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Musical Images from Sufferers: “Entangled” – Genesis

Entangled

*When you're asleep they may show you
Aerial views of the ground
Freudian slumber empty of sound
Over the rooftops and houses
Lost as it tries to be seen
Fields of incentive covered with green
Mesmerised children now playing
Meant to be seen but not heard
Stop me from dreaming!
Don't be absurd!*

*Well, if we can help you we will
You're looking tired and ill
As I count backwards your eyes become
heavier still
Sleep, won't you allow yourself fall?
Nothing can hurt you at all
With your consent, I can experiment
further still
Madrigal music is playing
Voices can faintly be heard
Please leave this patient undisturbed
Sentenced to drift far away now
Nothing is quite what it seems
Sometimes entangled in your own dreams
Well, if we can help you we will
Soon as you're tired and ill
With your consent we can experiment
further still
Well, thanks to our kindness and skill
You'll have no trouble until
You catch your breath and the nurse will
present you the bill*

Genesis

Abstract

The present paper carries out a textual, discourse and semantic analysis of the song *Entangled*, a masterpiece by the English band Genesis. The song describes a patient living in a dream-like state, having many similarities and parallels with the state of being affected by Covid-19 in the final stages of the disease. The most overt message deriving from

analyzing the words and the discourse in *Entangled* is the prevailing-type pattern that evidences the strong imbalance existing in a relationship between a doctor and a patient. The inaffable music and voices join in a coral-like song that seems to have links with serenades, charms, prayers, and with unknown dimensions. The enchanting images produced by *Entangled* evoke a calm, dream-like state where the listener is carried inside the soft ripples of the rhymes and verses that combine and overlap perfectly with the flowing rhythm and the purely magical music.

[Enjoy Entangled!](#) (To listen - click)

Keywords: Covid-19, Genesis, Entangled, Discourse Analysis, Doctor-Patient Interaction, Rhyme, Rhythm

Introduction

Coronaviruses are a large family of viruses that are known to cause respiratory infections in humans, ranging from a common cold to more severe diseases such as the Middle East Respiratory Syndrome (MERS) and the Severe Acute Respiratory Syndrome (SARS) (Rockx, 2020). The most recently discovered coronavirus is the causal agent of the disease called Covid-19, which is the infectious disease that was unknown before its outbreak in Wuhan, China, in December 2019 (WHO, 2020). During the first three months after Covid-19 emerged, nearly 1 million people were infected and 50,000 died. Within six months, the number of cases exceeded 10 million and there were more than 500,000 deaths. Covid-19 is now a pandemic affecting the world globally (WHO, 2020). The infection is transmitted from animals or from humans who have the virus, which spreads primarily through small droplets expelled with sneezes from the nose, and coughs or sound articulation from the mouth (Wiersinga, 2020). The droplets are relatively heavy and do not travel far, so they quickly sink to the ground, landing on objects and surfaces such as tables, doorknobs and handrails (Jeyaweera, 2020). The infection is caught by touching infected surfaces and then touching eyes, nose or mouth. After infection, symptoms usually appear 2-14 days after exposure to the virus and they are generally mild, begin gradually and may later turn to severe disease (Wiersinga, 2020). The most common symptoms

are fever, dry cough, and tiredness. Other less common symptoms affecting only some patients include aches and pains, nasal congestion, headache, conjunctivitis, sore throat, diarrhea, anosmia, cutaneous rash or discoloration of fingers or toes (Bai, 2020). Around 1 out of 5 patients affected by Covid-19 develop overt disease, during which the main organs to be injured are the lungs, causing a reduction in breathing capacity (WHO, 2020) that results in a decreased upload of oxygen by the lungs. The lowered availability of oxygen in the lungs causes a drop in the blood normal levels of oxygen, which is necessary for its delivery to all organs and tissues of the body and especially the heart and the brain. Furthermore, the reduced delivery of oxygen to organs and tissues gives rise to the well-known symptoms of this serious disease. Indeed, the difficulty in breathing is due to the presence of the virus in the lungs, which fills up the alveoli, blocking them in their role of exchange area between oxygen and carbon dioxide (Miura and Holmes, 2009; Heinrich, 2020). The persistent chest pain or pressure is the consequence of a reduced amount of oxygen in the heart (Clerkin, 2020). The bluish lips or face are the reaction to too small amounts of oxygen in cutaneous tissues (Sachdeva, 2020). Finally, confusion and the inability to wake or stay awake are clear signs of brain suffering as a consequence of the reduced amount of oxygen (Leonardi, 2020).

This comatose, dream-like state that occurs during Covid-19 infection is similar to that produced by drugs (for therapeutic purposes) or by hypnosis. This latter, has been introduced by Sigmund Freud and it is used today as a treatment strategy in patients suffering from a wide range of mental illnesses. The present paper carries out a textual, discourse and semantic analysis of the song *Entangled* by the English band Genesis. The song describes a patient living in a dream-like state, having many similarities and parallels with the state of being affected by Covid-19 in the final stages of the disease.

