



Beveragraphy: Revisiting the Typology of Food Writing from the Perspective of Culinary Linguistics

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ABSTRACT

From the perspectives of culinary linguistics, food writing typology, as proposed by Gerhardt, circumnavigates around food recipes, restaurant menus, and food labeling. This study attempts to propose the fourth food writing type, *beveragraphy*, which deals with *beveragraphs* or writings on drinking wares and the drink or liquid itself. This phenomenon of *beveragraphy* has caught Indonesian coffee shops by storm. To prove the existence of *beveragraphy*, we investigated this type of food writing by visiting 20 coffee shops, examined 60 *beveragraphs*, and interviewed the coffee shop managers, baristas, and customers. To prove that *beveragraphy* deserves a scholarly attention in the studies of food writing, we attempted to reveal its characteristics and functions by implementing the theory of food writing by Gerhardt, text typology by Reiss, meta-narrative loss in food discourse by Srinivas, and archetype theory in brand setting by Mark and Pearson. The findings indicate that *beveragraphy* is characterized by spatial restrictive writing and it functions as narrative and archetype synchronization. Future studies might employ the findings as a point of departure in food writing discourse.

1. Introduction

Starbucks Indonesia initiated phenomenal food writing in coffee serving context. To tighten the bond they have with the customers, they delivered personal messages to the customers by writing them on their coffee cups. To even personalize the coffee, the customers could express what they have in their minds by writing them on the cups. A metacommunication in the form of narrative is established through this drinking ware writing – the experiential narrative of drinking a cup of coffee.

This food writing type was proven to garner positive input from the customers since the other coffee shops in Indonesia tend to implement the same approach of food writing with some innovations to distinguish themselves from the others. These innovations imply that the coffee shops attempt to narrate themselves or to induce a different experiential narrative from the customers. Further, this narrative is built to strengthen the archetype of the coffee shop. Starbucks, for instance, is classified into the explorer archetype by Mark and Pearson (2001) –

meaning that maintaining independence becomes its core value in its service. This archetype is strengthened by its innovation, which is one of the keys to independence in creating drinking ware writings on their coffee cups. This creation aims at exploring an experiential narrative of its customers and this narrative further suggests that the writings, the narrative, and the archetype work in a harmonious tandem to evoke the identity of the coffee shop. This type of writing further indicates that linguistics plays a significant role in food studies, with food writing as one of its discourses.

Food writing or gastronomic writing, which refers not only to foods but drinks, is a part of culinary linguistic discourse, which focuses on how morphological, syntactical, and semantic attributes signify the meaning of the food on which the writing is applied. Gerhardt (2013) classifies food writing into cookery books and recipes, restaurant menus, and labeling food products. The first concerns on how-to-do writings, the second on what-to-eat writings, and the third on what-it-is writings. In textual perspectives, if we are to take text types by Reiss (2016), this food writing typology is classified as shown in Table 1.

Table 1. Text Type Classification of Food Writing Types

	Informative	Expressive	Operative
Cookery books and recipes	Primary	Secondary	Primary
Restaurant menus	Primary	Secondary	Primary
Labeling food products	Primary	Secondary	Secondary

Cookery books and recipes are primarily informative and operative since these food writings inform a how-to-do action – the readers are presented with the ingredients and the other how-tos. Since they are fundamentally a how-to, they are operative – the readers are assumed to cook something out of the writings. On the other hand, the onomastically expressive recipe names are secondary since the focus is not on the names but the success of the readers in cooking the dishes as presented on the books. Similar traits also occur on restaurant menus. People are not directed to enjoy the beauty of the food or menu names but they are directed to acquire information about what the menu is all about, including the price to some extent, and to grab the menu and eat it operatively. A different case is seen from food product label, which is based on Gerhardt (2013), tends to be marketing oriented. Information is the sole primary type of the text since in labeling food products, what the food says about itself should be what it has within – further implying expressive elements are not that of primary concern.

