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**"MORPHOLOGICAL INNOVATION IN NIGERIAN LITERATURE: A STUDY OF  
ABUBAKAR GIMBA AND AUDI T. GIWA"**

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**Abstract**

This study investigates *Morphological Innovation in Nigerian Literature* with particular focus on Abubakar Gimba's *Witnesses to Tears* and Audi T. Giwa's *Yarinya*. The objectives of the research are to identify and categorize the morphological processes employed in the novels, analyse how the authors use these processes to express themes, cultural identity, and character traits, examine the influence of regional and societal factors on their morphological choices, provide a comparative perspective of their strategies, and explore how these strategies bridge indigenous and English languages to create a distinct Nigerian literary style. The study adopts the **Morpheme-Based Morphological Theory** (Hockett, 1954) as its framework, supported by textual analysis as the primary method of data collection. The findings reveal that both authors employ a range of morphological processes such as affixation, compounding, reduplication, loanwords, and code-switching, but with distinct emphases. Gimba's morphology reflects the socio-political and Islamic cultural realities of Northern Nigeria, while Giwa's style highlights urban youth dynamism and linguistic hybridity. Comparative analysis shows overlaps in their use of compounding and affixation yet diverges in tone—Gimba tending toward formal and conservative expression, and Giwa toward informal and innovative youth speech. The study concludes that morphological creativity in these works not only enriches Nigerian literary English but also bridges cultural worlds, negotiating tradition and modernity while affirming a distinctly Nigerian voice in world literature.

## Introduction

Language is never static; it evolves in response to social, cultural, and political changes. In Nigeria, this evolution is particularly pronounced in literature, where writers bend and reshape English to capture the realities of a multilingual nation. English, introduced during colonial rule, has become Nigeria's official language and the primary medium of formal communication. Yet it coexists with over 500 indigenous languages, among which Hausa, Yoruba, and Igbo are most widely spoken. Nigerian writers have not merely inherited English but appropriated it as a creative resource. They adapt it to reflect indigenous worldviews, using it as a linguistic canvas on which to inscribe local rhythms, values, and experiences. This adaptation has given rise to what has been described as Nigerian English, or more specifically, Nigerian Literary English, a variety that maintains global intelligibility while foregrounding cultural authenticity (Bamiro, 2006).

One of the most striking sites of this linguistic innovation is morphology, the study of word formation. Morphological processes such as affixation, compounding, reduplication, code-switching, and borrowing allow Nigerian writers to transform English into a medium that resonates with local realities. Through such strategies, they invent new words, fuse indigenous and English morphemes, and extend the meanings of existing terms to represent ideas and experiences that Standard English cannot easily convey. Morphology, therefore, becomes not just a technical linguistic process but a vehicle of cultural negotiation and identity construction. Nigerian literature, viewed through this lens, emerges as a space where word-level creativity reflects broader struggles over modernity, tradition, hybridity, and authenticity.

Two Nigerian writers who exemplify this process are Abubakar Gimba and Audi T. Giwa. Though separated by generation, region, and thematic focus, both deploy morphology as a central tool of literary expression. Gimba's *Witnesses to Tears* is deeply rooted in the socio-political and religious

realities of Northern Nigeria. His prose embeds Islamic values, Hausa cultural expressions, and the moral anxieties of a society negotiating change. Morphological innovation in his work often takes the form of hybrid compounds, such as *Mallamship*, which condense religious authority and social hierarchy into a single coinage. He also integrates loanwords from Hausa and Arabic that anchor his text in a specific cultural setting. Giwa's *Yarinya*, by contrast, emerges from the urban youth milieu of contemporary Nigeria, where the fluidity of identity is reflected in linguistic play. His morphological strategies include loanwords such as *yarinya* (girl) and *bulala* (whip), as well as expressive compounds like *brightly-recorded*, which capture the vibrancy, defiance, and dynamism of city life. Taken together, the works of Gimba and Giwa illustrate how morphology enables writers to indigenize English while creating a distinctly Nigerian literary voice.

Despite the centrality of such innovations, morphology has not received proportionate scholarly attention within Nigerian literary studies. Much critical work has focused on themes, narrative structures, or broader sociolinguistic practices such as bilingualism and code-switching (Igboanusi, 2008; Babatunde, 2016). These studies acknowledge the hybridity of Nigerian writing but often treat morphology as a secondary or incidental feature. For example, research on code-switching typically foregrounds the pragmatic functions of alternating between languages without fully considering the morphological blending that occurs within single words or phrases. Similarly, discussions of Nigerian English often emphasize syntax, phonology, or semantics, while word-formation processes remain underexplored. Furthermore, existing analyses tend to generalize across Nigerian literature, offering broad claims about "Nigerian English" without closely examining how individual authors deploy morphological strategies in distinctive ways.

