

NETTA BARZILAI AS AN ISRAELI SYMBOLIC GOODS

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ABSTRACT. This paper discusses Pierre Bourdieu's term symbolic goods (1930-2002) through an Israeli case study, Netta Barzilai. An Israeli performer and songwriter, winner of the Eurovision 2018 with the song "TOY" which became the anthem of the Me-Too movement. Netta as a symbolic good was packaged, marketed and distributed to the public, and the Netta phenomenon has spread throughout the world. Based on interviews with Netta, through listening to the songs and watching the clips that came after "TOY", "Bassa Sababa" (2019), "Nana Banana" (2019) and "Ricki Lake" (2020), I examine how and if Netta continues to maintain her status as a symbolic good, as an example and role model for many, and whether she continues to convey her message - self-love and self-acceptance - through shattering cultural and social stereotypes. It seems that Netta's next three songs introduced a powerful big size Netta but also a vengeful, vicious, narcissistic and lazy Netta. The fresh message she carried at the beginning was swallowed up in an ocean of shallow commercial images. A trend that led Netta's fans to lose interest and Netta to reinvent herself in her latest song, "Cuckoo" (2020). Through sincerity, directness and cleanliness of her message, Netta like a bird in a cage seeks to break free from the evil loop in which she was imprisoned and not only love herself but also love others and let others love her.

Keywords: symbolic goods; Netta Barzilai; Me-too movement; Pierre Bourdieu; Women empowerment

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Literature Review

According to Bourdieu (Pierre Bourdieu, 1984) Symbolic goods are objects (concrete or abstract) with two aspects: economic and symbolic.¹ While in pre-modern societies these aspects are intertwined, with the development of modernity, capitalism and division of labor, these aspects of the symbolic goods tend to be cut off in the process that culminated in the creation of areas of relative autonomy (economics, arts, sciences, law, etc.), the same Bourdieu Calls Fields. Fields are areas of activity in which the legality governing the activity is not subject to the legality governing the activities of other areas.² Bourdieu defines cultural works (books, paintings, music, etc.) as a specific type of symbolic good.

If in the modern age, in reference to Bourdieu's publications in the visual culture containing the symbolic goods, the main concern of modernity was the need, the centrality and the universalization of vision and perception as a result of elites dictating taste and preference for everyone.³ The boundary between high culture and low culture blurred as the cultural industries increased in size and importance,⁴ as did the emergence of canons, traditions and the like within popular culture.⁵ In the postmodern age the symbolic goods as part of the visual culture are all around us, building our reality.⁶ In other words, any product presented in a more or less conventional space that is part of the visual culture of the environment can be conceptualized as a visual reflection of the intention to express something.⁷

¹ Bourdieu, P. (1984). *The Field of Cultural Production: Essays on Art and Literature*. New York. Columbia University Press, p. 3.

² Bourdieu, P. (2005). On some of the field features. Inside: *Questions in Sociology*. Resling, Tel Aviv, pp. 113-117.

³ Abrudan, E. (2012). Postmodern Visual Culture. In *Visual Culture*. Galaxia Gutenberg, p. 1.

⁴ Crane, D. (1992). Chapter 3: Social Stratification and the Media: Audiences in Media-Saturated Societies. In *The Production of Culture: Media and the Urban Arts*. SAGE publication Ltd. California, pp. 33-34.

⁵ Louw, P. E. (2001) Chapter 7: Circulating Meaning I: Making News. In *The Media and Cultural Production*. SAGE publication Ltd. London.

⁶ Abrudan, E. (2012), p. 1.

⁷ Abrudan, E. (2012), p. 2.

Netta Barzilai – An Israeli case study for symbolic goods

In the Israeli cultural context, it is impossible to ignore the woman and the phenomenon - Netta Barzilai and poetry winning the 2018 Eurovision Song Contest “TOY” as a prime example of a symbolic product in the postmodern era for women in Israeli society as an individual and in global society as a whole.

