© IIJP 2025 | Volume 1, Issue 4, pp. 341-352 | ISSN: 2636-4484

RHETORICAL STRATEGIES IN SELECTED VOICE-OVERS OF IFEYINWA MOGEKWU'S *IFY'S KITCHEN*

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ARTICLE INFO
Article No.: 093

Accepted Date: 1/11/2025

Published Date: 25/11/2025

Type: Research

ABSTRACT
This study investigates the rhetorical strategies employed in selected voice-overs in *Ify's Kitchen*, an online culinary content series by Ifeyinwa Mokegwu on YouTube. The primary objective of the study is to identify the rhetorical strategies in the voice-overs and to ascertain how these techniques enhance the viewer's experience. The data for this study comprise six voice-overs from her YouTube content. The study is theoretically underpinned by the Aristotelian rhetorical triad of ethos, pathos, and logos, SFG-based structural description of distinctive features of language use, and a sociolinguistic explanation for substrate borrowing and code-switching. The findings reveal that Ifeyinwa Mokegwu adeptly employs the three elements—ethos, pathos, and logos—in her communication with the audience through her voice-overs. Additional noteworthy linguistic features of her voice-overs include the use of colloquial language, which fosters a sense of relaxation among the audience through informality, adds authenticity and personality, and strengthens connections among participants. Furthermore, the incorporation of English/Pidgin code-switching and substrate borrowing cultivates camaraderie and engenders a sense of inclusion.

Keywords: Rhetorical strategies, voice-over, culinary, code-switching, colloquial language. Code-switching.

Introduction

In recent years, the rise of digital media platforms has revolutionised the way individuals engage with content, leading to the emergence of new forms of communication and expression (Emama, 2023). One such platform that has gained significant popularity is YouTube, where content creators produce and share a wide range of content, including instructional videos and entertainment content. Among the diverse content creators on YouTube, those focusing on culinary arts have garnered substantial attention, offering cooking tutorials, recipes, and other food-related content to a global audience. Ifeyinwa Mogekwu, known to her audience as *Ify's Kitchen*, is one of Nigeria's culinary content creators. Mogekwu has established a strong presence in the culinary niche on YouTube. The success of *Ify's Kitchen* can be attributed not only to the delectable dishes showcased but also to Mogekwu's communicative prowess. Mogekwu's ability to engage, educate, and entertain through her videos goes beyond her culinary enterprise; it encompasses her linguistic choices, rhetorical strategies, and communication style. There is no gainsaying that Ifeyinwa Mogekwu's language use has not been well studied. Therefore, an analysis of the rhetorical features in the voice-overs of her videos presents an intriguing opportunity to gain insights into the communicative techniques that contribute to her success as a content creator in the digital sphere.

Herrick (2018) states that rhetoric embodies the study of how we adeptly organise and utilise language. Over time, its scope has expanded to encompass the study of thought that is structured across a diverse array of subjects. An alternative definition of rhetoric is posited by Kennedy (1994), who characterises it as the energy inherent in emotion and thought, conveyed to others through a system of signs - including language - aimed at influencing their decisions or actions. Kennedy's definition suggests that rhetoric is an "omnipresent force", active within every individual to express thoughts and emotions with the sole objective of swaying others. However, Hauser (2002) contends that rhetorical situations are intricate and dynamic; their emergent and relative meanings, which form the foundation of our responses, evolve from the interplay between context, message, messenger and audience.

Voice-over, also known as off-camera or off-stage commentary, is a production technique in which a voice not part of the narrative is used in radio, television, film, theatre, or other presentations. It has become a significant adaptation in social media content creation. Voice-over is a person speaking off-screen in a video, often describing, highlighting, explaining, or providing additional information about what a viewer sees. Voice-overs play a pivotal role in shaping the message and tone of many digital content platforms. In the context of cooking shows, notably *Ify's Kitchen*, the voice-overs guide viewers through recipes and also engage them on a personal level, creating a connection between the host and the audience.