This study responds to these gaps by conducting a comparative analysis of Gimba's *Witnesses to Tears* and Giwa's *Yarinya*. The choice of these two texts is deliberate: they represent different

generations of Nigerian writers, reflect contrasting regional and cultural orientations, and foreground distinct thematic concerns. Gimba writes from the vantage point of Northern Nigeria, where Islam and Hausa cultural traditions provide a rich reservoir of linguistic material. Giwa, in contrast, writes from a cosmopolitan, youth-oriented perspective that embraces slang, code-switching, and urban linguistic hybridity. By analysing their morphological strategies side by side, this study highlights how word formation functions as a site of both convergence and divergence in Nigerian literary English.

The relevance of morphology to Nigerian literature has been noted by several scholars. Bamiro (2006) emphasizes that morphological creativity reflects both cultural translation and stylistic innovation. Alabi (2021) examines how loanwords from indigenous languages are incorporated into Nigerian English, often through vowel substitution, affixation, or other morphological adjustments that domesticate foreign words. Alo and Igwebuike (2018) analyse the role of affixation in encoding sociocultural realities, particularly in relation to status and gender, showing how seemingly minor morphological shifts carry heavy symbolic weight. Usman (2020) discusses Gimba's morphological strategies in *Witnesses to Tears*, observing how they foreground thematic contrasts between tradition and modernity. Meanwhile, studies by Ikwoka (2020) and Okolo (2020) highlight reduplication and slang in Nigerian youth writing, noting their expressive role in characterization and tone—techniques that Giwa exploits extensively in *Yarinya*. Other contributions, such as Egbokhare (2001), Fashola (2019), and Yusuf (2014), underscore how morphology participates in broader sociolinguistic dynamics, from youth identity to hybrid registers. Collectively, these works affirm the significance of morphology, yet few attempt a sustained, comparative analysis of two authors whose morphological innovations represent different cultural and generational contexts.

This study is guided by the hypothesis that morphological innovation in Nigerian literature is not arbitrary but strategically employed to reflect cultural realities, express identity, and reshape English for both local and global audiences. On this basis, the research asks the following questions: Which morphological processes are most prominent in Gimba's *Witnesses to Tears* and Giwa's *Yarinya*? How do these processes contribute to the thematic, cultural, and stylistic dimensions of the texts? In what ways do regional and societal contexts shape each author's morphological choices? What similarities and differences exist between Gimba's and Giwa's morphological strategies? And finally, how do these strategies contribute to the development of Nigerian Literary English as a recognizable and evolving variety?

By addressing these questions, the study makes several contributions. First, it foregrounds morphology as a central rather than peripheral feature of Nigerian literature, showing that word-formation processes are integral to the expression of identity, culture, and style. Second, it provides a comparative perspective that underscores how different authors exploit morphology in ways that reflect their regional, generational, and thematic orientations. Third, it enriches the understanding of Nigerian Literary English as a site of linguistic hybridity, where English is not simply borrowed but actively reshaped through creative morphological strategies. Beyond its linguistic significance, the study also highlights the broader cultural implications of morphological innovation: it reveals how literature negotiates the tensions between local traditions and global modernity, and how writers assert cultural agency through the very structure of words.

Ultimately, this research affirms that Nigerian Literary English is not a deviation from Standard English, but a distinct and evolving variety shaped by the linguistic and cultural dynamics of Nigeria. By focusing on the morphological strategies of Gimba and Giwa, the study demonstrates how word formation itself becomes a medium of storytelling, a tool of identity construction, and

a symbol of cultural resilience. In doing so, it situates Nigerian literature within global debates on postcolonial language use, while also offering a detailed account of how the smallest units of language—morphemes—carry some of the most profound cultural meanings.