Netta Barzilai started out in the Israeli reality show, “The Next Star for the Eurovision Song Contest”, which is a reflexive community⁸ within the Israeli art/music field in the postmodern era.

In the postmodern era, Elena Abrudan (2012) argues that delimited fields of social activity emerge in broader and more diverse contexts. The main features of these fields are: the existence of common meanings and practices, the practice of tools and products, the internal production of standards and objectives, the common implication and the mixing of production and consumption. Now it is not necessary to go to the museum to absorb the cultural value of the symbolic goods enough to open television, the Internet or any other form of media in order to experience symbolic goods.⁹

The Israeli reality show, “The Next Star for the Eurovision Song Contest” is a reality TV competition show featuring various performers competing for the coveted title of representing Israel at the Eurovision Song Contest in Europe each year. The reality show that started in 2013 featured high ratings and thus retained its status as a reflective community over the years till this day (currently the seventh season for Eurovision 2020 to be held in Amsterdam last year’s winner).

⁸ Writer’s note: A reflective community is expressed in several important aspects: First, its members are not born within the framework but choose to participate in it. Second, it can be spread more widely over space, and possibly over time. Third, it constantly poses itself to the question of its own creation, and reinvents itself far more frequently than a traditional community. Fourth, its “tools” and products tend to be not material but abstract and cultural. As a result, the same object, person or situation can designate different realities in different moments and contexts. Abrudan, E. (2012), pp. 9-10.

⁹ Abrudan, E. (2012), p. 2.

In the “Next Star for Eurovision”, the results of the performers are judged by four judges who are considered reference of tastes in the Israeli music world as part of the sanctification and preservation field by Bourdieu. The sanctification and recognition institutions establish the legitimacy of certain conceptions of the field by symbolic violence (coercion of cultural arbitrariness), forming among their subordinates - habitus - an internalized generative scheme of practices, tendencies, value judgments, patterns of activity and taste - based on the cultural distinctions created. The power struggles in the field and reflect them.¹⁰

The audience is part of the same reflective community of the program and judges by voting on the performance of the performers, the voice of the audience also becomes tangled in judgment making up one percent per vote while the votes of the judges constitute 28% of the judging results per judge. As for them, who can vote using an app from their smart device.

The ultimate prize given to the winner in the competition for Orthodoxy (in Bourdieu’s terms, for those who have succeeded in turning their cultural preferences into legitimate capital in the field), is recognition from the sanctification and recognition institutions.¹¹ In the case of the “Next Star for Eurovision” program, it won first place in the decision of the Reflective Community: the judges who chair and the audience that influences the decision.

Netta, who participated in the “Next Star for Eurovision” show in season five of 2018, swept the judges and the audience thanks to her unique voice, her musical talent, and her originality in the use of the looper during her performances (no looper was used before Netta in this program and in general). In addition, her appearance, body structure, costumes, hairstyles and prominent makeup on her face

¹⁰ Bourdieu, P. (1984), pp. 25-27.

¹¹ Writer’s note: Bourdieu’s view sharply distinguishes between legitimate and illegitimate practices, based on the existence of conservation and recognition institutions. Power elites are born, mature and dead. When in power, they struggle to maintain their privilege positions, which include attempts to use the media for their own interests. Louw, P. E. (2001), p. 57; Crane, D. (1992), pp. 33-34.

made her part of the new and revised canon of female empowerment, defying the traditional canon of the Greek beauty ideal and a model for women and girls who did not meet the severe conditions of the traditional canon. After winning the competition, a poem written by Doron Medley and Stav Begger made her appearance on the Eurovision Song Contest. It should be noted that the words "TOY" performed by Netta in Eurovision were written in English to expand the cultural production field¹² for an unlimited production field¹³ (in the distant past of the State of Israel, the performances have appeared in Hebrew-language songs, but in recent years there has been a trend towards the English language).