Ifeyinwa Mogekwu is a Lawyer and a multi-talented, award-winning food blogger. After extensive research and years of honing her informal skills, *Ify's Kitchen* was established. *Ify's Kitchen* is an online cooking show and platform through which Mogekwu provides food consulting services and online culinary classes on YouTube and other social media platforms. The goal of *Ify's Kitchen* is to make every woman a star in their home without any formal culinary training – to enrich families through good food. *Ify's Kitchen* has gained popularity for its unique blend of culinary skills and engaging presentation, as well as for her excellent dishes and easy-to-follow recipes https://bmld.com.ng/bmld-stories/ifeyinwa-mogekwu. Despite the widespread recognition of *Ify's Kitchen* and the increasing demand for her videos, especially in the Nigerian context, scholarly attention has not been given to investigating the rhetorical devices that contribute to Mogekwu's effectiveness as a content creator. This research seeks to fill a gap in the literature by focusing on the rhetorical strategies of selected voice-overs by Ifeyinwa Mogekwu in *Ify's Kitchen*.

Rhetorical Strategies

Rhetorical strategies encompass a repertoire of techniques employed by speakers and writers to convey meaning, elicit a response, persuade, inform, or engage their audience or readership. These strategies are pivotal in rendering speeches or written works more compelling and impactful. Rhetorical strategies are intrinsically linked to Aristotelian concepts of logos, ethos, and pathos. These three elements fundamentally address how a discourse should be delivered (Lutzke & Henggeler, 2009; Mowarin & Emama, 2020). Ramage et al. (2016) delineate ethos as an ethical appeal, pathos as an emotional appeal, and logos as a logical appeal. According to their classification, these three components are collectively referred to as the rhetorical triangle. The interconnection between ethos, pathos, and logos implies that the triangle may be incomplete if any one of its elements is absent.

Ethos appeals to the speaker's or writer's character, credibility, ethics or authority. It convinces the audience that the person delivering the message is trustworthy and credible. Ethos plays the same important role in speakers' speeches, as they need to establish their role and credibility in delivering information or knowledge. Speakers need to ensure that the audience believes in what they say. They need to build trust and rapport with the audience (Richardson, 2006). Pathos appeals to the audience's emotions. According to Richardson (2006), pathos plays a significant role for speakers because it helps them get the audience's attention and facilitates comprehension of the text. They can also relate the information provided to their schemata. It is crucial because if the audience cannot relate to the information, they may ignore the speech. Logos**,** on the other hand, appeals to reason and logic. It uses facts, data, statistics or logic to support a claim. According to Aristotle's theory of logos, ethos and pathos in speech, logos focuses on the message the speaker wishes to convey. Speakers need to ensure the message is clear and easy for the audience to understand (Richardson, 2006). Similarly, culinary skills require a clear and logical sequence of steps. Ramage et al. (2016) state that logos, or the message, needs to be consistent and logical to enhance the communicative value.

Wachsmuth et al. (2018) suggest that mastering rhetorical strategies would help speakers better carry their audience along. At the same time, ideas need to be justified with proofs, and, consequently, they will indirectly appeal to the listener's needs. Abdullah et al. (2014) assert that speakers need to ensure that the goal or purpose of speaking is achieved, with most statements well-explained, elaborate, and supported by credible evidence.

Research Gap

A significant study of the linguistic features of culinary blogs was conducted by Gerhardt and Litovskaya (2013). The researchers outlined the linguistic portrait of a culinary blogger as a type of virtual linguistic personality. The effort aims to expand the current understanding of cookery blogs by identifying and analysing their stylistic and linguistic features, using YouTube as a resource. The primary goals are to classify a cooking blog as a genre, describe the lexical characteristics of a culinary blog, pinpoint the types of figurative expressions used in the speech of the blog creator, assess the blogger's communication abilities during audience interaction, and analyse a cooking blog to account for lexical and stylistic features in the study. The study focuses on modern YouTube culinary blogs, particularly the linguistic and stylistic quirks bloggers use in their speech. The study shows that the language used in cooking blogs is rich in colloquial features, such as contractions, interjections, neologisms, loanwords, borrowings, eponymy, and abbreviations. This tendency is explained by the informal atmosphere of communication and the desire to express emotions.