### Literature Review

Scholars of Nigerian literature consistently emphasize the centrality of language to both artistic expression and the reflection of sociolinguistic realities. Igboanusi (2008) maintains that linguistic choices function as vehicles of cultural identity, while Smith (2007) argues that morphological and syntactic innovations allow writers to negotiate identity in multilingual societies. In this vein, Bamiro (2006) introduces the concept of lexical hybridization, demonstrating how African writers merge indigenous and colonial languages as symbolic acts of cultural negotiation. Similarly, Alo and Igwebuike (2018) show how affixation reflects sociocultural meanings tied to gender, community roles, and status, while Baba (2017) illustrates how Gimba's blending of Hausa and English enriches both cultural authenticity and expressive potential.

Other studies document the ways youth culture exploits morphology for identity construction. Okolo (2020) and Yusuf (2014), for example, highlight reduplication, slang, and abbreviation as stylistic resources that shape the vibrancy of urban discourse, strategies that resonate with Giwa's *Yarinya*. Loanwords and code-switching are also recurrent topics. Egbokhare (2001) and Babatunde (2016) reveal how these features embed cultural authenticity and urban dynamism in Nigerian writing, while Odebunmi (2020) demonstrates similar strategies in Yoruba English literature. Within Northern Nigerian contexts, Usman (2020) and Umar (2021) highlight Gimba's deliberate use of code-switching and morphological creativity to represent authority, moral positioning, and cultural identity, insights directly relevant to the present study.

The theoretical foundation for this research is Hockett's (1954) Morpheme-Based Morphological Theory, which conceives words as linear combinations of morphemes—free and bound—and categorizes processes such as derivation, compounding, and reduplication. This framework is particularly well suited for multilingual texts, enabling systematic analysis of Hausa English hybrids. Crystal (2003) further extends this perspective by emphasizing morphology's rhetorical and stylistic effects, while Bamiro's (2006) notion of lexical hybridization highlights its role in negotiating hybrid identities. Together, these approaches provide a robust framework for analyzing morphological innovations in Nigerian literary discourse.

Despite these contributions, several gaps persist in the literature. Morphology itself is often treated peripherally, with greater emphasis placed on broader issues such as bilingualism or general stylistics (e.g., Babatunde 2016; Odebunmi 2020). Comparative analyses are scarce, as most studies focus on single authors or specific regions. Hausa English hybridity remains underrepresented in contrast to Yoruba English and Igbo English contexts. Moreover, few studies explicitly link morphological strategies to broader themes such as tradition versus modernity or youth resistance.

The present study addresses these gaps by foregrounding morphology as the central object of analysis and adopting a comparative approach. By juxtaposing Abubakar Gimba's *Witnesses to Tears*, grounded in Northern Islamic-Hausa tradition, with Audi T. Giwa's *Yarinya*, rooted in contemporary urban youth culture, the research highlights both generational and regional contrasts. It also enriches the understudied Hausa English context while demonstrating how affixation, compounding, reduplication, and loanwords function not merely as stylistic devices but as thematic instruments for expressing identity, authority, cultural continuity, and social change. In

doing so, the study contributes to a deeper understanding of Nigerian Literary English and the ways morphological innovation embodies cultural expression and stylistic distinctiveness.

### Methodology

This study adopted a **qualitative descriptive research design**, which enabled the exploration and interpretation of morphological innovations in Abubakar Gimba's *Witnesses to Tears* and Audi T. Giwa's *Yarinya*. The design was suitable because it provided space to identify, categorize, and analyse morphological processes as they appeared in the novels.

The **population** of the study comprised the two selected texts, with a focus on words and expressions that reflected morphological innovation. From this population, a **sample** of lexical items was drawn purposively, ensuring that only terms exhibiting processes such as affixation, compounding, reduplication, loanwords, and code-switching were included. The **sampling technique** was therefore purposive, as the selection was guided by the objectives of the study rather than by random inclusion.

The **data collection method** relied on textual analysis. The novels were read thoroughly, and instances of morphological innovation were identified and extracted. Each occurrence was documented with its immediate context to preserve the semantic and cultural meanings of the forms. This method was appropriate because the research deals with written texts rather than oral or survey data.

**Validity and reliability** were ensured by triangulating the findings with prior studies in morphology and Nigerian literature. To further guarantee reliability, the selection process followed consistent criteria: only items that clearly demonstrate morphological processes were recorded. In

addition, secondary sources such as journal articles and books were used to cross-check interpretations, thereby strengthening the credibility of the analysis.

For **data analysis**, the extracted items were categorized according to morphological processes, following the principles of Morpheme-Based Morphological Theory (Hockett, 1954). Each category was then analysed in relation to its thematic, cultural, and stylistic functions in the texts. This analytical approach allowed the study to go beyond structural identification to reveal how morphology contributes to meaning-making and cultural identity in Nigerian literature.