Genesis – The Band

Genesis is an English rock band formed at Charterhouse school, Godalming, Surrey, England in 1967. The name Genesis was given to the band by the former pupil of the school Jonathan King. The founding members of Genesis are singer Peter Gabriel, keyboardist Tony Banks, guitarist Anthony Phillips, bassist and guitarist Mike Rutherford. The five were members in two different bands of the school: Anon and Garden Wall (Frame, 1983). In January 1967, after both groups had split, Anthony Phillips and Mike Rutherford began writing and playing together, making a demo tape. They later invited Tony Banks, Peter Gabriel, and Chris Stewart to record with them, and later drummer and singer Phil Collins joined the band. In the 1970s, the band started playing progressive rock, after it had been involved with folk music, and then by the end of the 1970s the band moved to pop music. In 1968

the band released its first album: *From Genesis to Revelation* and soon after in 1970 it released *Trespass* in a progressive rock style. In 1971, the band recorded *Nursery Cryme* with two new members: Phil Collins and Steve Hackett, since Anthony Phillips had just left (Bowler and Dray, 1992). Genesis live shows also began to be centred on Peter Gabriel's theatrical costumes and performances.

In October 1972 the band released *Foxtrot*, which was a great success in both the UK and Europe, reaching no. 12 in the UK (Bowler and Dray, 1992). *Foxtrot* was well received by critics and Chris Welch of *Melody Maker* thought that *Foxtrot* was “a milestone in the group's career, an important point of development in British group music, and that Genesis had reached a creative peak” (Advert-Genesis, 1972). Stephen Thomas Erlewine also thought that *Foxtrot* marked the first time “Genesis attacked like a rock band, playing with a visceral power” (Erlewine, 1972). In 1973, the band released *Selling England by the Pound*, which featured *I Know What I Like (In Your Wardrobe)* that became their first top 30 single in the UK (Banks et al., 2007). Then Genesis made their first concept album: *The Lamb Lies Down on Broadway* in 1974; the album was promoted with a tour carried out all over the world and was characterized by an elaborate stage show (Bowler and Dray, 1992). In the following two years the band underwent many changes, first with Peter Gabriel's departure in 1975, after the end of the *Lamb Tour*, and then in 1976 Steve Hackett left the band after having produced: *A Trick of the Tail* and *Wind & Wuthering*. The band was left with only three members: Tony Banks, Mike Rutherford, and Phil Collins (Banks et al., 2007). Nonetheless, Genesis continued to produce a number of memorable works, and in 1977, while the band was on tour promoting the albums: *A Trick of the Tail* and *Wind & Wuthering*, in Paris it recorded the double live album *Seconds Out*. *Entangled* is part of the album *A Trick of the Tail* and the whole album has been written with material that was collected very rapidly and easily (Rutherford, 2015) and some of the songs belonging in the album were written in a couple of days (Bowler and Dray, 1992). Phil Collins said: “My real worry was actually what to say to the audience, because Peter had always had this offbeat charisma that gave the band a strange aura. I was much more friendly and approachable ... I spent more time ... worrying about what to say between songs than I did about what I was going to do once the songs started” (Banks et al., 2007). The album *A Trick of the Tail* was released in February 1976, and was an enormous commercial success for Genesis, reaching no. 3 in the UK (Bowler and Dray, 1992) and no. 31 in the USA (Genesis Awards, 2015). From then on Genesis continued to produce one success after the other, and in 1978 they were on top both in the UK and the USA with their next albums ...*And Then There Were Three...* and *Follow You Follow Me*.

The band continued to gain commercial success in 1980 with *Duke*, in 1981 with *Abacab*, and in 1983 with *Genesis*. This latter was the band's twelfth (12th) album, and Banks declares that the band did not have many new musical ideas which "*felt at times as though we were stretching the material as far as we could*" (Banks et al., 2007). In 1982, the band released the double live album *Three Sides Live* (Bowler and Dray, 1992), which was produced together with a home video version of the concert recorded in 1981 (Bowler and Dray, 1992). Mike Rutherford while discussing about the band's change in direction said: "*Basically, we reached the point ... where we either became a caricature of ourselves and settled into a rut, or we changed. There was no doubt in our minds that change was the answer*" (Griffin, 1982). After a break in production in 1986, Genesis released the album *Invisible Touch*, which spent three weeks at no. 1 in the UK and reached no. 3 in the USA. The band had reached a peak of popularity (Genesis Awards, 2015; Genesis Official Charts, 2015) and despite the mixed reviews, *Invisible Touch* was a commercial success, becoming the best-selling Genesis album in the USA with over 6 million copies sold (Gold and Platinum Genesis, 2015). The album was promoted with a tour that represented the band's biggest world tour in its history, including 112 dates from September 1986 to July 1987. Tony Banks while talking about the tour said: "*Nearly 300,000 people at Wembley ... I thought at the time, and I still think now, that moment was the peak of our career*" (Banks et al., 2007). In 1991 Genesis recorded their fourteenth (14th) album *We Can't Dance* and after the tour for *We Can't Dance* Phil Collins left Genesis in 1996. '....And then there were two!' Of the original Genesis members, now only Tony Banks and Mike Rutherford were left in the band and so they decided to recruit Ray Wilson. In 1997, the three artists released *Calling All Stations*, which unfortunately had lack of success in the USA.