As seen from Table 1 and its description and explanation, we can say that informative and operative texts are what mostly defines food writing type in culinary linguistic perspectives. No food writing type, as suggested by Gerhardt, which is primarily constructed for expressive purposes. Expressive purposes occur on the other domain of culinary linguistics such as onomastic orientation in restaurant naming as studied by Ong et al., (2013) and the aesthetics and narratives of dinner talks by Blum-Kulka (1994; 2012). The closest food writing which addresses and adheres expressive purposes might be the poetics of food in its diverse range of literature from poems to films, as discussed by Delville (2008), but this fits better under the domain of literature. The absence of food writing primarily constructed for

expressive purposes in the context of culinary linguistics is the gap left by Gerhardt's typological classification of food writing. We attempt to complement her classification by investigating the phenomenon of coffee drinking ware and coffee writing in Indonesia which we call *beveragraphy*.

In Indonesia, coffee shops and *beveragraphs* are *instagram*-tied to attract millenials. The *instagramization* of the *beveragraphs* is not only performed by the customers but also the owners through their official *instagram* or other social media accounts. This *beveragraph* *instagramization* points out that the writings narrate a story and the *beveragraphs* might textually be the narrative itself. In addressing this phenomenon, we attempt to answer the questions about the characteristics and functions of *beveragraphy*.

To answer those two typological questions, we applied Gerhardt's discourse of culinary linguistics (2013). This theory is applied as a foundation to determine the discourse type of the study. *Beveragraphy* that we propose circumnavigates around food writing under the written discourse of culinary linguistics and thus, textual principles become the main concern. To support this textuality, this study employed text type typology by Reiss (2016). She classifies texts into informative, expressive, and operative. Departing from this classification, the textual features of *beveragraphy* might be identified – whether the status of being expressive text is solely expressive or it is with the companion of the other text type as a secondary text. Since expressive text functions as an identity marker, we applied meta-narrative loss by Srinivas (2013) to reveal what narratives the *beveragraphs* and the food attempt to convey. The combination of these theories is expected to elucidate *beveragraphy* and its position as a complementary part of the food writing typology. These narratives are then related to the archetypes of the coffee shop to indicate whether they support the archetypes they have or not. To reveal these archetypes and how they are expressed through the narratives, as seen from the *beveragraphs*, theory from Mark and Pearson (2001) were employed. As implied by Negley (2014), culinary arts and products tend to embody particular archetypes. Thus, the logic we attempt to build from these theories is that each coffee shop has an archetype which defines itself from the others. This archetype is supposed to be embodied from anything the coffee shop serves through particular narratives.

Food writing is one of discourses in culinary linguistics. Gerhardt (2013) extensively discusses how linguistics plays a major role in the writings about food and food. Generally, the roles of linguistics in food writing, as implied by Gerhardt, are classified into three. They are construction, identification, and recognition. Construction roles refer to how linguistics shape the structure of food writing. Identification refers to how the structure of a particular food writing might enable the readers to identify the food, the writing, the author, and any elements connecting the three. This connection is seen through the employment of particular linguistic elements and features. The structure might also assist a particular food writing in identifying itself. Recognition refers to how the linguistic elements and features assisted structure might socially influence the readers or users and vice versa. Buccini (2012) states that linguistics in the context of food studies marks its roles in a foodie cycle of production, preparation, and consumption. If this statement is related

to the three roles of food writing as implied from Gerhardt's discussion on food writing typology, recipes, for instance, are necessarily constructed in a nonbiased and nonpoetic lingual expression.

How a text is constructed influences how it is accessed, how it is digested, and how it is comprehended. For instance, Rosner and Hesser (2012), experts in food journalism, said that 'food journalism' is interchangeable with 'food writing'. This specific usage of 'food journalism' phrase indicates that there are specific characteristics this food writing has that it is called 'food journalism'. They further imply that the writings about food are inseparable from what text types the food story or information contained – different conveying texts might generate different functions and meanings.

Reiss (2016), as aforementioned in the introduction section, classifies text into informative, expressive, and operative with different language functions and dimensions. The first type has the function of representation and the dimension of logic, the second expression and esthetics, and the third persuasion and dialogue. This typology fits to explain the purposes of any food writing. Food recipes, for instance, are written to persuade their readers to cook the recipe food through a step-by-step process of food cooking – implying that they function as a cooking manual or guide. As a manual or a guide, it indicates the presence of a dialogue in a meta communicative manner between the recipe writer and the reader with the recipe food as the main goal. The presence of persuasive function and dialogic dimension points out that recipes tend to be an operative text. Thus, we can call recipes an informative-operative text.

