** Benha University**

 **Faculty of Arts**

**English Department**

**Opera in the Realm of Linguistics: Visual Social Semiotic Analysis of Opera *Carmen***

**A Proposal Submitted in Partial Fulfillment of the Requirements**

**of the PHD Degree in**

 **Linguistics**

**By**

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**Abstract**

 In this age of media, there is a great awareness that the making of meaning does not depend only on language. Many changes have taken place: written culture has been substituted by an audiovisual culture, and watching has become more important than reading**.**

Thus, the study examines, from a visual social semiotic perspective, how actions and movements are used to make ideational, interpersonal and textual meanings in Bizet's opera *Carmen*. The study also aims to assert the importance of the visual mode of communication as a meaning making system similar to that of language. Moreover, it tends to show how visual social semiotic analysis of dance pieces in opera *Carmen* reflects on and translates its main literary themes. In order to carry out these goals, the researcher chooses visual social semiotics as a theoretical framework and Martinec's theory of semiotics of action, which has been presented in his (2000 & 2001), as a methodology of the research.

The dissertation finds that, despite the differences that arise between phases, approximate techniques are employed in the processing of the four performances of opera *Carmen.* The results also show that the three themes, i.e., theme of love, theme of temptation and theme of jealousy and revenge, have the same textual, interpersonal and ideational features in the four operas. This indicates that the three themes are universal themes that recurred more and more in lots of operas and plays, and in order to understand them, directors have to handle them similarly and this happens in the four performances of opera *Carmen*.