Other notable works on the language of culinary arts are Jurafski (2014) and Diederich (2015). Although the methodologies used in the two studies varied, both examined how specific terms were used to explore their collocations and meanings in domain-specific and broader language contexts. Finally, Johnston and Goodman (2015, p. 206) have explored the idea of

"foodscape," which they define as "a socially-constructed view of the field of food." According to them, the relationships a particular community has with food, as well as dialectical relationships among food cultures, determine and influence how food celebrities, in particular, discuss food and how the public absorbs and elaborates on this type of discourse. The motivation for the studies reviewed above differs fundamentally from the present study. First, Jurafski's, Diederich's, Johnston's, and Goodman's studies, on the one hand, focus on the general principles of semantics, collocational relations, and the underlying cross-cultural influences that shape the domain of food discourse. Thus, they provide general linguistic and social principles that apply to culinary discourse across national boundaries. On the contrary, the present study is primarily concerned with the discourse strategies Mokegwu utilises to engage, involve, and immerse her audience. Thus, the investigative priorities of this study are to unravel the dynamics of effective audience engagement in online content creation by examining the linguistic features of her rhetorical strategies in *Ify's Kitchen.*

Research Methodology

This study employs a qualitative approach to analyse six selected voice-overs from *Ify's Kitchen* episodes. The paper is eclectically hinged on the Aristotelian triad of ethos, pathos, and logos, an SFG-based linguistic description of aspects of language use, and a sociolinguistic explanation of the motivations for substrate borrowing, code-mixing, and colloquial choices. The data were purposively collected from Ifeyinwa Mogekwu's YouTube channel, *Ify's Kitchen,* to identify the rhetorical strategies she employs in her voice-overs, which set her culinary content apart from others. The study is descriptive. The voice-overs were transcribed and thereafter analysed to ascertain the rhetorical strategies employed by Ifeyinwa Mogekwu.

Data Presentation and Analysis

Excerpt 1

> Have you ever wondered why sometimes you make *ewedu* and it draws, other times it does not draw? Let me show you a foolproof method of making sure it draws every single time. So, start by giving your *ewedu* a good rinse. Next, add some potash to your boiling water. Add your *ewedu*, and then add your *iru*, add some crayfish and some seasoning powder or some salt. It depends on you. Cook this for a few minutes and then add into your BUCHY mix blender and blend till it is smooth or coarse. It depends on how you like it. Okay? Pour this blended mix into your pot. If it's too thick, go ahead and add some warm water to loosen it up a bit. And guys, that's it! You've made the best *ewedu* ever. Remember to like, share and follow me for more. Leave me a comment as well. I love to read from you. Thank you for watching. Bye!

The excerpt above offers a detailed, informal guide to preparing *ewedu*, a popular West African dish, incorporating figurative and emotive language and cultural references. The term "full proof method" implies that the method being described is foolproof, suggesting it is reliable and guaranteed to succeed. This expression does not literally mean that the method is "proof" against something, and emphasises its effectiveness. The phrase "making sure it draws every single time" attributes the act of drawing to *ewedu*, an inanimate object. The term "draws" is figuratively used here to describe the *ewedu's* texture, which should be slimy and viscous. By using "draw" in this context, the voice-over imbues the dish with a responsiveness it inherently lacks.

The voice-over adopts an encouraging, instructional tone, using phrases such as "Let me show you" and "that is it!" The expression creates a sense of guidance and ease, thus making the cooking process achievable and straightforward. The use of "I love to read from you" and "Thank you for watching" enhances familiarity and cordiality. This language evokes a sense of

friendliness and warmth, establishing a rapport with the audience and encouraging interaction. The use of "guys" and "you" makes the viewers feel included and directly addressed. It creates a conversational tone, making the instructions more personal and engaging.

"*Ewedu*" is a traditional Nigerian dish, typically made from the leaves of the jute plant. The mention of *ewedu* immediately grounds the passage in West African culinary traditions, specifically among the Yoruba people, who are known for this dish. "Iru", also known as locust beans or "*ogiri*", is a fermented condiment used in West African cuisine. Mentioning "*iru"* situates the recipe within a specific cultural context, emphasising its authenticity. "Crayfish" is common in West African cooking and adds a layer of regional specificity. Its inclusion highlights the region's culinary practices (Nigeria, West Africa).