In 2007 three pillars of the band Tony Banks, Mike Rutherford and Phil Collins reunited and went on tour with *Turn it on Again*; after this tour, no further band musical activity occurred. In 2007, Nick Davis digitally remastered the band's albums producing three box sets: *Genesis 1970–1975*, *Genesis 1976–1982* and *Genesis 1983–1998* (Genesis Albums, 2015). In 2009, two DVD box sets were digitally remastered *Genesis Live 1973–2007* and *Genesis Movie Box 1981–2007* (Genesis, 2015). After 2011, Genesis members expressed mixed opinions about a reunion: Phil Collins retired from his music work and commitments as an active musician, revealing his medical problems leading him not be able to play drums any longer; Steve Hackett said "*I would say it's possible, but highly improbable. I've always been open to it. I'm not the guy who says no*" (Greene, 2012); Peter Gabriel admitted that a reunion could have been possible: "*I never say never. It really didn't happen last time. I think there's a small chance, but I don't think it's very high*" (Gabriel, 2014). In 2014, Phil Collins restated: "*Have people thought it*

through? It's not as if you're going to get Peter as the singer, me as the drummer. I can't play anymore, so it's never going to happen," adding *"it would not be likely for Gabriel to perform songs Collins originally sang lead on"* (Genesis Interviews, 2014). In 2014, Peter Gabriel, Tony Banks, Mike Rutherford, Phil Collins and Steve Hackett of Genesis altogether participated in the BBC documentary about the band's history and the various solo albums the members had released - *Genesis: Together and Apart*, featuring many interviews with the group members. In 2020, Phil Collins, Tony Banks and Mike Rutherford announced on Zoe Ball's BBC Radio 2 show that they would get together for another tour - *The Last Domino?*. The tour was supposed to include 17 concerts in the UK and Ireland, between November and December 2020. (Greene, 2020; Genesis Reunion, 2020). Daryl Stuermer was also supposed to return as guitarist and bassist, while Phil Collins's son Nic was supposed to play drums due to his father's ill health (Genesis Reunion, 2020). Phil Collins was asked about the possibility of the group to return in the studio and write new music, he replied that the chances were slim, but then he finished by saying: *"Never say never"* (Collins, 2020). Due to the Covid-19 pandemic, the band later postponed the planned tour to April 2021, adding two new performances (Munro, 2020).

Genesis has sold 21.5 million copies of its albums in the United States, with worldwide sales of between 100 million and 150 million, making it one of the world's best-selling music bands. Its discography includes fifteen (15) studio and six live albums, six of which topped the UK chart. The band has won numerous awards and nominations, including a Grammy Award for Best Concept Music Video with *"Land of Confusion"*, and inspired a number of tribute bands recreating Genesis shows from various stages of the band's career. In 2010, Genesis was inducted into the Rock and Roll Hall of Fame by Phish guitarist Trey Anastasio (Banks et al., 2007; Bowler and Dray, 1992; Perrone, 2009). *Music critic* J. D. Considine said: *"Genesis has had a hard time getting respect. In the early '70s ... it attracted an avid cult following but was largely ignored by the rock press and public at large ... Even in the early '80s ... the press was unimpressed, dismissing the group as easy-listening lightweights ... All of which, to be honest, has been grossly unfair to the group"* (Bracket, 2004).

ENTANGLED

The Rhymes in *Entangled*

The word 'rhyme' can be used in both a specific and a general sense. In the specific sense, two words rhyme if their final stressed vowel and all following sounds are identical. Two lines of poetry rhyme if their final strong positions are filled with rhyming words (Watson, 2013). A rhyme in the strict sense is also called a perfect rhyme (Bradley, 2017). The analysis of the rhyme

scheme in *Entangled* shows that the whole song is made up almost entirely by rhyming couplets showing a pattern that repeats throughout the whole song (Woodworth, 1980).

In the first *stanza* in the middle of the first line the rhyme is created by 'they' and 'may'. The exact same rhyme occurs in the fifth and eighth *stanzas* with 'consent' and 'experiment'. These rhymes are called perfect, and they are double rhymes that could be classified based on the number of syllables that are present in the rhyme itself (Treiman, 1993). Such double rhymes are also known as feminine rhymes, in which the stress is on the penultimate (second from last) syllable of the words. An off-centered rhyme is a type of internal rhyme, occurring in unexpected places in a given line. This is sometimes called a misplaced rhyme scheme or a spoken word rhyme style (Rickert, 1978), which based on the degree and manner of phonetic similarity is a mixture of assonance and half rhyme (Bolinger, 1950). In this type of rhyme the vowels in the middle and the final consonants match (Fraser, 2017). The next rhymes seen in *Entangled* are some of the most common types of rhymes. They are all rhyming couplets encountered in the second and third line of the first and second *stanzas* with 'ground' and 'sound' and 'seen' and 'green', while in the sixth *stanza* rhymes like 'heard' and 'undisturbed' occur. In the seventh *stanza* 'seems' and 'dreams' and in the fourth and fifth *stanzas* rhymes like 'will' 'ill' 'still' 'fall' 'all' 'still' are seen. Finally, in the last two (8 and 9) *stanzas* tail rhymes like 'will' 'ill' 'still' 'skill' 'until' 'bill' are found again. These are all syllabic rhymes, also called liquid consonants, in which the last syllable of each word sounds the same but does not necessarily contain stressed vowels (Treiman, 1993). Looking at their position in the verse, these are all tail rhymes occurring in the final syllables of the two verses, and considering the degree and manner of phonetic similarity, these are a mixture of assonance and half rhymes (Bolinger, 1950). In this type of rhyme the vowels in the middle and the final consonants match (Fraser, 2017).

