### Cinema Semiotics: An Application of Hodge and Tripp’s Paradigm/Syntagm Approach

**Abubakar Muhammad Yahaya(1) (\*) Usman Ibrahim Abubakar2**

(1) Department of Journalism, Faculty of Communications, Gazi University Ankara, Turkey. Email: abusallari@yahoo.com

(\*)Corresponding Author

(2) Department of Mass Communications, Faculty of Communications, Bayero University Kano Nigeria. Email: usmanabubichi@gmail.com

**Abstract**

Various scholars have defined the term semiotics according to their understanding but with a unifying central meaning which is the study of signs. Two important aspects of semiotics are syntagm and paradigm. The organization of signs by chain is referred to as syntagm, while by choice it is referred to as paradigm. According to Hodge and Tripp (1986), as far as syntagmatic structures are concerned, texts are examined from three different angles or variables: space, time, and continuity. Moreover, in film the interpretations of individual, shots depend on both paradigmatic analysis (comparing it, not necessarily, with the use of alternative kinds of shots) and syntagmatic analysis (comparing it with preceding and following shots). This paper, applies the concept of Syntagm and Paradigm given by Hodge and Tripp to analyse the structure of two films from Nigeria’s film industries i.e. Kanywood and Nollywood industries.

**Key words:** Cinema, Semiotics, Syntagm, Paradigm, Film, Kanywood, Nollywood

**JEL Codes:** Z0, Y9, H8