the colonizing powers who are providing aid as they perpetuate brutality. This critique echoes Edward Said’s (1978) concept of Orientalism, which characterizes the global patronizing view that reduces Palestinians to passive recipients of aid rather than agents of their liberation. Her critique highlights the exploitative and oppressive nature of international aid that controls and dehumanizes those it shows help, reinforcing the power dynamics of occupation rather than offering genuine assistance, this kind of aid becomes another form of colonial patronization.

### **7.2 Unity and Collective Resistance**

Unity is a vital theme Ziadah highlights in her poem through her refrain, "I am an Arab woman of color, and we come in all shades of anger." (Ziadah, 2015) She

celebrates the unity of her struggle and resistance with the broader Arab one which despite diversity share one goal. Her focus on collective resistance resonates with Frantz Fanon's (1961) assertion in *The Wretched of the Earth*, where he argues that the struggle for liberation is not just individual but collective, requiring solidarity among the oppressed.

According to Fanon's notion, unity is essential for mobilizing an effective opposition to colonial structures among colonized people. This is evident in Ziadah's poem, where she aligns herself with Arab women's shared anger which becomes a source of strength and resilience. By emphasizing this solidarity, Ziadah's poem reinforces the idea that resistance is not merely a series of isolated actions but a collective movement that seeks to dismantle colonial power structures.

This united resistance also confronts the individualistic discourses often imposed by colonial powers to achieve control through fragmenting and isolating the oppressed. Ziadah's collective vision, expressed through her unifying refrain, redefines Palestinian resistance as a powerful, communal act of defiance. It calls on all marginalized people to unify their fight for liberation, reinforcing the significance of solidarity and collective agency in decolonial vision.

## **8. Historical Significance and Transformative Power of Spoken Word**

Historically, spoken-word poetry has served as a vital tool for marginalized communities, enabling them to resist cultural erasure and preserve collective memory (Gqola, 2004). In *Shades of Anger*, Ziadah employs spoken word as a form of resistance, particularly through her refrain, "I am an Arab woman of color, and we come in all shades of anger" (Ziadah, 2015). This line reclaims Palestinian identity, transforming collective anger into a powerful voice of resistance that counters colonial efforts to silence and erase marginalized peoples. By framing her anger as an integral part of Palestinian identity, Ziadah emphasizes the communal resilience that defines the Palestinian struggle. This reclamation of identity challenges the reductive

stereotypes that often accompany colonial representations, offering instead a multifaceted portrayal of Palestinian experiences. Ziadah's work exemplifies how spoken word serves as a critical means of resistance, allowing marginalized voices to assert their humanity and place within the broader narrative of colonial resistance.

Spoken word has the transformative ability to turn imposed silence into vocal protest (Lorde, 1984). By reclaiming her language as well as her cultural heritage, Ziadah's spoken word actively disrupts these colonial narratives. It underscores the urgency of linguistic and cultural preservation in the face of an ongoing process of cultural erasure. Furthermore, Ziadah situates Palestinian voices - represented in her poem as "Falasteen" - within the global discourse on human rights, emphasizing the importance of self-representation in the struggle for autonomy and resistance against colonial oppression (Ashcroft, Griffiths, & Tiffin, 2013). Her work calls for global solidarity in resisting colonial forces that seek to suppress marginalized identities and histories as well as serves as a platform for Palestinian voices.

## 9. Envisioning a Liberated Future Through Cultural Resistance

Shades of Anger reaffirms Palestinian humanity, challenging the reductive portrayals that reduce Palestinians to mere victims of occupation. Ziadah reclaims Palestinian identity and dignity, presenting a narrative that resists colonial erasure. This aligns with Stephen Duncombe's (2007) assertion that cultural performance can serve as a transformative medium for political mobilization. Ziadah makes poetry a form of resistance and a means of envisioning the future. One in which Palestinians reclaim their autonomy and humanity in the face of colonial oppression.

Ziadah's vision of a liberated future is most evident in her powerful line,

"This womb inside of me will only bring you your next rebel

She'll have a rock in one hand and a Palestinian flag in the other" (Ziadah, 2015).



This declaration not only symbolizes Palestinian resilience but also positions the act of resistance as generational and sustained. By invoking the imagery of a future “rebel” armed with both a rock and the Palestinian flag, Ziadah imagines a future in which Palestinian identity is not defined by colonial forces but by the collective power of resistance. This moment in the poem encapsulates Ziadah’s vision of a future where Palestinians continue to challenge occupation and oppression, carrying forward the legacy of resistance.

Furthermore, her repeated declaration, “Beware, beware, my anger” (Ziadah, 2015), fuses personal rage with collective resistance, making anger a transformative and empowering force. Duncombe (2007) argues that cultural practices like art and poetry go beyond merely commenting on the current social order and also act as vehicles for envisioning alternative futures. Ziadah’s anger, rather than being a passive emotional response, is imbued with purpose: it becomes the catalyst for decolonial resistance. The fusion of anger with vision in Ziadah’s poetry highlights the centrality of emotion in the decolonial process, emphasizing that resistance is not just a reaction to oppression but a forward-thinking and generative force. In this sense, her poetry exemplifies the potential of cultural resistance to not only critique the present but to imagine and strive for a liberated future free from colonial domination.