Finally, **ethical considerations** were observed by acknowledging all sources consulted and by avoiding misrepresentation of the authors' works. Since the study deals exclusively with published texts, no issues of human subject research arose, but academic integrity and intellectual honesty were maintained throughout.

In sum, this methodology provided a systematic way of examining morphological innovations in Gimba and Giwa's works. The design, sampling, collection, and analysis strategies ensured that the study remained focused, credible, and capable of addressing its objectives.

## Results

This study analysed 240 lexical items drawn from the two selected novels, with 120 items each from Abubakar Gimba's *Witnesses to Tears* and Audi T. Giwa's *Yarinya*. The items reflected five key morphological processes: affixation, compounding, reduplication, loanwords, and code-switching. Descriptive statistics were used to examine the frequency and distribution of these processes across the two texts.

Overall, the data showed that affixation and loanwords were the most dominant strategies, accounting for 23.8% and 22.9% of the total occurrences, respectively. Compounding followed

closely with 22.5%, while code-switching represented 19.1% and reduplication was the least frequent, with 11.7%. These distributions highlighted the central role of morphological creativity in shaping both novels.

**Table 1: Frequency of Morphological Processes in Both Texts**

**Morphological Process *Witnesses to Tears* Yaritya Total Percentage (%)**

|                |            |            |            |            |
|----------------|------------|------------|------------|------------|
| Affixation     | 35         | 22         | 57         | 23.8       |
| Compounding    | 28         | 26         | 54         | 22.5       |
| Reduplication  | 10         | 18         | 28         | 11.7       |
| Loanwords      | 25         | 30         | 55         | 22.9       |
| Code-switching | 22         | 24         | 46         | 19.1       |
| <b>Total</b>   | <b>120</b> | <b>120</b> | <b>240</b> | <b>100</b> |

In *Witnesses to Tears*, affixation emerged as the most productive category, contributing 35 items (29.2%). Examples included *Islamization*, *westernized*, and *leadership* which underscored the author's reliance on derivational and inflectional strategies. Compounding followed with 28 items (23.3%), represented by forms such as *bride-price*, *blood-brother*, and *class-representative*. Loanwords appeared 25 times (20.8%), incorporating culturally rooted Hausa expressions like *Alhaji*, *Zakkat*, and *Sharia*. Code-switching, with 22 items (18.3%), was represented by phrases such as *Insha Allah* and *Wallahi*, while reduplication was least frequent with 10 items (8.3%), including *small-small* and *quick-quick*.

**Table 2: Morphological Processes in *Witnesses to Tears***

| Process        | Frequency  | Percentage (%) | Example(s)                        |
|----------------|------------|----------------|-----------------------------------|
| Affixation     | 35         | 29.2           | <i>Islamization, westernized</i>  |
| Compounding    | 28         | 23.3           | <i>bride-price, blood-brother</i> |
| Reduplication  | 10         | 8.3            | <i>small-small, quick-quick</i>   |
| Loanwords      | 25         | 20.8           | <i>Alhaji, Zakkat, Sharia</i>     |
| Code-switching | 22         | 18.3           | <i>Insha Allah, Wallahi</i>       |
| <b>Total</b>   | <b>120</b> | <b>100</b>     |                                   |

By contrast, *Yarinya* displayed a different distribution. Loanwords dominated the text with 30 occurrences (25%), reflecting the strong cultural embedding of Hausa lexical items such as *Suya*, *Dan iska*, and *Okada*. Compounding followed closely at 26 items (21.7%), with expressions such as *sugar-daddy*, *night-club*, and *love-letter*. Code-switching occurred 24 times (20%), featuring hybrid expressions such as *Kai! I no dey lie* and *Wallahi, she sabi dance well*. Reduplication, more frequent here than in Gimba's work, accounted for 18 items (15%), with examples including *fine-fine*, *big-big*, and *waka-waka*. Affixation was the least productive in Giwa's text, with 22 items (18.3%), including *moneyless*, *girlish*, and *unserious*.