In narrative context, food and all its derivative or complementary attributes, companions, and actions tell a story. Salmons (2017) proposes her idea of food and eating as a narrative through her studies on John Conrad's novels which have a wide range of food centered life problems and solutions. For instance, one recipe of cooking fried rice might generate various narratives from its readers – one might treat the recipe as a reading, one might be faithfully and procedurally cooking the fried rice as instructed, or one might skip some steps and improvise the fried rice. These different narratives, as the result of reading a fried rice recipe, might be the postulation of experiences the readers have over the recipe and thus, marking an identity for each reader – an identity Ricoeur (1991) calls as a narrative identity. This fried rice recipe to reader relationship points out that the text is the producer of the narratives. From a textuality perspective, we can say that the fried rice recipes are not a narrative text but a text that produces narratives for the readers.

Departing from this text to user relation, an interesting question emerges – is there a food writing which can be categorized as a narrative text? If Reiss' text type is implemented to investigate a narrative text, we can say that narrative texts tend to be constructed by all three text types' language functions and dimensions. Thus, to call a particular food writing type as a narrative text would be biased since each type is able to convey a narrative. Ones might be safe to say that an informative food writing might yield an informative narrative text, expressive into an expressive narrative text, and operative into an operative narrative text. Recipes, as discussed on the first paragraph, tend to dominantly produce cooking related actions or kinetics-based narratives since recipes are dominantly operative. Restaurant menus might end up

the same as recipes in their narratives since they share the same dominance of operativeness. On the other hand, labeling food products tends to produce an informative narrative text since the narratives only involve meta-cognition in the form of readers' comprehension of what is being informed through the label. These differences on the narrative status of the text further signify that these narrative texts, in food writing context, generate a different identification – implying that the text itself already establishes a narrative identity.

In dealing with this narrative identity, meta-narrative loss by Srinivas (2013) provides a detailed explanation in homemade or brewed like food. From her study on South Asian packaged food, which has its homemade version, she argues that packaged food suffers a loss on narrative – people could not get the same narrative as the homemade version of the packaged food. The narratives the packaged food offer are classified into narrative of affiliative desire, narrative of anxiety, and narrative of subterfuge (Srinivas, 2013). The first refers to identity building, the second to 'gastro-nostalgia' regarding the home made or brewed food, the packaged food, from which it roots, and the third to domesticity. Food writing is connected with these three narratives since the writings textually strengthen the narratives the food attempt to convey. Based on the explanation above, the research questions addressed are (1) What are the characteristics of beveragraphs (2) How do they functions?

2. Method

This study is descriptive qualitative in design. The data of this research are writings on the drinking wares of the coffee and writings on the coffee or the latte itself. To yield a comprehensive analysis, information taken from the coffee shop owners and customers is also treated as data. Complementarily these linguistic data in the form of writing and data from the interview were analyzed by implementing componential technique of analysis by Spradley (2016). There are three analysis steps: domain, taxonomy, and componential.

In the first step, domain analysis, the researchers classified the coffee shops as the umbrella of the coffee, drinking wares, and anything related to coffee from archetypal perspectives with the theory from Mark and Pearson as its theoretical basis. The archetypes were then connected to the characteristics and the functions of the beveragraphy expressed through textual means. To reveal these characteristics and functions, the writings were analyzed based on the discourse of culinary linguistics as proposed by Gerhardt. Her structural classification on the discourse enables the researchers to comprehend whether the writings on drinking wares and coffee or latte lean over more on word formation, syntax, grammar, or meaning. Word formation indicates an emphasis over identity since this category tends to involve onomastic significance. Syntax and grammar indicate an emphasis on forms over meaning – implying a typographical significance. Words and meaning indicates an emphasis on meaning over form. Revealing whether the writings emphasize on one of the three structural domains might yield a comprehension why the writings are constructed as such. After determining the dominant domain each writing has, taxonomy analysis took place.