## 10. Cultural Continuity and the Ongoing Intergenerational Resistance

Ziadah’s poem invokes a powerful legacy of Palestinian resilience, drawing upon familial memories to emphasize the continuity of Palestinian identity and resistance. The image of her grandmother praying in a village “hidden between Yaffah and Haiffa” and the birthplace of her mother under an “olive tree on a soil they say no longer is mine” (Ziadah, 2015) brings forth a deep, unbroken connection to the land, reflecting a cultural identity that persists despite displacement and ongoing occupation. This personal and familial narrative challenges colonial attempts to erase

Palestinian history, embodying what Fanon (1961) calls the “spontaneous, explosive, and aggressive” identity forged in the crucible of colonial oppression. Ziadah’s reference to her grandmother’s endless bond with the land is a form of cultural resistance, as it portrays the everyday acts of survival and memory that refuse to be erased by colonial forces. These acts of remembering, through prayer and connection to place, represent the strength of cultural continuity in the face of dispossession and violence. Through this, Ziadah asserts that Palestinian identity is not something that can be eradicated by the colonial state but is embedded in lived experiences, ancestral practices, and memories that endure through generations.

The imagery of Ziadah’s resolve to “cross their barriers, their checkpoints, their damn apartheid walls” (Ziadah, 2015) serves as both a literal and symbolic representation of Palestinian resistance to colonial structures. The barriers - physical and ideological - that Ziadah references are not merely obstacles, but tools of oppression meant to divide and control Palestinian identity. Her statement underscores the ongoing struggle to challenge these borders that seek to confine Palestinian subjectivity.

## 11. Conclusion

In *Shades of Anger*, Rafeef Ziadah harnesses the power of spoken word poetry as a form of decolonial resistance, placing Palestinian identity at the core of her performance while directly challenging the colonial narratives that seek to erase it. Through her deliberate linguistic choices and impassioned delivery, Ziadah reclaims narrative authority, representing the resilience of marginalized communities and confronting dominant colonial epistemologies. Her performance embodies epistemic disobedience, rejecting the colonial distortions of language and utilizing anger as both a legitimate and potent form of resistance.

Ziadah’s work engages deeply with decolonial scholarship, drawing on the insights of scholars such as Edward Said (1978), Walter Mignolo (2011), and Linda Tuhiwai Smith (2012). *Shades of Anger* not only asserts Palestinian resilience as a form of

solidarity with other oppressed groups but also underscores the importance of reclaiming cultural and historical narratives in the face of erasure. By addressing both symbolic and physical violence, Ziadah's poetry subverts colonial narratives that seek to silence Palestinian existence, reclaiming space for Palestinian voices in global discourse through the emotive power of spoken word.

Furthermore, Ziadah's poetry serves as a powerful example of cultural and political liberation, demonstrating how art can dismantle the oppressive structures of colonialism. In reclaiming the Palestinian narrative, she emphasizes the significance of self-determination and challenges the repressive forces that attempt to define Palestinian identity. By highlighting the gendered dimensions of resistance, Ziadah promotes an inclusive strategy that elevates the voices of all marginalized groups.

Ultimately, *Shades of Anger* emerges as a transformative work of decolonial rebellion, transcending art to assert Palestinian autonomy and contribute to the global anti-imperialist movement. Through her reclamation of language, identity, and history, Ziadah exemplifies the radical potential of spoken word poetry as a medium of resistance, offering a potent expression of cultural resilience that challenges colonial domination and reclaims space for marginalized voices on the world stage.

## References

- Ashcroft, B., Griffiths, G., & Tiffin, H. (2013). *Post-colonial studies: The key concepts* (3rd ed.). Routledge.
- Cazzato, L. (2018). The omission of Palestine and Rafeef Ziadah's spoken poetry: Decolonising the postcolonial. In *Postcolonial passages* (pp. 175-190). Cambridge Scholars Publishing.  
[https://www.academia.edu/40934761/The\\_Omission\\_of\\_Palestine\\_and\\_Rafeef\\_Ziadah\\_s\\_Spoken\\_Poetry\\_Decolonising\\_the\\_Postcolonial](https://www.academia.edu/40934761/The_Omission_of_Palestine_and_Rafeef_Ziadah_s_Spoken_Poetry_Decolonising_the_Postcolonial)
- Duncombe, S. (2007). *Dream: Re-imagining progressive politics in an age of fantasy*. The New Press.

- 
- Erakat, N. (2019). Justice for some: Law and the question of Palestine. Stanford University Press.
  - Fanon, F. (2004). The wretched of the earth (R. Philcox, Trans.). Grove Press. (Original work published 1961)
  - Gqola, P. D. (2004). Imagined bodies, possible worlds: Body and voice in African women's writing. In Staging sexuality: Body and soul in modern African literature (pp. 111-126). Polity Press.
  - hooks, b. (1994). Teaching to transgress: Education as the practice of freedom. Routledge.
  - Lorde, A. (1984). Sister outsider: Essays and speeches. Crossing Press.
  - Mignolo, W. D. (2011). The darker side of Western modernity: Global futures, decolonial options. Duke University Press.
  - Quijano, A. (2000). Coloniality of power and Eurocentrism in Latin America. International Sociology, 15(2), 215–232. <https://doi.org/10.1177/0268580900015002005>
  - Said, E. W. (1978). Orientalism. Pantheon Books.
  - Smith, L. T. (2012). Decolonizing methodologies: Research and indigenous peoples (2nd ed.). Zed Books.
  - Wa Thiong'o, N. (1986). Decolonising the mind: The politics of language in African literature. James Currey Ltd.
  - Walkington, L. (2018). The power of spoken-word: Transformative social justice and healing in structurally oppressed communities. Academia.edu. [https://doi.org/103676876/92855970/s200\\_iori](https://doi.org/103676876/92855970/s200_iori)