**Table 3: Morphological Processes in *Yarinya***

| Process    | Frequency | Percentage (%) | Example(s)                |
|------------|-----------|----------------|---------------------------|
| Affixation | 22        | 18.3           | <i>moneyless, girlish</i> |

| Process        | Frequency  | Percentage (%) | Example(s)                      |
|----------------|------------|----------------|---------------------------------|
| Compounding    | 26         | 21.7           | <i>sugar-daddy, love-letter</i> |
| Reduplication  | 18         | 15.0           | <i>fine-fine, waka-waka</i>     |
| Loanwords      | 30         | 25.0           | <i>Suya, Dan iska, Okada</i>    |
| Code-switching | 24         | 20.0           | <i>Kai! I no dey lie</i>        |
| <b>Total</b>   | <b>120</b> | <b>100</b>     |                                 |

A comparative analysis revealed important contrasts between the two texts. *Witnesses to Tears* contained more affixation (35 vs. 22) and a slightly higher number of compound forms (28 vs. 26), while *Yarinya* recorded higher frequencies of reduplication (18 vs. 10), loanwords (30 vs. 25), and code-switching (24 vs. 22).

**Table 4: Comparative Morphological Processes across the Two Novels**

| Process        | <i>Witnesses to Tears</i> | <i>Yarinya</i> | Difference   |
|----------------|---------------------------|----------------|--------------|
| Affixation     | 35                        | 22             | +13 (WTT)    |
| Compounding    | 28                        | 26             | +2 (WTT)     |
| Reduplication  | 10                        | 18             | +8 (Yarinya) |
| Loanwords      | 25                        | 30             | +5 (Yarinya) |
| Code-switching | 22                        | 24             | +2 (Yarinya) |

Taken together, the results showed that morphological innovation was a defining feature of both novels. While both authors employed a wide range of strategies, their preferences differed: Gimba leaned toward affixation and compounding as a way of framing cultural and ideological tension, while Giwa foregrounded loanwords, reduplication, and code-switching to capture the dynamism of youth culture and urban hybridity.

## Discussion

The analysis of morphological processes in *Witnesses to Tears* and *Yarinya* provides insight into how Nigerian writers creatively manipulate language to negotiate culture, identity, and narrative voice. The study found that affixation and loanwords were the most frequent strategies, followed by compounding and code-switching, while reduplication appeared least frequently overall. These results demonstrate that morphology is not merely a linguistic device but a stylistic tool that enables authors to encode social realities and cultural meanings.

In *Witnesses to Tears*, affixation emerged as the dominant process, with 35 occurrences. This finding reflects Gimba's tendency to rely on derivational and inflectional patterns to construct formal, ideologically loaded terms such as *Islamization* and *westernized*. Such usage aligns with Alo and Igwebuike's (2018) observation that affixation in African writing often serves to articulate ideological positions and extend the expressive capacity of English. By contrast, in *Yarinya*, affixation was less frequent, suggesting that Giwa's narrative voice draws more on colloquial and hybridized forms than on formal derivational strategies.

Loanwords were more frequent in *Yarinya* (30 items) than in *Witnesses to Tears* (25 items), confirming Bamiro's (2006) notion of "lexical hybridization" as a hallmark of Nigerian literature. Giwa's reliance on Hausa terms such as *Suya*, *Dan iska*, and *Okada* underscores the centrality of

cultural embeddedness in his depiction of youth and urban life. Gimba, too, employed loanwords, but his choices—*Alhaji*, *Zakkat*, and *Sharia*—carry stronger religious and cultural connotations, reflecting his focus on moral and socio-political themes. This contrast highlights how different authors adapt morphological borrowing to foreground their thematic concerns.

Reduplication appeared more frequently in *Yarinya* (18 items) than in *Witnesses to Tears* (10 items). This aligns with Usman (2020), who argues that reduplication in Nigerian literature is often linked to the stylistic expression of orality and youth culture. Expressions like *fine-fine* and *waka-waka* in Giwa's text not only mirror conversational rhythms but also reinforce character traits and social attitudes. Gimba's less frequent use of reduplication reflects his more formal style, which privileges abstraction and ideological commentary over colloquial immediacy.

Code-switching, observed in both novels, reflects the multilingual reality of Nigeria. Giwa's use of phrases like *Kai! I no dey lie* demonstrates how code-switching captures urban youth identity and humor, while Gimba's inclusion of *Insha Allah* and *Wallahi* projects cultural and religious authenticity. These findings correspond with Odebunmi's (2020) claim that code-switching in Nigerian texts is a symbolic act of identity construction.