In the third *stanza*, alternating rhymes are present in the first and third lines and in the second and fourth lines, which on the basis of their position in the verses, are considered as being tail rhymes occurring in the final syllables of the four verses 'playing' and 'dreaming' and 'heard' and 'absurd'. Considering the degree and manner of phonetic similarity these are half rhymes where the final consonants match (Fraser, 2017). These latter two are also a particular kind of identical, perfect rhymes called punning rhymes, in which the sound is the same but the spelling is different (Bradley, 2017). From now on, the verses in the following *stanzas* seem to go backwards and an inversion in rhymes occurs (Adams, 1997). Indeed, in the sixth *stanza* rhymes like 'heard' and 'undisturbed' occur together with 'playing', which recall the verses in the third *stanza* 'heard' and 'absurd' together with 'playing'. In the

seventh stanza ‘seems’ and ‘dreams’ recall ‘seen’ and ‘green’ in the second stanza.

Finally, in the last two stanzas tail rhymes like ‘will’ ‘ill’ ‘still’ ‘skill’ ‘until’ ‘bill’ are present again, like the ones found in the fourth and fifth stanzas: ‘will’ ‘ill’ ‘still’ ‘fall’ ‘all’ ‘still’. The verses in the whole song seem to go forwards and backwards. The sounds that move forward with ‘ground’ ‘sound’ ‘green’ ‘seen’ ‘playing’ ‘dreaming’ ‘heard’ ‘absurd’ then ‘will’ ‘ill’ ‘still’ ‘fall’ ‘all’ ‘still’, immediately after, move backwards with ‘playing’ ‘heard’ ‘undisturbed’ and then ‘seems’ ‘dreams’, and then finally again all those liquid consonants ‘will’ ‘ill’ ‘still’ ‘skill’ ‘until’ and ‘bill’.

Entangled is characterized by rhyming couplets and alternating rhymes that create an undulating rhythm throughout the whole song. The sweet, swinging movement of the verses in perfect harmony and synchrony with the music evidences that in a song differently from a poem the words must be at the service of music (Lieberman and Prince, 1979), regardless of grammar and syntax. In *Entangled* the uncommon use of comparatives in the following sentences: “...your eyes become heavier still” and “..... I can experiment further still” is noteworthy. The comparative ‘heavier’ accompanied by ‘still’ where ‘still’ means ‘more’ - the eyes become more heavy - heavier and heavier. Furthermore, the comparative ‘experiment further’ together with ‘still’ where ‘still’ means ‘more’ or ‘even’ - to experiment more further - even further. In this context, the particular use of ‘fall’ must also be noted: “Sleep, won’t you allow yourself fall?”. ‘To fall’ means going from a higher to a lower level, to lose one’s balance, to fall down. to collapse. ‘To fall’ is usually used in relation to love, to fall in love, ‘yourself fall’ and ‘yourself to fall’ means ‘let yourself go, fall down and relax’. The grammar and the use of the words have been altered to fit the poetic respect for rhyme, and to adapt and model the words on the beautiful music and rhythm of *Entangled*.

The Words in *Entangled*

The song is dominated by the well-known dualism between patient and doctor. The two components involved in the unique actions of health care seeking and providing interface with each other using diverse modalities. The interaction between doctors and patients is multiform, and many operational strategies exist to understand and analyze it (Daniele, 2007). The representational and constitutive roles of language have been very well established (Buhler, 1934; Taylor, 1985). Language represents the only instrument that can vehicle both thoughts and actions, resulting in its most crucial part: discourse, which can be presented either verbally or in written form. Discourse can be analyzed dynamically by means of processes that consider all its uses in a detailed fashion. Obviously, linguists focus principally on discourse *per se*, and language is the end target, while

sociologists and social psychologists analyze discourse especially in relation to the actions it produces. Discourse analysis and conversation analysis converge in many modes, but this latter utilizes neutral approaches and means (Potter, 1997; Fairlough 1985; 1995). On the other hand, critical discourse analysis is finalized to more practical aims comprising also society and all its complex processes (Hammersley, 2002; Fairlough, 1995; Cicourel, 1985). In analyzing communicative interactions, two theoretical levels of social order have been recognized: a micro and a macro one. The micro level of social order includes discourse, language, verbal interaction and communication; while, the macro level of social order considers power, dominance and inequality. It must be pointed out that in daily interactions these two levels of social order do not actually recur as two independent and distinguished constituents, instead they normally interweave and intersect, and they are joined together to model discourses (Fairlough, 1995; Cicourel, 1985). Considering the innumerable interaction contexts and situations, power is always a dynamic process set up by the components of the discourse (Tannen and Wallat, 1983; Tannen, 1984).