¹² Writer's note: Bourdieu claims that in the last centuries, and especially since the 19th century, cultural activity has disengaged from its subordination to external contexts, such as religion and politics, and has created a relatively autonomous field of symbolic goods production and consumption, known as the cultural production field. Bourdieu links the establishment of this field with the development of capitalism: first, the emergence of a large and anonymous clientele allowed creators to disengage from their dependence on institutions (such as churches and states) and patrons with a claim for influence in the work, and secondly, the emergence of creators whose works are intended to meet market demands. Allowed the emergence of their value contrast in the form of a separate body of creators who explicitly opposes a commercial concept of art and claim for it a purely symbolic value that cannot be reduced to economic terms.

The claim to this symbolic value and its contradiction to economic value is most clearly expressed in the concept of the masterpiece as "priceless" and the appearance of the "genius" ideal, the creative artist who is also pushed to the work in contrast to his personal benefit and that the work is for him the foreseeable. Bourdieu, P. (1984), pp. 4-11.

¹³ Writer's note: Manufacturers in the large-scale production field produce for the general public and their success is measured in sales volume. Manufacturers in the limited field produce for a limited audience of experts and their success is measured by the respect and esteem of peers who are competitors and clients at the same time some already appreciated. Bourdieu, P. (1984).



Netta Eurovision performance with the song "TOY".¹⁴

The song "TOY"¹⁵ became the soundtrack for the #MeToo's campaign to denounce harassment and sexual violence against women. The message of the song in Netta's performance has been able to move on and resonate around the world: You don't have to be 90-60-90, You don't have to be a pretty tall model to feel connected to a woman. You are a complete woman.... with confidence, who knows exactly what your qualities are, what you do and where you can go.¹⁶ Netta represents a whole public of full women / girls who do not fit into the definition of the traditional canon of beauty ideal.

"I'm not a doll to play with me and I'm not your toy.... I'm not blinded by your money; your money doesn't buy me."

The song is a women's empowerment song that expresses the voice of women in the MeToo era. Netta's impressive appearance, her captivating personality, her smartness, wit and inner self managed to conquer Europe as a whole and she won the Eurovision and became a symbol to many. Netta as a symbolic good was packaged and marketed and distributed to the general public, girls and women

¹⁴ <https://youtu.be/84LBjXaeKk4>

¹⁵ Song lyrics are attached as an appendix 1.

¹⁶ Dor, V. (2018, May 14). Netta Barzilai's Victory at the Eurovision Song Contest of the # MeToo Campaign. *Maariv*. Retrieved from <https://www.maariv.co.il/culture/music/Article-638072>.

began to imitate her in their hairstyles, clothing and makeup. In addition, the accessory that accompanied the path of Netta, the Chinese cat, which symbolizes luck in Chinese culture, has been replicated and distributed everywhere. The Netta phenomenon has spread throughout the world.

In an interview with the BBC, Netta linked the song "TOY" to the MeToo movement in which women make their voices heard, but claimed that "TOY" is an empowerment song for everyone, urging them to always be themselves. "When I sang in a wedding band", shares Netta, "brides would see my picture and I would hear the conversation with them on the phone: 'Don't you have another singer? Don't you have someone who looks better? 'I realized that I was very different, and being different, often, was not an acceptable thing. I was fat. I am fat". Netta goes on to say that they tried to change her but she was not happy and realized that in order to be happy she had to be herself. "This is what I am. People have a hard time getting it. I think I do a great service to a lot of people and that I and my team are breaking big stereotypes" she said.¹⁷ The official clip that accompanies the song "TOY" reinforces the message of the female empowerment of the Me too movement, shows different types of femininity but always strong unapologetic femininity, Netta as a symbolic good uses her confident electrifying personality and asks the audience both female and male and those not defined to shatter traditions And ideals and embrace values like self-love and self-belief.

The clip is a celebration of colorful, clean, precise, sharp and serious aesthetics that is broken by humorous mimicry in Netta's face and the movements of her four dancers, despite the humor, the message and the appearance are strong and solid - always be true to who you are.

In the next chapter I will try to examine whether Netta through the songs after "TOY" continues to maintain her status as a symbolic good, as an example and role model for many, whether she continues to convey her message - self-love and self-acceptance - through shattering cultural and social stereotypes.