Excerpt 2

> Why would you think you have eaten the best peppered goat meat, *asun*, without seeing this recipe? Stop playing!
> You're gonna start, first, by rinsing your goat meat thoroughly. Next, add this into a pot and then were going to season, alright? Season with some onions, some paprika powder, *Ajinomoto* and salt. You want to keep it basic but still delicious. Next, you want to chop your peppers coarsely and set them aside. Once your meat is well-cooked, remove it from the water and grill or roast it. Once your meat is well grilled, you wanna chop it into bite size pieces like I'm doing. Next, you're gonna put this into a pot, add some cooking oil; you're gonna add some of that lovely goat stock, add pepper. Add enough, I mean, what's *asun* without a lot of pepper, right? Add onions and give it a good mix. Cover and allow it to simmer for a few minutes and that's it. Your delicious *asun* is done.
> Please leave me a comment and share this video.
> Thank you for watching. Bye!

The phrase "Stop playing!" conveys a playful tone, invites mirth, and suggests that the speaker is engaging the audience in a light-hearted manner. This informal establishes a friendly rapport. The phrase "best peppered goat meat" implies an exaggeration that elevates the dish's status, creating an expectation of excellence. This enhances the recipe's allure, enticing viewers to try it. "Add some of that lovely goat stock" evokes a sensory experience, appealing to the listener's senses of taste and smell, thereby making the cooking process more vivid and engaging. The word "lovely" and the repeated use of "you're gonna" create a warm, inviting tone. This fosters a sense of intimacy between the speaker and the audience, making the viewer feel included in the cooking experience.

The rhetorical question, "What is *a sun* without a lot of pepper, right?" injects enthusiasm and emphasises the dish's importance, eliciting excitement about the cooking process. The speaker's use of imperative sentences, "leave me a comment" and "share this video", fosters a sense of community and encourages viewer interaction, enhancing emotional investment in the content. The mention of "*asun*", a popular Nigerian dish made from spicy grilled goat meat, situates the recipe within a specific cultural context. This reference not only highlights the dish's significance in Nigerian cuisine but also resonates with viewers' familiarity with it. The inclusion of culturally significant seasonings such as "*Ajinomoto*" (a flavour enhancer) and "*paprika* powder" reflects the fusion of traditional and contemporary cooking practices, appealing to a broader audience while retaining the cultural authenticity.

Excerpt 3

> I went to a relative's house and they served me this dish and I was like, "heh, which kind of *sapa* stew is this?" But by the time I tasted it, I knew I had to recreate it for you guys. The stew enters, e enter, e enter. I cannot even lie! So you are going to start by sautéing some onions, ginger, and garlic, of course. Next, you are going to add some

> cleaned *kpanla* fish and fry it so you can start getting the flavours. Next, you will add some tomatoes, peppers, more onions, and fry this thing. While it is frying eh, go ahead and boil some eggs. You are going to peel your eggs and remove the yolk. For this recipe, you do not need that yolk. Set it aside for some other dish. Then cut up the eggs, alright? Go back to your stew and season it with your preferred seasonings. When it is done, add your eggs. Now you are going to add some spring onions. Give it a good mix, let it cook for about a minute or two and guess what? The stew is ready! But wait, *sha*, does it not remind you of *sapa* stew? Let me know what you think. Bye!

The language fragment 'heh' is a Nigerian Pidgin slang for expressing surprise or disbelief, while the expression "which kind of *sapa* stew is this?" is one of the many instances of code-switching Mokegwu employs to establish camaraderie. Nigerian pidgin is the preferred language for informal inter-ethnic communication and is devoid of the rigours of standard English formality. Mokegwu often uses it to establish affinity across a spectrum of her audience with varying degrees of formal education. The term "*sapa* stew" is figurative, referring to a stew of exceptional quality. "Sapa" is a slang term often used in Nigerian Pidgin English to describe a state of financial hardship or something that is not up to standard. Her use of the term shows that Mokegwu is at least a competent bilingual and adept at the more arcane aspects of Nigerian Pidgin slang.

The use of "e enter, e enter, e enter" is hyperbolic and is another instance of NP/English code-mixing. The repetition emphasises how delicious the stew is. This repeated phrase is a common expression in Nigerian Pidgin English to signify that something is exceptionally good or satisfying. Another instance of code alternation is "but wait, sha". It is a commonly used expression in Nigerian pidgin that reflects Mokegwu's identity. This use of language not only grounds the recipe in its cultural origin but also adds authenticity and relatability for viewers familiar with Nigerian linguistic terrain.