In the special type of communicative interaction occurring between a doctor and a patient, the two constituents of the discourse connect with each other through language (Bernard and Ryan, 1998). However, doctor-patient interactions almost always yield discourse schemes in which the two parts do not act and associate on equal terms, and an unbalanced communicative flow seems to delineate. Indeed, many studies have reported a prevailing-type pattern present in the analysis of discourses driven from doctor-patient interactions. Fairclough (1989) has introduced the concept of a 'dominant' way of doctors to conduct their doctor-patient interactions. To further foster the debate, van Dijk (1997; 1998; 2002) has reported on the 'persuasive power' and control exercised by doctors, which are based on knowledge, information and authority. In the context of doctor-patient interaction, the power-type pattern resulting in the discourse is actually the result of two phenomena: first, the undeniable power and control that is exercised by doctors on their patients as a consequence of their specific knowledge and training; second, the power and control that is consequently perceived by the patients (Wodak, 1996; 2001). These two phenomena need to be present simultaneously in the same context, because doctors cannot exercise power if patients do not perceive and recognize it as such (Daniele, 2007). Interestingly, differentiated intensities of prevalence can take place based on the time and on the place in which the interaction occurs. For instance, in emergency situations, interactions actually do not take place, all the power is left to the doctor and the pattern slope is tilted on the side of the doctor. On the contrary, interactions arising between a doctor and a patient in the terminal phases of certain diseases, like cancer, show a completely opposite pattern, since in these

specific types of situations the doctors have almost no power left on their patients (Daniele, 2007). Another special type of doctor-patient interaction is the one between patients and psychiatrists, in which these latter may have virtually total control on their patients. This is due to the very nature of the relationship between the two parts interacting which each other, called transference. A successful psychiatric-psychoanalytical treatment depends enormously on the relationship itself (Daniele, 2007).

Entangled describes this latter type of relationship that is brought to extreme because the doctors have to sedate the patient through drugs and hypnosis; the prevailing-type pattern manifests in many forms. Analyzing the discourse in *Entangled* the prevailing-type pattern seems to show different intensities with a mixture of rhetorical devices that increase the imbalance between the doctor and the patient, in favor of the doctor. Indeed, the rhetoric begins with a reassuring type of argumentation in which doctors try to reassure the patient: “*Well, if we can help you we will, Nothing can hurt you at all, Well, thanks to our kindness and skill, You’ll have no trouble until...*”. These sentences also imply first that doctors are the executors of actions that will make the patient feel better and recover, because doctors are trained and have developed the skills to do so; second that nothing can hurt the patient, because besides the doctors being skillful they are also kind. Thus, a dualism seems to be delineating because words like “*kindness*” and “*skill*” are associated with the doctors, while words like: “*hurt*”, “*trouble*”, “*help*” are instead connected with the patient.

The second level of intensity is obtained through a persuasive type of rhetoric in which the doctors are trying to convince the patient that she/he needs help: “*You’re looking tired and ill*” and that she/he should do what the doctor tells her/him to do: “*As I count backwards your eyes become heavier still*”. This sentence is extremely strong, and evidences exactly the amount of power the psychiatrist has on the patient by simply counting backwards. Furthermore, the need for the patient to let herself/himself go so that the doctor can continue experimenting: “*With your consent, I can experiment further still*” is overtly a sign of submission. The dualism seems to persist with words like “*count*” and “*experiment*” being associated with the doctors who hold the power of science and medical knowledge; while words like: “*tired*”, “*ill*”, “*heavy*”, “*fall*” are instead connected with the patient.

Finally, the third level of intensity is expressed through a clearly imperative type of rhetoric: “*Stop me from dreaming!*” The imperative used by the patient is only grammatical and apparent, and the patient is actually denouncing obedience by saying to the doctors that they are the only persons who have the power to stop her/him from being sick. Indeed, the doctor responds: “*Don’t be absurd!*”, which is like saying: “just do as I say”. The sentences “*Sleep, won’t you allow yourself fall?*” and “*Please leave this*

patient undisturbed”, are clear commands targeted directly to the patient and to the members of the staff, proclaiming the total power that doctors have in these particular situations. The total power exercised on the patient is also revealed through the use of the imperative mood in the last sentence of the song: “*You catch your breath and the nurse will present you the bill*”; while restoring some type of ‘social’ balance. As previously stated, power in a discourse is always a two-way mechanism fed by all parts in the interaction. In the case of doctor-patient interaction there is always a certain degree of social power that patients exercise on doctors, since patients are also clients. The complex relationships that occur between doctors and patients seem to be characterized by an imbalance between the two components of the discourse, although no universal conclusions that can fit in all possible situations can be drawn.

The Meanings in *Entangled*

Mainly, three actors are involved in the playing of the song: the narrator, the doctor, and the patient, although a nurse appears at the end of the song. The narrator explains the patient’s conditions, the surroundings and the environment where the patient has been living the dream-like state. The dream-like state is expressed by words like: ‘*slumber*’, ‘*mesmerized*’, ‘*asleep*’, ‘*dreaming*’, ‘*fall*’, ‘*heavy eyes*’, ‘*drift far away*’, ‘*faint*’, ‘*lost*’, ‘*entangled*’. With “*When you’re asleep they may show you*” the narrator is exposing that when one is in such a state that is commonly called sleep, a sleep that may be induced by many conditions like coma, brain damage, and coronavirus infection, ‘*they*’ meaning the eyes and the dreams may be pictures. Real visions of “*Aerial views of the ground*” that one sees while floating in the sky over and above the ground level, and “*Over the rooftops and houses*” as if one left the body to be lifted up high. Psychoanalysis has interpreted dreaming of flying as a way of wanting to run away from one’s hurt, as the desire to be free from life constraints, and as a modality to wonder into new life experiences (Freud, 1899). In this dream-like state while the eyes ‘*show*’, ‘*see*’ and ‘*view*’ many different pictures, the ears are neglected as if they were not so important to the dreaming experience.