¹⁷ Gabay, N. (2018, March 3). Eurovision 2018: Toy - Toy by Netta Barzilai translating the words into Hebrew. *Hasafranim*. Retrieved from https://blog.nli.org.il/netta_toy_hebrew/.

Netta Barzilai – The day after

After her dazzling success with “TOY” Netta continued to break stereotypes in her next two songs. In February 2019, Netta launched her new song “Bassa Sababa”¹⁸ along with an expensive video clip that is considered one of the most expensive videos ever produced in Israel. Barzilai sings in English as expected, she wrote and composed the single along with Avshalom Ariel and Stav Begar who also worked with her on “TOY”.



Image 1¹⁹

The video clip shows Netta as a pink rhino with a pink horn (Image 1). At the center of the video clip, just before the wedding (Image 2), the groom runs off and a chase is starting. The clip predominant color is pink. Netta chose to identify with a pink rhino which symbolizes for her courage, strength, survival and family. In an article in the Israeli journal “Israel Today”, Netta announces “I am excited to share with you Bassa - A festive and empowering anthem, about independence in all aspects, with lots of joy, lightness and color.”²⁰

¹⁸ Song lyrics are attached as an appendix 1.

¹⁹ https://youtu.be/jV1sjm9Lz_Q

²⁰ Swisa, E. (2019, February 1). Bassa sababa: Listen to the new Netta Barzilai’s song. *Israel Hayom*. Retrieved from <https://www.israelhayom.co.il/article/629375>



Image 2²¹

“Calcalist” e-magazine wrote that “Bassa Sababa” is a reclamation anthem, a re-appropriation of the great female body that doesn’t apologize for it.²² Barzilai goes with the rhino’s image to the end, as if to say “You call me fat? That’s exactly my strength, and you can’t take it away from me. “Watch out! My horn is bigger”, she defies in mocking the male culture of comparing sizes.²³

Netta continues to maintain her status as a symbolic good through hints of the success she carries behind her, Netta’s car emanates from an underground parking lot in the shape of Netta’s head which is an exact replica of her appearance at a Eurovision show, with an emphasis on the unforgettable hairstyle (Image 3). 51 seconds into the song, this scene hints to the viewer at the delicacy of a pink rhinoceros, Netta is already embarking on a new path, but do not forget for a moment what she did on the world stage.

²¹ https://youtu.be/jV1sjm9Lz_Q

²² Pinko, N. (2019, February 4). Nata Barzilai’s “Bassa sababa “ is much more than a light pop song. *Calcalist*. Retrieved from <https://www.calcalist.co.il/consumer/articles/0,7340,L-3755561,00.html>.

²³ Pinko, N. (2019, February 4). Nata Barzilai’s “Bassa sababa “ is much more than a light pop song. *Calcalist*. Retrieved from <https://www.calcalist.co.il/consumer/articles/0,7340,L-3755561,00.html>.



Image 3²⁴

A critical feminist reading claims that in this clip Netta seems to be losing her status as a symbol of feminine power and full women, who do not let anyone treat them like a toy, the whole story is a mad revenge pursuit of a disappointed woman. Once the most sacred fantasy “the wedding” shatters to pieces, the bride, Netta, loses her mind and she loses it and behaves impulsively, vengefully and viciously, an ancient and dark stereotype against women.

The young girls who appear in the song are the ones who actually play the character of Netta in the computer game. Thus, again, through a seemingly simple image, Netta shows her admirers that they are the force that encourages her to continue to act and maintains her status as a symbolic good. On the other hand, it is impossible to ignore the happy look on the redheaded girl in the pink hoodie when the runaway groom is hurt (Image 4), it is not a message we are interested in conveying to our daughters. The girls who play and the flickering screen during the clip highlight the medium and remind the audience that he is actually an outside, and like the young girls, hides comfortably behind a screen and keyboard when he slanders or harms another.