In taxonomy analysis, Reiss' theory was implemented. After the results were revealed, they were connected to the findings of the domain analysis. As discussed in

the introduction and literature review sections, Reiss classified texts into informative, expressive, and operative. Writings on the coffee drinking wares and on the coffee/latte were classified based on this classification. Since *beveragraphy* was expressive text, Reiss' theory was implemented with expressive text as the axis and informative and operative as complementary elements. The connection between each text type and expressive text as the axis might indicate whether writings on the drinking wares and writings on the coffee/latte tend to be dominated by the combination of certain categories.

After the connections in taxonomy analysis are revealed, food writing and text type theory are connected Srinivas' meta-narrative loss theory. The three narratives she proposes namely narrative of affiliative desire, narrative of anxiety, and narrative of subterfuge were connected with the results of domain and taxonomy analysis. These narratives were then analyzed in regard to the archetypes the coffee shops uphold. Connecting domain, taxonomy, and componential elements, a pattern was expected to be visible – the pattern which indicates the characteristics and the functions of *beveragraphy* through the writings on the coffee drinking wares and coffee/latte.

3. Findings and Discussion

This section is divided into findings and discussion. The findings of the two typological questions are not separately written but written in a unison fashion to indicate how characteristics and functions of *beveragraphy* are intertwined. Discussion section will address the position of *beveragraphy* in food writing and narrative studies in regard to the types of the drinking wares or vessels.

3.1. Beveragraphy Defined: Characteristics and Functions

Beveragraphy, which we derive from *beverages* and *-graphy*, concerns on the *beveragraphs* or writings over drinking wares and their liquid content. The names of brand and coffee, their slogans, health information, legal information, and any other information concerning with formalities are not considered *beveragraph*. What is considered as a *beveragraph* is a writing on the drinking wares and on the content or liquid of the wares written as an expressive message, from which a metacommunication occurs between the owners and the customers. In our research, we specifically talk about *beveragraphy* on coffee contexts but this neologism is applicable for a study on various drinking ware writings and their writable liquid.

3.1.1. Beveragraphs on the Drinking Wares

Beveragraphs on the drinking wares are delivered either by the coffee shops, the baristas or the customers. The writings engraved on the drinking wares by the coffee shops tend to be printed. On the other hand, writings on the drinking wares by drink makers or in the case of coffee, it is barista, and customers are commonly written by hands. The following table of the characteristics and functions of *beveragraphy* might illustrate what the statements attempt to convey as shown in Table 2.

Table 2. Characteristics and Functions of *Beveragraphs* on Drinking Wares

Characteristics and Functions

Topographical and Typographical Considerations	Syntactical Considerations	Semantic Considerations	Narrative Considerations
Spatial and drinking ware material considerations in regard to the cup shape, structure, size, function, and material are taken by concerning on typographical elements like font size and font type in beveragraphing the drinking wares	<p>The writings engraved on the body of the drinking wares tend to be varied in textual features structures</p> <p>The writings on the head or top of the drinking wares tend to be engraved in lexical, phrasal, and causal forms though there is a case where sentential forms are applied</p> <p>The writings engraved on the drinking wares tend to be textually constructed in expressive text</p>	<p>Personal messages are written in a daily expression manner and mode</p> <p>Quote like messages are written in a poetic expression manner and mode</p> <p>Beveragraphs engraved on both top and body are associative in meaning</p> <p>Beveragraphs engraved on the body tend to be expressed in associative wordplay and associative nonwordplay manners</p> <p>Visual expressions are engraved to support the beveragraphs in signifying the total meaning of the narrative</p>	Maintaining the synchronization or alignment between the beveragraphs, the archetypes of the coffee shops, and the experiential narratives of the customers is the primary function of beveragraphy

The general characteristics and functions as presented in table 2 indicate that beveragraphs are constructed by concerning on four considerations. They are topographical and typographical, syntactical, semantic, and narrative considerations. These considerations are the embodiment of two characteristics of beveragraphs namely textual and narrative characteristics. The first three considerations are a part of textual characteristics while the fourth is of narrative characteristic. The narratives, in which archetypes play a major role, are the umbrella of the textual characteristics of beveragraphs – meaning that the textual structure of beveragraphs is constructed to deliver a particular narrative as a message. The considerations will be discussed in detail through the presentation of the findings as shown in Table 3.