Using "I cannot even lie" depicts honesty; it is a colloquial expression. This phrase conveys genuine enthusiasm and the dish's delicacy. The voice-over recounts a personal experience, creating an emotional connection with the reader/viewer. The phrase "I knew I had to recreate it for you guys" conveys excitement and a commitment to sharing something special with the audience.

Lexical items such as "cleaned," "fry," "flavours," and "good mix", where "good" modifies "mix", offer specific guidance while also conveying a sense of care and attention in the cooking process. Effective language use is meant to make the cooking steps easy and engaging. The use of casual expressions such as "eh," "sha," and "lemme know" creates a sense of friendliness and familiarity with the audience. This approach is intended to make the viewer feel comfortable and belong in the cooking experience. Although "*sapa*" generally refers to a state of poverty, here it describes a stew that is surprisingly delicious despite its relatively common ingredients. The use of this term connects the recipe to a broader cultural context and local culinary traditions. *Kpanla* fish refers to a type of fish commonly used for cooking, specifically in Nigeria. Its use situates the recipe within a specific space and establishes the socio-cultural context of traditional ingredients and practices.

Excerpt 4

> What is the difference between coleslaw and salad? Well, one of you asked me that question yesterday, so I thought I would explain the difference. For coleslaw, you need two major ingredients. You need your shredded cabbage and your shredded carrot. You should note that you need more shredded cabbage than carrots when you are making coleslaw. To make salad, you need a variety of vegetables: you need your cucumber,

> lettuce, carrot, tomatoes … you know, whatever vegetables you like. You do not necessarily need to put cabbage in your salad.
> After watching this video, I hope you can now tell the difference between coleslaw and salad. Thank you so much for watching. Bye!

The excerpt is literal and direct, with little use of figurative language. It straightforwardly lists ingredients and the differences between coleslaw and salad. The phrase "whatever vegetable you like" suggests flexibility and personal choice. It suggests that the salad can be customised to individual taste. The phrase "one of you asked me that question yesterday" creates a personal connection with the audience. It implies that the explanation is tailored to a viewer's query, fostering a sense of direct communication and engagement. Coleslaw and salad are widely recognised in Western dishes. Coleslaw, often associated with American cuisine, typically includes shredded cabbage and carrots. Salad, on the other hand, is a more versatile dish found in cuisines around the world. Mentioning these dishes reflects familiarity with everyday food items in both Western and other contexts. Reference to a variety of vegetables (cucumber, lettuce, carrot, tomatoes) emphasises the flexibility and customisation inherent in making salads. This reflects a cultural understanding of salads as adaptable and diverse, a common feature of many Western dishes.

The concluding statement, "After watching this video, I hope you can tell the difference now," is encouraging and positive. It aims to affirm the viewer's learning experience, making them feel accomplished and validated for understanding the content. The final "Thank you so much for watching" expresses appreciation and adds politeness to the utterance. This helps to build a positive relationship with the audience and encourages continued engagement.

Excerpt 5

> Is it true that cabbage juice is one of the most effective and natural ways to cure ulcer? I also heard that cabbage juice does not taste good at all, like it is BAD, and you have to add other things to make it taste good. When I tasted it, *uhhm*, not so bad; it tasted a whole lot "cabbagy". At least, it tastes a whole lot better than beetroot juice. I cannot stand beetroot. But if you add carrot and your apple to the cabbage juice, it makes it taste a whole lot better. So, have you tried cabbage juice for your ulcer? Did it work? Let us know in the comments section. Thank you so much for watching, guys. Bye!

The word "BAD" is in capital letters to emphasise the strong negative opinion of the taste of cabbage juice. The phrase "a whole lot cabbagy" describes the flavour of cabbage juice. It is a non-literal way to say that the juice has a strong, distinct cabbage flavour. Similarly, comparing cabbage juice to "beetroot juice" conveys its relative taste quality. Comparing cabbage juice to beetroot juice can serve as a benchmark for broader personal taste preferences. "I cannot stand beetroot" reflects an intense aversion, using the dislike for beetroot as a metaphor for general taste preferences.