²⁴ https://youtu.be/jV1sjm9Lz_Q

Image 4²⁵

The symbolic message of female empowerment and the re-appropriation of the great female body that does not apologize for it also goes on to the following song: “Nana Banana” by Barzilai, Stav Begar and Nathan Gosh²⁶, which came out about a year after the Eurovision in May 2019. The interpretation of the phrase “Nana Banana” comes from the children’s language as a provocative phrase. This time Barzilai gave up a grandiose video clip and settled for a verbal video clip. The pink rhino and the pink bubblegum that accompanied in the previous song “Bassa Sababa” also appears here (Images 5 and 6), alongside the recognized hairstyle and makeup of Netta, and the Chinese cat from “TOY” (Images 7 and 8).

Netta sings about the right to determine and decide for herself, for her way, for the right to resign, not to participate in a race, to fortify herself in a bubble with ice cream and pajamas. But instead of free will, and defiance of the idea that others will set the path for it, Netta produces childish narcissism in the form of flat, one-dimensional pop.²⁷ It seems that the repetitive effect of symbols from

²⁵ https://youtu.be/jV1sjm9Lz_Q

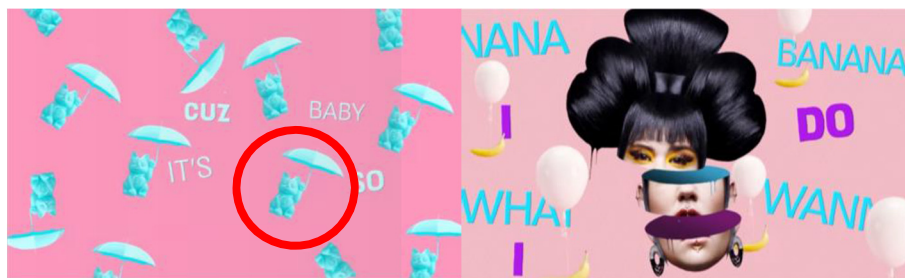
²⁶ Song lyrics are attached as an appendix 1.

²⁷ Vilnaya, O. (2019, May 12). Nana Banana: Netta Barzilai launched her new vocals back to Eurovision. *13news*. Retrieved from <https://13news.co.il/item/news/domestic/articles/netta-barzilai-242965>. Salev, B. (2019, May 19). Netta Barzilai’s new “Nana Banana” - routine pop and childish narcissism. Haaretz Music review. Retrieved from <https://www.haaretz.co.il/gallery/music/musicreview/.premium->

her previous songs in the current clip has a flawed taste, lacks freshness and innovation and does not serve the purpose of preserving Netta as a symbolic good.



Images 5 and 6²⁸



Images 7 and 8²⁹

Netta's next song "Ricky Lake" which was released in early 2020 bears the name of the host of the famous American entertainment TV show from the 90's - "Ricky Lake". The name of the song, as well as the colorful and bouncy clip, express a kind of Netta's love letter to American culture on the one hand and a sharp criticism of it on the other.

The clip begins with a gaze on an old TV projector that shows a hint of the United States flag with Netta's animated face in the center (Image 9), and continues with advertisements for American

1.7218488

²⁸ Song lyrics are attached as an appendix 1.

²⁹ <https://youtu.be/kSLtroWy4O0>

symbolic goods bearing the name of the main character in the song - Ricky Lake (Image 10 and 11). Netta appears on the screen as a consumer product, once as the queen of Coca-Cola, once bathing in a donuts' bath and once being consumed by the viewing character in the form of medicines bearing her name (Image 12 and 13 and 14). The clip presents a colorful celebration of American affluent culture but there is an unpleasant feeling in the background that is confirmed with the appearance of the hormone syringe in the hands of an over-injected and made-up female character, and continues with Netta's terrifying dental treatment against mayonnaise jars in the supermarket (Image 15 and 16). Going forward there is a repetition of American symbolic goods: hamburgers, fries, pancakes and more. The whole clip seems to revolve around food, overeating, American symbolic goods and American stereotypes. According to Netta's critics in the clip "Ricky Lake", she mixes so many elements even more than she did before, in previous singles, confuses and exhausts the viewers and simply loses those who loved her in the song that brought Israel the Eurovision.³⁰



Image 9³¹

³⁰ Amano, S. (2020, Feb 9). Netta Barzilai - Ricky Lake. The Israeli Western Wall. Everything that is heard in the music. Retrieved from <https://www.amanokotel.com/post/%D7%A0%D7%98%D7%A2-%D7%91%D7%A8%D7%96%D7%99%D7%9C%D7%99-%D7%A8%D7%99%D7%A7%D7%99-%D7%9C%D7%99%D7%99%D7%A7>.