Table 3. Textual Characteristics of the Beveragraphs on the Drinking wares

	Beveragraphy						
	WF	SG	WM	WF-SG	WF-WM	SG-WM	WF-SG-WM
Writings on the coffee drinking wares	5	x	x	x	2	51	2

Notes: WF= Word Formation, SG=Syntax Grammar, WM=Word Meaning

In textual perspectives, based on the findings, beveragraphs on the drinking wares tend to emphasize on the structure of the messages and the meaning they convey as seen from the dominant findings on SG-WM. The attention paid to the structure indicates that the drinking wares' space becomes the writing's concern. Different drinking ware types generate a different way of structuring the messages – concerns on the font size, font type, and font color are taken to ensure eye-spotting and readability. Beveragraphs engraved by the coffee shop tends to have sentential expressions written on the body of the drinking wares and lexical or phrasal expressions on the top of the cup. However, there is also a combination of sentential, phrasal, and lexical expressions on the bodies and tops. Whatever the textual features are structured, beveragraphs on the drinking wares narrate certain messages to the customers. Jagger is a coffee shop well known for its rogue hero archetype as the branding. This branding is also narrated through their beveragraphs. One of the beveragraphs which narrate their rebel archetype is 'COVID-19 TAI ANJING' (lit. COVID-19 dog shit!). This beveragraph supports the narratives of affiliative desires since the beveragraphs voice out the anger of the people over the outbreak. In this case, Jagger displays a stance as a fearless hero against the common enemy – COVID 19. Written on a black font over a red cup body, the message of rogue hero archetype narration leaves a stronger impression. This narrative of affiliative desire like what Jagger's beveragraphs implies is the most dominant finding as seen from the paragraph in Table 4.

Table 4. Narrative Characteristics of Beveragraphy

	Beveragraphy		
	Narrative of Affiliative Desire	Narrative of Authenticity	Narrative of Subterfuge
Writings on the coffee drinking wares	33	3	4
Writings on the coffee drinking wares (handwriting)	x	20	x

The affiliative desire is mostly related to love theme with a specific subtheme of longing. This dominant narrative is linked to the fact that 17 out of 20 coffee shops we visited is targeting teenagers and millennials. The beveragraphs which support this narrative are all written in a nonhandwriting fashion or in a printed fashion precisely. In regard to the messages, this affiliative desire on love theme is expressed mostly in SG-WM, which indicates that the forms of the message are as important as

the meaning of the message. The love-themed beverage graphs engraved on the drinking wares employ an associative wordplay with the word *kopi* (lit. coffee) or with the brand. The association is delivered either in a lucid or ludic manner. In lucid manner, the word *kopi* is poetically expressed as a denotative marker of a sentence while in ludic manner, the word *kopi* is playfully and denotatively expressed. One of the examples hails from FilosofiKopi, which brands itself with mage archetype – attempting to make a synonymous synchronization between intellectuality and coffee. One of its beverage graphs is written on the inner side of the coffee cup with a saying *kopi yang baik akan menemukan pemiliknya* (lit. good coffee will find its owner). Here the coffee shop attempts to establish a synchronicity between the narrative with the archetype.

Meanwhile beverage graphs engraved in a ludic manner emphasize on the wordplay of *kopi*. Kopikiran coffee shop, for instance, wordplays the word *kopi* in regard to the name of the coffee shop. The house composes a *pantun*, an Indonesian poetic expression in quatrain with abab or aaaa rhymic scheme on its drinking wares:

<i>Burung gagak burung nuri</i>	Raven and parrot
<i>Hinggap sejenak di pohon kenari</i>	Perch for a while on a walnut tree
<i>Kasih sayangku padamu murni</i>	My affection for you is pure
<i>Karna aku KOPIKIRAN kamu setiap hari</i>	Because I keep thinking of you every day