Indeed, “*Freudian slumber empty of sound*” is clearly a quiet sleep where no sounds can be heard. One is hypnotized and can only see the visions the dream is exhibiting. Clearly “*Freudian slumber*” refers to the hypnotic state that allows to see images and visions that are unknown to people. Indeed, Sigmund Freud, the father of modern psychoanalysis has invented hypnosis and has set the bases for the interpretation of dreams (Freud, 1886-1899; Freud, 1899). Freud has written many books on the utility of hypnosis and interpretation of dreams in treating diseases like neuroses and psychoses, because both these techniques allow to enter and analyze parts of the mind and

being that are unknown to people – the unconscious (Freud, 1886-1899; Freud, 1899). Noteworthy is the word ‘empty’, which fits perfectly into the whole frame. According to Freud, hypnosis allows forgotten, past experiences and events to return to consciousness and therefore to return to reality so that they can be analyzed, processed, solved and so ‘emptied’. (Freud, 1886-1899). Flying continues with seeing “*fields of incentive*”, meaning that one sees free expanses of motivations and stimuli that lead to hope. Therefore, the person is freed, ‘emptied’ from them. ‘Empty’ collocates with ‘lost’, and a clear parallelism is evidenced through both these words expressing that visions are coming out and thus, ‘lost’. In both cases a resolution unravels. In the case of hypnosis the patient ‘empties’ of past, painful experiences. In the case of a dream-like state “*Lost as it tries to be seen*” the ground and the sounds are being ‘lost’, denouncing that the dream and its visions want to come out at the expense of hearing. Thus, while moving up, away from reality one returns to the visions to allow the brain to rest, and floats onto “*Fields of incentive covered with green*”. A synonym for ‘incentive’ is ‘stimulus’, and in the nervous system and in the brain stimuli are obtained through the creation of electric fields of positive and negative charges occurring thanks to the difference in sodium and potassium on the two sides of the neuron membrane. Electric stimuli are at the basis of brain electric stimulation that has been used to treat many mental diseases. Again, this manifests a way to ‘empty’ and come out of a bad life condition. ‘Green’ is the color of life, renewal, nature, and energy; it is associated with notions of growth, harmony, freshness, safety, fertility, and environment. So, in this dream state one sees only the beauty in life, forgetting hurt and failures.

Similar aspirations and desires are obtained through the visions in dreaming of “*Mesmerised children are playing*”. The word ‘mesmerised’ is a synonym for ‘hypnosis’ and the verb ‘playing’ has a double meaning ‘to play a game’ and ‘to play a musical instrument’. Two interpretations can be given, in the dream one sees ‘mesmerized children’, which could represent visions of children that are happy because they are playing, and ‘mesmerized’ because they are not aware of the ugly things in life, because still in a tender age. In a dream, this could reflect wishes to be in that happy infantile state of unawareness. In the induced dream-like state such a vision serves to relax and bring the patient into a state of well-being and peaceful mind, also obtained through the lack of noise. Actually, the patient cannot hear neither the voices nor the music they are playing, since visions are favored over sounds “*Meant to be seen but not heard*”. Throughout the whole song the visions in a dream are expressed by words like ‘show you’, ‘views’, ‘seen’, ‘to be seen’, ‘looking’, ‘eyes’, ‘what it seems’. While the state of not hearing is enhanced by words like ‘empty of sound’, ‘but not heard’, ‘faintly be heard’.

In the second half of the third *stanza*, a direct conversation takes place between the patient and the doctor. The patient wakes up from the dream-like state and talks to the doctor “*Stop me from dreaming!*”; as if to say that the patient does not want to be in that state any longer. The patient is asking the doctor to be returned to normal life, as if the patient were ready to face hurt and life again. The doctor answers “*Don’t be absurd!*”, implying that the patient is talking nonsense, and that the patient must remain in that state because she/he is not ready yet. Indeed, the doctor continues with “*Well, if we can help you we will*”, denouncing that the doctors and the whole staff are there to help her/him especially when she/he “*You’re looking tired and ill*”, denoting that the doctor and the patient have two different viewpoints on her/his health state, and so the doctor continues administering anesthetic drugs while “*As I count backwards your eyes become heavier still*”, counting backwards is a way to hypnotize and induce a comatose state to patients. Counting backwards is also used in the operating room when anesthesia is being administered to patients who are going to be subjected to surgery. The heaviness of the eyebrows is due to the generalized muscle relaxation that is necessary for tracheal intubation and artificial ventilation.