³¹ <https://youtu.be/b66ZLhOhq0w>

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Image 10 and 11³²



Image 12, 13 and 14³³

³² <https://youtu.be/b66ZLhOhq0w>

³³ <https://youtu.be/b66ZLhOhq0w>



Image 15 and 16³⁴

In June 2020, Netta launched her latest song and music video: “Coco”. In contrast to her previous songs, “Coco” turns out to be a sensitive ballad in which the singer reveals her feelings and talks about heartbreak, alienation and inner journey. The center of the clip revolves around a cuckoo clock, the time passing versus the time it stops (Image 17).



Image 17³⁵

In this song, Netta tries to regain her status as a symbolic good, clear her message of background noises and focus on a personal emotional exposure that is not without interests to raise her ratings.

³⁴ <https://youtu.be/b66ZLhOhq0w>.

³⁵ <https://youtu.be/WfnRsamFUUA>.

"This song was written about the feeling of getting stuck in a loop, that you don't know if you created the loop yourself or someone else put you in the loop," she says in an interview about the song. "One of the images that scared me and stuck in my head for a long time was a ballerina stuck in a jewelry box, spinning forever in a loop (Image 18). 'Coco' is my confession, it reveals a vulnerable side of me that I have never let anyone see before".



Image 18³⁶

The song was produced by J.R. Rotem, whose resume includes collaborations with Rihanna, Beyonce, Nicki Minaj, Gwen Stephanie and Avril Levin.³⁷ Roi Raz directed in his rich and bizarre imagination situations of relationships of all kinds (Image 19) and the influence of time to illustrate an unchanging situation on the one hand, and on the other hand - what will happen if time stops.³⁸

³⁶ <https://youtu.be/WfnRsamFUUA>.

³⁷ Mako music system. (2020, May 17). Netta Barzilai - Cuckoo. Retrieved from <https://www.mako.co.il/music-news/local/Article-4fb19183c1c1271027.htm>.

³⁸ <https://youtu.be/b66ZLhOhq0w>



Image 19³⁹

This song has created a new image for Netta, and presents viewers with a soft and exposed Netta, a Netta who no longer shoots pink gumballs, who no longer sends her murderous daughters, who no longer hides in a bubble or behind American brands. Netta, who is looking to break free from the loop she is in and love.

Conclusions

Netta seems to have broken into the world consciousness with her first Eurovision song "TOY" (2018), tagged her with the Me-too movement, the LGBT community and the full women group, and gave her status as a symbolic good. Netta was packaged and marketed all over the world, her fans Imitate her with her luxurious hairstyles and excessive makeup and the sales of the Chinese cat that accompanied her from the beginning skyrocketed. Netta participated in various events (Image 20), was photographed in her unique costumes, hairstyles and makeup and starred on social and public networks as her message resonated

³⁹ <https://youtu.be/WfnRsamFUUA>.

everywhere - self-love and self-acceptance accompanied by breaking stereotypes and ideals.



Image 20

This success resulted in more songs, Netta's next three songs, "Bassa Sababa" (2019), "Nana Banana" (2019), "Ricki Lake" (2020), introduced a powerful big size Netta but also a vengeful, vicious, narcissistic, lazy, gluttonous, and wan 'be Netta. The fresh message she carried on her wings in her first song "TOY" was swallowed up in an ocean of shallow commercial images. A trend that led Netta's fans to lose interest and Netta to reinvent herself. In the last poem "Cuckoo" (2020), Netta tries to break the fall and discovers the bare side of her heart, through sincerity, directness and cleanliness of her message, Netta like a bird in a cage seeks to break free from the evil loop in which she was imprisoned and not only love herself but also love others and let others love her.