Phrases like “When I tasted it, *uhhm*, not so bad" and "At least, it tastes a whole lot better than beetroot juice" convey personal opinions and experiences. The expressions aim to create a relatable, authentic tone, thereby sharing the author's subjective experience with the audience. The expression "I cannot stand beetroot" conveys a strong emotion of disgust or aversion. In contrast, the relief or mild satisfaction with cabbage juice is expressed through phrases like "not so bad" and "a whole lot better." The rhetorical question, "So, have you tried cabbage juice for your ulcer?" encourages viewer interaction, creating a sense of community and involvement. This question invites the audience to share their experiences, fostering a conversational and engaging atmosphere.

Mentioning cabbage juice as a natural remedy for ulcers reflects a common cultural belief in natural or alternative medicine. This reference aligns with practices across cultures that value herbal or natural treatments.

The reference to "beetroot juice" and the addition of "carrots and your apples" are culturally significant in terms of dietary habits. Beetroot juice is known for its strong, distinctive taste, which contrasts with the more palatable combinations of fruits and vegetables often used in Western and other dietary practices to improve flavour. Discussion of juicing, including mixing ingredients to improve taste, reflects a broader cultural trend towards health-conscious eating and drinking. The use of juice as a medium for both health and flavour highlights contemporary dietary trends. The closing phrase, "Thank you so much for watching, guys. Bye!" expresses appreciation and warmth, reinforcing a friendly relationship with the audience.

Excerpt 6

> Ghanaians ate this recipe up and left no crumbs. *Omo*! This is a Ghanaian salad, and let me show you how to make some. First, you wanna start by rinsing your vegetables thoroughly and then begin to chop them just like I'm doing. Okay? Once you are done with your vegetables, start to layer them. Start with the lettuce, add your cabbage, and add your cucumber. You may choose to peel the skin or not. Add your carrots, your tomatoes, your onions. Now you gonna add some ketchup and some mayonnaise just like this. You gonna start the layering process all over again, okay, with your vegetables, your carrot, your tomato. Just everything you are using.

To make this recipe fully Ghanaian, you have got to add your baked beans, guy. Add it. Next, you gonna add some corned beef. You cannot make the salad without corned beef. Add some sardines. It is fully loaded, I promise you. You gonna finish up with some eggs. Add more ketchup and your mayonnaise. This salad is all shades of deliciousness. What do you guys think about the salad? *E choke, abi*? Ghanaians, nice one. Thank you guys for watching. Bye!

The clause "Ghanaians ate this recipe up and left no crumbs" suggests that Ghanaians highly regard the dish. This expression suggests that the recipe has been validated as a masterpiece. The descriptions "fully loaded" and "all shades of deliciousness" are examples of hyperbole. These exaggerated expressions emphasise the richness and nice flavour of the salad, hence portraying it as an exceptional culinary experience. "*E choke abi*?" is used to seek validation or agreement. "*E choke*" is a Nigerian Pidgin English expression, meaning the salad is "overwhelming" or "impressive". It adds a layer of cultural flavour and emphasises the salad's appeal**. "***Omo*!" is another Nigerian Pidgin term used to express excitement or to add emphasis in Nigerian linguistic parlance. Here, it intensifies the statement.

The excerpt is filled with enthusiastic expressions. Words like "Omo!" (a Nigerian term expressing excitement or emphasis) and "nice one" reflect the speaker's excitement and appreciation for the salad. This enthusiastic tone is meant to engage and excite the audience. The direct address to the audience, through phrases like "you wanna start" and "you gonna," creates a conversational, personal connection. It makes the viewer feel involved in the cooking process. The description "all shades of deliciousness" is a strong compliment, evoking a sense of indulgence and pleasure. This emotive expression builds anticipation and enthusiasm for the dish.

The recipe is identified explicitly as Ghanaian, situating it within a cultural context. The inclusion of traditional ingredients like baked beans, corned beef, and sardines reflects Ghanaian culinary practices and preferences. Ingredients such as "baked beans," "corned beef," and "sardines" are common in Ghanaian salads, highlighting Ghanaian culinary practices. Emphasis on these ingredients shows an understanding and respect for Ghanaian cuisine. The use of expressions like "*E choke abi*?" and "*Omo*!" incorporates elements of Nigerian Pidgin

English and Ghanaian colloquialisms. This reflects a blend of West African cultural influences, adding authenticity to the recipe. The use of Nigerian pidgin terms sociolinguistically reinforces shared identity and fosters a sense of inclusion and affinity across a range of educational levels among the audience.