Later, the doctor invites the patient to sleep, and asks her/him if she/he wants to relax “*Sleep, won’t you allow yourself fall?*”. Then the doctor tries to reassure the patient by saying “*Nothing can hurt you at all*”, signaling that the doctors and the staff are there to help and not to hurt her/him. Furthermore, “*With your consent, I can experiment further still*” implies that the dream-like state affecting the patient allows doctors to try to find new cures for the disease. However, now the patient hears, in other words the patient is no longer in a deep comatose state, which had brought her/him completely away from reality. Now the dream favors the sense of hearing over the sense of sight, and indeed, the narrator narrates that “*Madrigal music is playing*”, showing that the patient can clearly hear an ancient, ancestral music, but that she/he can distinguish the voices only vaguely “*Voices can faintly be heard*”, but still the patient hears the doctor saying to the others in the room “*Please leave this patient undisturbed*”. The word ‘*madrigal*’ seems to derive from the Latin word ‘*mater*’ meaning ‘mother’. In the previous lines of the song the children were playing and now the mother is playing, as if to create a bridge between mother and child, and locate both of them in a common activity. The patient hears the music and in doing so she/he returns into her/his mother’s arms, which represent the safest place for a person to be, probably the only place where one could really actually ‘*fall*’. Moreover, madrigal is a brief form of poetry, with musical destination and free configuration of verses. Commonly, the term ‘*Madrigal music*’ is used to express the main form of profane music of the 500. Madrigal music adopts an open structure and innovatively develops a semantic coherence between lyrics and music, commenting the textual

semantics and illustrating even the single words. Acute notes could be utilized to express heaven, while dissoning harmonies could represent pain and include pauses that brake breaths (Dent, 1930). Of course, Madrigal music has been a great vehicle for gallant homages, but it has also served to deliver gentle phrases, compliments or even jokes. Musically, Madrigal of the 14th century together with the hunt and the *ballata* is different from the Madrigal of the Renaissance and the first Baroc (Reese, 1959; Carter, 1992). The Madrigal music of the 300 consists of two distinct musical sections, one for the *strofa* (verse) and the other one for the *ritornello* (refrain), being prevalently homorythmic but characterized by rich blossoming (Moore, 1962). During the Renaissance, Madrigal musicians searched for a tighter and tighter, penetrating and incisive relation between words and music, reaching the highest esthetical peaks. Around half of the 17th century some of the main characteristics of Madrigal music, starting from the very close relation between verbal and musical dimensions, will be conveyed into *cantata da camera* (chamber song) (Moore, 1942).

The narrator talks to the people again saying that now the patient is destined to fall again into the deep comatose, dream state “*Sentenced to drift far away now*”, and as the patient moves away from reality she/he loses the sense of how things really are “*Nothing is quite what it seems*”, returning into the visions of dreams as if they were part of her/his life. “*Sometimes entangled in your own dreams*”, in other words, dream and reality can no longer be distinguished and people sometimes see the reality as it is; while sometimes they remain intertwined in dreams, shifting from reality to dream and back. The patient now is slowly falling into the comatose, dream state but she/he can still hear the doctor and others. Indeed, ‘we’ is used and no longer ‘I’ saying “*Well, if we can help you we will, Soon as you’re tired and ill, With your consent we can experiment further still*”. Now the first person singular ‘I’ has become first person plural ‘we’, indicating that the team are going to experiment, cure and bring her/him back to reality, well-being and health. “*Well, thanks to our kindness and skill, You’ll have no trouble until, You catch your breath and the nurse will present you the bill*”. In this last claim the doctor is denouncing that the patient is going to recover completely, receive the bill and return home. However, a tip of sarcasm can be read here, because the bill might be so high that the patient might get in trouble seeing it. This is also a plea to those countries where health care is not free to all people, and where many disparities exist among the different economic classes. The sentence “*...we can experiment further still*” clearly refers to how psychiatric patients were seen in the 70’s, representing simply objects on which to carry out experiments (Mechanic, 2007). Finally, “*You catch your breath*” is a wonderful way of ending this song, because ‘catching breath’ means ‘to pause for a moment after an effort’, ‘to settle and relax for a moment and gather body

and thoughts together’, but it also means ‘to come to an end’, ‘to finish something’. The patient is well, the song is finished while life continues through breathing!

Conclusions

Genesis has been awarded with eleven (11) gold and four multi-platinum albums in the UK (Certified Awards, 2015), while in the US it has received seven gold, two platinum, and four multi-platinum albums (Gold & Platinum: Genesis, 2015). The band’s awards include a *Silver Clef Award* for outstanding contributions to British music, at its 2nd Annual Ceremony, in 1977 (Nordoff and Robbins, 2015). In 1988, the band received one of the only two *Grammy Awards* issued for the short-lived *Best Concept Music Video* category for “*Land of Confusion*” (Grammy Awards, 2012). In September 2012, a *Lifetime Achievement Award* was given to the band at the inaugural *Progressive Music Awards* (Grammy Awards, 2012). In 2004, *Q* ranked Genesis as the seventeenth (17th) biggest band in a list compiled based on album sales, time spent on the UK charts, and largest audience for a headlining show (Barnes, 2004). Genesis was honored at the second *VHI Rock Honors* in May 2007, featuring Tony Banks, Mike Rutherford and Phil Collins (For the Record, 2007). In 2008, the band received a *Lifetime Achievement Award* at the *Mojo Awards* (Singh, 2015). Journalists have reported that fans preferring one era of the band strongly dislike others. Rock author Colin McGuire has described the arguments from fans of the Peter Gabriel era as “*they sold out and became too corporate when Collins stepped into the spotlight*”; while fans of the Phil Collins era argue “*the Gabriel years were boring and hard to stomach*”. He concluded that both eras of the band should be judged on their own merits (McGuire, 2014).