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<https://youtu.be/b66ZLhOhq0w>

<https://youtu.be/WfnRsamFUUA>.

Appendix 1: Songs lyrics

TOY / NETTA

Doron Madali / Stav Beger

Look at me, I'm a beautiful creature
I don't care about your "modern time preachers"
Welcome boys, too much noise,
I will teach ya
(Pam pam pa hoo, turram pam pa hoo)

Hey, I think you forgot how to play
My teddy bear's running away
The Barbie got something to say, hey, hey, hey Hey!
My "Simon says" leave me alone
I'm taking my Pikachu home
You're stupid just like your smartphone

Wonder Woman don't you ever forget
You're divine and he's about to regret
He's a bucka-mhm-buckbuckbuck-mhm boy
Bucka-mhm-buckbuckbuck
I'm not your bucka-mhm-buck-mhm-buck-mhm

I'm not your toy (Not your toy)
You stupid boy (Stupid boy)
I'll take you down now, make you watch
We're dancing with my dolls on the motha-bucka beat
Not your toy (Cululoo, cululoo)
(Cululoo, cululoo)

A-a-a-Ani...
Wonder Woman don't you ever forget
You're divine and he's about to regret
He's a bucka-mhm-buckbuckbuck-mhm boy
Bucka-mhm-buckbuckbuck
I'm not your bucka-mhm-buck-mhm-buck-mhm
I'm not your toy (Not your toy)
You stupid boy (Stupid boy)

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I'll take you down now, make you watch
We're dancing with my dolls on the motha-bucka beat
I'm not your toy (Not your toy)
You stupid boy (Stupid boy)
I'll t-t-t-take you now
W-w-w-with me now, boy You stupid boy
I'll take you down now, make you watch me
Dancing with my dolls on the motha-bucka beat (I'm not your toy)
Look at me, I'm a beautiful creature (You stupid boy)
I don't care about your "modern time preacher" (I'm not your toy)
Not your toy, not your toy, not your toy, toy
I'm not your toy, not your toy, not your toy, toy

BASSA SABABA / NETTA

Stav Beger / Ariel Avshalom / Netta Barzilai

Bam bam ba-sabim
Mesiba bassim
Bis mi wasabi Bassa sababa
Bam bam ba-sabim
Mesiba bassim
Bis mi wasabi

Stop, call your mama
Run, tell her I'm a rhino
My killer girls are coming
If you won't hide your gun

I'm gonna eat you (I'm-I'm-I'm-I'm-I'm)
Gonna beat you like a drum (I'm-I'm-I'm)
Gonna chew you like some gum (I'm-I'm-I'm)
Go and tell her who I am
Baby, call your mom (Bam, bam, bam, ba, ba)

Bam bam ba-sabim
Mesiba bassim
Bis mi wasabi
Bassa sababa
Bam bam ba-sabim

NETTA BARZILAI AS AN ISRAELI SYMBOLIC GOODS

Mesiba bassim
Bis mi wasabi

Stop, hold the trigger
World, my horn is bigger
I win, I love my thicker figure
I grew a thicker skin

I'm gonna eat you (I'm-I'm-I'm-I'm-I'm)
Gonna beat you like a drum (I'm-I'm-I'm)
Gonna chew you like some gum (I'm-I'm-I'm)
Go and tell her who I am
Baby, call your mom (Bam, bam, bam, ba, ba)

Bam bam ba-sabim Mesiba bassim
Bis mi wasabi Bassa sababa
Bam bam ba-sabim Mesiba bassim
Bis mi wasabi (Bassa sababa)

NANA BANANA/NETTA

Stav Beger/Natan Gosh/Netta Barzilai

I was sitting all day long in my pajama
Eating peanut butter jelly with my mama
Always fighting with myself just for the drama
For the drama
For the drama