The wordplay is perceptible from KOPIKIRAN, a wordplay of *kepiikiran* (lit. keep thinking) with the word *kepi* phonically similar to *kopi*. That KOPIKIRAN is capitalized is to signify the coffee shop KOPIKIRANKAMU and the archetype it conveys – the lover. This archetype is supported by the narrative of affiliative desire and further is signified by the presence of the *pantun*, identical also to love-for-marriage tradition. To further signify this lover archetype and the narrative, Kopikiran adds the name of Habibie and Ainun, former third president of Indonesia, whom most Indonesians consider a role model in marriage. This synchronicity between beverage graphy, narratives, and archetype indicates that the coffee shop preserves its identity as a caregiver coffee shop, from which it is expected that the coffee shop can install a narrative experience of being someone loved by the coffee shop.

On the other hand, in handwriting beverage graph, the most dominant finding is that of narrative of authenticity. This finding indicates that handwriting contributes to the recalling of ‘gastro-nostalgia’ – that the coffee they drink brings back the memory of drinking coffee with those beloved. This sense of personalization is delivered through handwriting attempts at strengthening this nostalgia. This type of beverage graph is textually composed in greeting, wishing, advising, celebrating and other positive vibe induced expressions. In the context of Starbucks, which dominates the findings of handwriting beverage graphs, these writings display an alignment or synchronicity with its motto ‘to inspire and nurture the human spirit—one person, one cup and one neighborhood at a time’. This motto which is embodied not only in the service but also in the beverage graphs also reflects the narrative of authenticity and the archetype of the explorer that Starbucks reflects. In the context

of functions, this archetype and narrative synch is the function facilitated by Beveragraphy.



Figure 1. Handwriting Beveragraph

That the forms are as important as the messages indicate that spaces are the key factor in delivering the Beveragraphs. The limitation on using spaces demands a creativity from the coffee shops and the baristas in synchronizing between the Beveragraphs, the narratives, and the archetypes of the coffee shops. The followings are the strategies taken to ensure this synchronicity in regard to the spaces provided by the drinking wares, as shown in Table 5.

Table 5. Synchronicity Strategies

Num	Strategies	Explanations
1.	Division	Beveragraphs are given a specific space on the drinking wares to engrave
2.	Strikethrough	Beveragraphs are given a specific space on the drinking wares to engrave with specific expression to write, but if the customers want to have a different expression, the Beveragraphs can be engraved anywhere on the drinking ware spaces

The first strategy, division strategy, not only occurs in handwriting Beveragraphy but also printed Beveragraphy. Specific spaces on the body and head are considered along with eye-spotting and ergonomicity are considered in determining which spaces to which the Beveragraphs are engraved. In handwriting Beveragraphy context, division requires an extra work from the baristas since they have to write down the Beveragraphs while having a small talk with the customers. This is interesting in food writing discourse context since food writing, which is a written discourse, generates a spoken discourse. The presence of an extra space for Beveragraphs points out that the coffee house attempts to preserve the narratives and archetypes in a personal way - involving the customers to take part in their narratives and archetypes. This strategy further signifies the roles of customers as an inseparable part of the coffee house. In archetypal perspectives, this strategy might fight with coffee shops which brand themselves as the ruler, the regular guy/gal, the sage, the hero, and the mage.

The second strategy, strikethrough, allows a flexible beveragegraphy since the spaces on the drinking wares specifically designed for beveragegraphs could be left empty – the customers can ask the baristas to write particular expressions not on the provided space. This flexibility regarding narratives and archetypes points out that the coffee houses tend to emphasize the experiential narratives of the customers. The presence of a specific space for the beveragegraphs is to negotiate or balance the narratives of the coffee shops with the narratives of the customers. In perspectives of archetype, this strategy might fit to coffee houses with the creator, the caregiver, the jester, the lover, the outlaw, the innocent, and the explorer.

3.1.2. Beveragegraphs on the Liquid

Spatial limitation is more restrictive on liquid writing or commonly called as latte art since the writing is limited by the circular or oval shape and size of the liquid. The findings indicate that the beveragegraphs on the liquid are composed in a manner like that of drinking ware beveragegraphs but in a more restricted and limited mode. The findings also indicate that the beveragegraphs engraved on the liquid are the names of the customers, greetings like *hai* (lit. 'hi') and *halo* (lit. 'hello'), event-based wishing like 'new year', and a combination of these. These lexical and phrasal writings are sometimes combined with visual latte art to signify a particular meaning.