The implications of these findings are significant. They suggest that morphological innovation in Nigerian literature is not random but patterned, reflecting the interplay between linguistic creativity and thematic orientation. Gimba's preference for affixation and compounding mirrors his concern with socio-political critique and cultural negotiation, while Giwa's reliance on loanwords, reduplication, and code-switching underscores the vibrancy of urban hybridity and youth expression. Together, the novels illustrate how Nigerian writers exploit morphology to balance the competing demands of English as a colonial inheritance and Hausa as a cultural anchor.

Nevertheless, the study is limited in scope. It examined only two novels and a sample of 240 lexical items. While the findings are insightful, they cannot be generalized to all Nigerian literature. Future research should expand the dataset to include multiple genres, authors, and linguistic communities, enabling a more comprehensive mapping of morphological practices across Nigerian writing.

In summary, the discussion shows that morphology serves as both a linguistic and cultural resource in Nigerian literature. By blending affixation, compounding, loanwords, reduplication, and code-switching, Gimba and Giwa demonstrate the adaptability of language in representing identity, tradition, and modernity.

## Conclusion

This study investigates morphological innovation in Abubakar Gimba's *Witnesses to Tears* and Audi T. Giwa's *Yarinya*, focusing on affixation, compounding, reduplication, loanwords, and code-switching. The analysis shows that both writers exploit morphology not only as a structural resource but also as a stylistic and cultural tool. While Gimba favours affixation and compounding to articulate socio-political critique and religious-cultural themes, Giwa relies more heavily on reduplication, loanwords, and code-switching to capture the dynamism of urban youth culture. Together, the findings demonstrate that morphological processes in Nigerian literature are patterned, functional, and deeply tied to questions of identity, tradition, and modernity.

The study contributes to knowledge by foregrounding morphology as a central rather than peripheral feature of Nigerian writing. Unlike earlier studies that emphasize broader sociolinguistic hybridity, this research isolates and analyses morphological strategies as deliberate literary choices. It also adds to the underexplored scholarship on Hausa English hybridity, showing

how both writers integrate indigenous morphemes into English discourse to produce distinct narrative voices.

Practically, the findings have applications in literary studies, sociolinguistics, and pedagogy. For scholars, the work illustrates how morphological innovation serves as a bridge between form and meaning in postcolonial literature. For educators, it highlights the pedagogical value of analyzing word formation as a pathway into understanding culture and identity. For writers, it demonstrates how linguistic creativity enhances authenticity, accessibility, and cultural resonance.

Future research should broaden the scope by including more authors, genres, and linguistic communities. Comparative studies across Yoruba English, Igbo English, and Hausa English literary traditions would enrich our understanding of how morphology shapes Nigerian Literary English as a whole. Corpus-based approaches may also provide quantitative depth to complement textual analysis.

In sum, this study confirms that morphological innovation is not only a marker of Nigerian literature's distinctiveness but also a powerful means of cultural expression and identity construction.

### **Recommendations**

Based on the findings of this study, several recommendations are advanced to guide policy, education, institutional practice, and further research.

At the policy level, the study recommends that language and education policymakers recognize morphological innovation as an important feature of Nigerian English and Nigerian literature. Policies that promote the inclusion of Nigerian Literary English in curricula and reading lists strengthen both linguistic diversity and cultural representation. Supporting the documentation of

indigenous-English hybrids ensures that Nigeria's multilingual identity is reflected in official discourse.

At the educational and institutional level, teachers and curriculum designers are encouraged to integrate the analysis of morphological processes into literature and language classes. Using texts such as *Witnesses to Tears* and *Yarinya* in teaching demonstrates how morphology connects language structure with cultural meaning. Institutions can also promote workshops and seminars on linguistic creativity in literature, thereby equipping students with tools to analyze the intersections between form, function, and culture.

For future research, this study recommends a wider comparative scope that incorporates multiple Nigerian languages and genres. Cross-regional studies of Yoruba English, Igbo English, and Hausa English texts reveal broader patterns of morphological innovation across Nigerian writing. A corpus-based or computational approach is also recommended to complement qualitative analysis with large-scale quantitative data.

In terms of social and community impact, the study recommends that writers, publishers, and cultural organizations embrace morphological hybridity as a legitimate artistic practice. Promoting works that use local morphemes alongside English fosters cultural pride, empowers young readers, and reinforces the value of indigenous languages in a globalized literary space.

Overall, the recommendations underscore the importance of treating morphological innovation not simply as a linguistic curiosity but as a resource for cultural development, identity preservation, and educational enrichment.

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