I see pushi pushi people all around now
But my belly belly's telling me to run now
They keep asking me to shine just like the sun now
Like the sun now
But I don't wanna

Baby it's so comfortable
In my bubble I stay
Always running away

GALIA KATZ

Cuz baby it's so comfortable
They keep calling my name
I'm not hearing nothing

NaNa BaNaNa I do what I wanna

I keep picturing myself as if I'm rising
And I'm Fanta Fanta Fanta fantasizing
Boy I take my time I'm not apologizing
Clock goes ticki tack on my belly on my back

Baby it's so comfortable

In my bubble I stay
Always running away
Cuz baby it's so comfortable
They keep calling my name
I'm not hearing nothing
Cuz baby its so comfortable

Baby it's so comfortable

Don't save me,
If you see me sleeping don't wake me
What you doing lately don't ask me
I know you think I'm wasting my time

RICKI LAKE/ NETTA

I don't need ya high heels, bitch I'm higher
Way up where they can't touch me
See this face, no I don't look tired
'Cause I don't forget to hydrate
Who you think I was
When it's all, right in front of ya
Tell me what you want
Guess what, I don't give a shit
Baby, I dance to my own damn drum
And if they don't then they dumb-dumb-dumb
Ooh, she looking good

NETTA BARZILAI AS AN ISRAELI SYMBOLIC GOODS

She so fire, who is that I see
Moving all around in the mirror
Oh my god, it's me
Baby, I dance to my own damn drum
And if they don't then they dumb-dumb-dumb
I'm not gonna teach you how to bake a cake
I don't need your problems, I'm not Ricki Lake
Diamonds on my finger but my hair is fake Ah-ah-ah-ah-ah
Dumb-d-dumb-dumb-dumb-d-d-dumb-dumb
Dumb-d-dumb-dumb-dumb-dumb-dumb-dumb-dumb
Dumb-d-dumb-dumb-dumb-d-d-dumb-dumb
Dumb-d-dumb-dumb-dumb-dumb-dumb-dumb-dumb
Never overthink
Have a drink, baby loosen up
I'ma level up, fill a cup
Make you fall in love
Baby, I dance to my own damn drum
And if they don't then they dumb-dumb-dumb
Baby, I dance to my own damn drum
And if they don't then they dumb-dumb-dumb
I'm not gonna teach you how to bake a cake
I don't need your problems, I'm not Ricki Lake
Diamonds on my finger but my hair is fake Ah-ah-ah-ah-ah
I don't need ya high heels, bitch I'm higher
Way up where they can't touch me
See this face, no I don't look tired
'Cause I don't forget to hydrate
Dumb-d-dumb-dumb-dumb-d-d-dumb-dumb
Dumb-d-dumb-dumb-dumb-dumb-dumb-dumb-dumb
Dumb-d-dumb-dumb-dumb-d-d-dumb-dumb
Dumb-d-dumb-dumb-dumb-dumb-dumb-dumb-dumb
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Dumb-d-dumb-dumb-dumb-dumb-dumb-dumb-dumb
Dumb-d-dumb-dumb-dumb-d-d-dumb-dumb
Dumb-d-dumb-dumb-dumb-dumb-dumb-dumb-dumb

GALIA KATZ

CUCKOO/NETTA

I wanna change the channel
But I keep losing my remote
It's like my favorite show's on I can predict your every joke
My friends think that I am lucky
But I bet that you don't know
That I don't really think so
Chick flicks and breadsticks
No, we don't have to say a thing
I like when you're holding my hand
But I don't feel nothing
And do I really love you?
I should really love you
I'm like a bird in a cage
And I'm going, "cuckoo, cuckoo"
I know that I can escape
But I don't wanna hurt you, hurt you
Do I really love you? Do I really love you?
I'm like a bird in a cage
And I'm going, "cuckoo, cuckoo"
I know that I could escape
But I don't wanna hurt you, hurt you
Do I really love you?
Do I really love you?
I think about the break up
Sometimes I wanna pack my shit and...