Entangled is a masterpiece, part of the album *A Trick of the Tail*, representing the seventh studio album by the Genesis. It was released in February 1976 on Charisma Records and it was the first album to feature drummer Phil Collins as lead vocalist after the departure of Peter Gabriel. The song lasts six minutes and 28 seconds, and it has been a critics and commercial success in the UK and the USA, reaching no.1. The present paper carries out a textual and semantic analysis of the song, considering the similarities and parallels between the disease state exposed in the song and the state of being affected by coronavirus, especially in the final stages of the disease. Steve Hackett is one of the authors of the song and he said: *Entangled* is “*A song I wrote with Tony, inspired by the dream state...*” Indeed, different interpretations could be given to this song, but *Entangled* describes a patient, almost surely a mentally ill patient who is forced into a dream-like state through either hypnosis or pharmacologically induced coma. Coma induction

is usually practiced on patients who have been subjected to brain injuries either as a consequence of a trauma, such as a car accident, or after major surgery, especially heart surgery, when the brain needs to be put at rest. In these conditions the demands for blood, oxygen and glucose by the brain are reduced as a consequence of the resting state the coma induces to the brain. Coma and hypnosis are also practiced on psychiatric patients who could be dangerous for themselves and/or for others, so they are sedated in order to force them into a state of calm and peace. Coma and dream-like state are present also in patients affected by severe Covid-19 infection, especially during the most acute phases of the disease.

The words in *Entangled* are carefully chosen and touch a wide range of ambits ranging from psychiatry, psychoanalysis and science in general, passing through Madrigal music, and finishing with the social manifest concerning healthcare systems in countries where medical assistance is not accessible by all. *Entangled*, the title of the song means ‘being twisted together with or caught in’, ‘being in difficulties or complicated circumstances from which it is difficult to escape’. Collins dictionary defines ‘entangled’ as ‘if you become entangled in problems or difficulties’, ‘you become involved in problems or difficulties from which it is hard to escape’, and ‘involved in an undesirable situation from which it is difficult to escape’, ‘entangled in a crime’. Merriam Webster defines ‘entangled’ as ‘to involve in a perplexing or troublesome situation’. The song embraces a multitude of discourse and rhetorical patterns going from words of action to words of stableness, and from words involving the eyes to words involving the ears, representing the only senses that are active during a dream-like state. However, the most overt message deriving from analyzing the words in *Entangled* is the prevailing-type pattern, increasing in intensity going from a reassuring type of rhetoric, passing through a persuasive pattern and ending with an imperative mood that evidences the strong imbalance existing in a doctor-patient relationship.

Entangled is entirely characterized by rhyming couplets where the verses in the *stanzæ* seem to go backwards and forwards, and an inversion in rhymes occurs. It is noteworthy that this back and forth rhythmical movement is created also in the music of *Entangled*, and the verses seem to have been adapted to this forward and backward movement of the music. Both the verses-rhymes and the music-voices seem to recall the movement of a seesaw where children play, and also of a rocking chair used by mothers to swing their children asleep. *Entangled* seems to be a *cantata* that is similar to a monadic song with only one single melody, and all the voices and the sounds follow each other in a flow partitioned by time. The celestial music seems to be played by delicate, graceful hands that touch only merely the strings of the guitar, and the beatific voices seem to be emitted by soft, fluffy angels that are the guardians of the child’s sleep. *Entangled* reminds of a lullaby that lulls the

baby to sleep with its repeated formulas, and like in laments, the singers Phil Collins and the others communicate in an intimate way that can be both formal and intense. The ineffable music and voices join in a coral-like song that seems to have links with serenades, charms, prayers, and with unknown dimensions. The oneiric figures represented in *Entangled* belong to a state of childhood, sleepiness and unawareness with alternating, swinging, fluctuating, oscillatory type of movements. The enchanting images in *Entangled* evoke a calm, dream-like state where the listener is carried inside the soft ripples of the rhymes and verses, combining and overlapping perfectly with the flowing rhythm and the music, which is pure magic! I would like to end this paper with Steve Hackett's words in YouTube:

"Hi there! This is Steve Hackett here. 'Freudian slumber', I was thinking about a psychiatrist, at the time, hypnotizing a patient and taking him back into a world of troubling dreams. Phil Collins with "over the rooftops and houses" he thought of a Mary Poppins film 'chimney chimney through', but I think he was dealing with a deeper issue than that. The song the lyrics are basically mine, and issues about psychiatrists and couches and a guy being hypnotized. Many years later, after I had been playing thousands of shows, I hit a reef and started to get stage fright, after I had played with an orchestra live, and I saw a psychiatrist myself, who came and submit me to therapy, and I didn't realize I was actually very successfully hypnotized, and the more this guy talked about positives and about how good I was at what I was doing, I started weeping openly in front of this guy, and I said Oh, that must be very unusual, and he said, actually it's very common, it's because when you are hypnotized you don't have the usual emotional blocks because you know, you don't burst into tears in front of complete strangers, but I remember Jones doing exactly the same on TV. Anyway I hope you still love this song, I do" (Hackett, 2020). I hope that all of you who don't know this song, will love it as much as I do.

[Enjoy Entangled!](#) (To listen - click)

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