

Od Yoter Tov / Better and Better – Sasson Shaulov

<p>God is a good father and He always boasts of me. He sees only the good points in me. He sees that I want to be good, but I can't and I lack a few prayers. And God also saw the desire I had to try. I wasn't desperate. He sees in my humiliation how bitter I felt how I started over again.</p> <p>And God Almighty always loves me. And I will always have only good things. God Almighty always loves me. And I will be even better. And even better. And even better. And even better. And even better. And even better. And I will always have only good things.</p> <p>He hears me and has mercy on me and always answers me. And if you still don't keep waiting, fill me with the fact that you always love me. Give me gifts every day anew. And lead me with mercy like in this world we call mercy. Let everyone see that you do hear prayers. And we will smile, become healthy and sing. May God Almighty always love me. And I will always have only good things. / And I will be even better / And even better</p> <p>I will have a livelihood / I will have wealth Single men and women will have a marriage There will also be complete healing and strong health, A beautiful, happy life year after year</p> <p>The light will shine on us, faith will shine, True wisdom and knowledge and understanding Our Messiah will come and without any war We will also eat watermelon, we will have a holiday</p>	<p>ה' הוא אבא טוב והוא תמיד מתפאר בי רואה בי רק ת'נקודות הטובות רואה שאני רוצה להיות טוב רק לא יוצא לי וחסרות לי כולה כמה תפילות וה' הוא גם ראה את הרצון שהיה לי שניסיתי לא אמרתי נואש רואה בבזיון שלי במר שהרגשתי איך התחלתי כל פעם שוב מחדש</p> <p>וה' יתברך תמיד אוהב אותי ותמיד יהיה לי רק טוב / ה' יתברך תמיד אוהב אותי ותמיד יהיה לי רק טוב/ ויהיה לי עוד יותר טוב / ועוד יותר טוב / ועוד יותר טוב/ ועוד יותר טוב ועוד יותר טוב / ועוד יותר טוב ותמיד יהיה לי רק טוב</p> <p>שומע מרחם עלי ותמיד עונה לי ואם עדיין לא ממשיך לחכות מלא אותי בזה שאתה תמיד אוהב'תי תתן לי כל יום מחדש מתנות ותנהיג אותי ברחמים כאלו כמו שבעולם הזה נקרא רחמים שיראו כולם שכן אתה שומע תפילות ונחייך נהיה בריאים ונשיר שה' יתברך תמיד אוהב אותי ותמיד יהיה לי רק טוב ה' יתברך תמיד אוהב אותי ותמיד יהיה לי רק טוב. ויהיה לי עוד יותר טוב / ועוד יותר טוב</p> <p>תהיה לי פרנסה / תהיה לי עשירות ורוקים ורווקות יהיה להם זיווג תהיה גם רפואה שלמה ובריאות איתנה חיים יפים מאושרים שנה אחרי שנה</p> <p>יאיר בנו האור, תאיר האמונה, חוכמת אמת ודעת ובינה יבוא כבר משיחנו ובלי שום מלחמה נאכל גם אבטיח יהיה לנו יום חג</p>
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Opium for the Masses, Model 2024, Jonathan Rons and Aviad Markovich

Ha'ayin Hashi'it, 29.10.2024

God becomes a good father who defends his bratty child, played by the singer. The metaphor itself is ancient, but the performance is original. The child's evil here is clumsy and ridiculous: "I want to be good - I just can't." The child not only makes a mistake, but also fails to change, which causes him to try to start over again and again without success.

The child's mistakes make him despised by others and feel shame and bitterness. Shame in itself is no longer seen as a mechanism that comes to awaken him to conscientious introspection and to take responsibility. On the contrary, it is evil incarnate - it prevents the child from connecting with his true "I", with the good that hides within him.

The bad boy Shaulov plays is willing to accept himself because he knows how to suppress the consequences of his actions. Authenticity becomes the refuge of those who wanted to please everyone and failed.

The question is not whether the poet loves God, but whether God loves him. Of course, this is not a real question either, because the answer will clearly be positive. Divine love floods and fills his empty soul, and he seems to open his arms to receive "gifts anew every day." At his peak, he also becomes brazen: he encourages God to show him mercy so that "everyone will see that you hear prayers/ and we will smile, we will be healthy and we will sing." The song of praise that man will sing to his God depends on God first fulfilling his part of the deal. And he should, woe to him if he does not. Otherwise, the poet will stop believing in him, and "they"—"everyone," the audience, those who despises him—will not be willing to join in the celebration.