Discussion of Findings

Mogekwu's voice-overs reflect her experience and expertise in the Kitchen, appealing to ethos. She consistently presents herself as a knowledgeable and trustworthy figure in the culinary world by frequently citing her years of experience and her cooking of traditional and contemporary dishes. This appeal to ethos reassures viewers that they are learning from an expert. In addition, her calm and professional tone in the voice-overs further reinforces her authority. She speaks confidently, using explicit, precise expressions that foster trust. When viewers trust the chef, they are more likely to try out her recipes with confidence, believing in their potential success.

Mogekwu's voice-overs incorporate profound emotional resonance. One of the most potent devices she employs is nostalgia. Nigerian cuisine is intricately woven into the fabric of tradition, and many of the dishes she prepares evoke a sense of familiarity for her viewers. By sharing memories associated with these culinary creations, she engages the audience's own emotional affiliations to shared culinary experiences. This emotional bond serves as a formidable rhetorical strategy, fostering a sense of warmth and familiarity between Mogekwu and her audience. Her tone is consistently inviting and congenial, making the viewer feel as though they are cooking alongside a dear friend or family member. This personal affinity cultivates a sense of community among her followers and fortifies their allegiance to her brand. Mogekwu excels at elucidating her recipes with precision and method. She employs logos by breaking intricate recipes into straightforward, digestible steps, so that her audience can effortlessly follow along. Her voice-overs are meticulously structured to provide lucid instructions, often accompanied by an explanation of the specific ingredients or the rationale behind favoured cooking techniques.

Moreover, Mogekwu artfully integrates humour, cultural pride and identity into her narratives. Her voice-overs often feature light-hearted humour and relatable commentary, making her content more enjoyable and engaging. She often interjects playful remarks. In doing so, she humanises herself, demonstrating that even seasoned cooks encounter mishaps. Mogekwu's voice-overs frequently reflect a profound sense of pride in Nigerian and African cuisine. She utilises her platform not solely to impart culinary knowledge but also to celebrate the rich tapestry of Nigerian food culture. References to their cultural significance often accompany her description of ingredients, spices and cooking techniques. Through this approach, she cultivates a sense of cultural pride among her Nigerian viewers while enlightening non-Nigerian audiences about the depth of African cuisine. This rhetorical strategy elevates her content beyond mere cooking tutorials; they metamorphose into cultural experiences. Through her voice-overs, Mogekwu champions cultural preservation, ensuring that traditional Nigerian recipes are transmitted to future generations while simultaneously reaching a global audience.

The analyses reveal that the excerpts adeptly blend figurative and emotive language with cultural references to create a vibrant, engaging presentation of diverse recipes. The use of enthusiastic and descriptive language, coupled with cultural and colloquial elements, effectively conveys the allure of the dishes and establishes a personal connection with the audience. The foregoing is enhanced by the clarity of the instructions and the interactive tone she uses to articulate the cooking process and the ingredients. Cultural references are also utilised to resonate with both the Nigerian and global audience. Emotive language, including exclamations, rhetorical questions and imperatives, engages viewers and conveys exuberance. The integration of figurative language, cultural references, and emotive expression exemplifies

Mogekwu's linguistic creativity and cultural awareness. Overall, the voice-overs revolve around the rhetorical triangle of ethos, pathos, and logos, and the efficacy of her purpose is palpably evident in the engagement and feedback from her viewers in the comment sections of her YouTube culinary videos.

Conclusion

This study has established the communicative effectiveness of Mekogwu's rhetorical strategies in the online content of *Ify's Kitchen*. Her deployment of aspects of language competence: the use of colloquialisms, relevant components of socio-culturally significant substrate borrowings, bonding through the informality of NP/English code-switching, and the use of an engaging instructional tone, foregrounds her credentials as a culinary expert and entrenches the emotional connection and audience involvement. This study, a novel attempt to investigate the peculiarities of language use in online culinary content in the Nigerian context, also has implications and applications across diverse pedagogical contexts, as the findings may positively drive improvements in the learning process.

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