Shaulov's religiosity is an extroverted narcissism - a demonstration of self-love that is measured by success in the eyes of other people. He is unable to truly believe in himself because he is identityless, selfless and spineless. All that is left for him is to worry that no one will expose him naked.

The song is a bright reflection of Israel after a year of war. This is the new tribal campfire, and surrounded by Israelis who worship themselves in disguise. Those who don't really believe but put on a tzitzit to show that they are Jews. It is convenient for them to disconnect for a moment from a national predicament that they don't know how to stand and surrender to the numbing drug of a rosy future under the auspices of the new civil religion - popular, nationalistic, optimistic, optimal. The religion of those who are successful in their own eyes... the hope that in the end it will be good assumes that now it is bad. And this is an unbearable thought.

"I will always have only good": Always good. Always will be. Always for me. Only good, only for me, always. With a collective scream in a hoarse throat, Shaulov's bad boy creates a reality of orchestrated escape from reality. It is an experiment in guided imagination in which positive thinking must come true only because there is no other choice.

Each repeated playback of the song replicates this option, turning it into a fetishistic caricature. Without awareness, there will be no healing. In their place, an infantile amok is created, which preserves the initial shock and leaves the trauma intact.

But the price Shaulov demands is higher than he thought. Man is required not only to give up reality, but also the beating heart of the religious event: self-renunciation and devotion to God. Instead, what he gains is a blatant and shrunken remnant of empty hubris, which blurs traces in the spectacle of self-phenom

Natalie Dahari Ben-Nimr, Facebook post November 8, 2024

The song that swept the country swept me too. How much swept? After the morning prayers and before meditation - this is the song I listen to every day.

If it were possible to summarize my thesis into a song, it would probably be "Always Love Me" by Sasson Ifram Shaulov.

How is it that this song, which is all optimism, gratitude and joy, erupts precisely in the middle of a war? It is obvious and well-known that in times of crisis people tend to turn to a higher power - but why through words of love and gratitude? Why not a pleas ? (*tahanunim*) and a request? Why not a request for forgiveness and atonement that will lead to salvation? Why not anger and a demand for repentance? And how does this relate to politics?

Deep down, I think it is related to the worldview and perception of divinity that traditional Mizrahi people hold. The study says that the perception of the divine has profound implications for political, moral, and normative attitudes. .

Shaulov tells us about his relationship with a close God, not an abstract figure that we are so accustomed to hearing about from various thinkers who have shaped the Jewish bookshelf. Such a relationship reveals a God who is a good and compassionate father, merciful, caring, attentive, giving, and present .He tells of a God who has truly maternal qualities, as opposed to a figure that can be shaped as a king or a saint

A God with whom the relationship is not at all conditional

One that centers on attributing good intentions to both parties. The movement toward it is in strengthening but does not blame the distancing or weakening - only effort ("seeing that I want to be good").

One that knows well and attributes the most basic things in life to gratitude to God (prosperity, wealth, partnership, health). In other words, prayer is for fulfillment in this life and does not focus on the next world.

One that also recognizes the difficulty in life, but does not see it as a punishment, God forbid, but only as a lesson through which one can grow and develop so that in the end - it will be for my higher good (lead me with mercy, that everyone will see that you hear prayers).

What is the good that he longs for in the song? And that we have recently heard in the frenzied singing of reserve soldiers, Betar fans and the patriots on Channel 14?

It is a "good" that is not seen only in the here and now. It is a "good" that does not allow for despair. It is a "good" that is filled with gratitude for the most basic things in life. One that knows how to contain difficulty and frames it as an opportunity for development. It is a "good" that assumes positive intentions of God towards man. One that stands at the center of relationships and assumes reciprocity in the world - therefore man blesses God in return

(God be praised). One that says his success, our success. "Good" that is inherent in the collective and does not assume separateness - from God to citizens.

Rabbi Iliay Ofran, YNET, December 3rd 2024

Religious and traditional society moved from 'The Holy One, blessed be He, we love you' to 'The Lord, blessed be He, always loves me.' Two processes happened here - the important part became not what we are towards Him but what He is towards us, and there was also privatization: we moved from 'We love you' to 'Always loves me.' This song caught on so much because it reflects all the processes that Israeli, Western and modern society has gone through, in general culture - it just says them in a language of religious people (Dosim). There is extreme individualization here, there is self-interest here that replaces values - that is, the question is not whether it is true but whether it is good for me, and the question is not whether it is relevant to the public, the family and the community but 'me, me, me.' *Breslavism* is the version of self-interested individualism."