Figure 2. Beveragegraphs on the Liquid

Figure 2 is an example of latte art that combines beveragegraphs and a visual symbol of love and signature-like strokes. This type of writing is engraved by toothpick and depending on the latte, the beveragegraphs could last even until the coffee is completely consumed. The following table might illustrate better the general characteristics of beveragegraphs on liquid, as shown in Table 6.

Similar to drinking ware beveragegraphs, drink or liquid beveragegraphs are constructed by considering topographical and typographical, syntactical, semantic, and narrative elements. The difference is on the degree of limitation and restriction the space has in bridging the beveragegraph engraving. The details to support the mentioned general characteristics are presented in table 7.

Table 6. Characteristics and Functions of Beveragegraphs on the Drink or the Liquid

Characteristics and Functions

Topographical and Typographical Considerations	Syntactical Considerations	Semantic Considerations	Narrative Considerations
The Beveragraphs are similar to the drinking ware Beveragraphs with differences on the consideration over the latte, the engraving techniques, and the engraving tools	The writings engraved on the latte share similarities to those drinking ware Beveragraphs but expressed in a more restrictive and limited manner and mode	Personal messages are written in a daily expression manner and mode Expressions with fewer letters are preferable and this case prompts the baristas to sometimes adopt English expressions	Maintaining the synchronization or alignment between the Beveragraphs, the archetypes of the coffee shops, and the experiential narratives of the customers with a higher chance of disruption is the function of this Beveragraph
Limited typographical selections is the concern	The writings engraved on the latte tend to be textually constructed in expressive type which primarily focuses on forms	Visual latte art is complementarily and supplementarily used along with the Beveragraphs	

Table 7. Textual Characteristics of the Beveragraphs on the Liquid

	Beveragraphy						
	WF	SG	WM	WF-SG	WF-WM	SG-WM	WF-SG-WM
Writings on the coffee/latte	7	x	x	x	x	x	x

The word formation is the only finding on Beveragraphs on the liquid signifies the restrictiveness of the space the latte and the cup have. These textual findings also point out that, to some extent, borrowing English expressions with fewer number of letters seem to be of preference over the same expressions in Bahasa Indonesia. In the context of narratives, this preference might influence the presence of distortion especially in the narrative of subterfuge. In this narrative, domesticity is the core value – implying that local values and attributes are what the coffee shop offers. The coffee shop has to consider domestic expressions which could deal with the spatial problems when the coffee shop attempts to preserve the narratives.

Spatial limitations on the Beveragraphs on the liquid, though absorbing more concerns than Beveragraphs on the drinking wares, disclose almost the same personalization as Beveragraphs on drinking wares. This personalization emerges from the facts that most of the Beveragraphs on the liquid along with the latte art are constructed on demand. In relation to narrative of subterfuge, which logically becomes the nature of latte Beveragraphs, Beveragraphs on the latte compel the

baristas to negotiate between spatial limitations, the textual features of the beverage graphs, the synchronization of the narratives and archetypes, and the demands of the customers. Negotiations among these four elements occur for the first time when the customers demand the baristas the beverage graphs. When sentential expressions are the demand, textual negotiations take place. The followings are textual negotiation strategies in engraving the beverage graphs, as shown in Table 8.

Table 8. Textual Negotiation Strategies

Num	Textual Negotiations	Explanations	Narrative-Archetype Disruption
1.	Visualization	Converting the intended beverage graphs into their visual versions e.g. love into the symbol of love	If the visual is unfit with the intended beverage graphs
2.	Translation	Translating the intended beverage graphs into a foreign language or national language with the same meaning but fewer letters e.g. <i>tahun baru</i> into new year	If domesticity is the narrative
3.	Abbreviation	Abbreviating the intended beverage graphs e.g. <i>ulang tahun</i> (lit. birthday) into <i>ultah</i>	If the abbreviation is uncommon
4.	Reduction	Omitting one or more letters without corrupting the intended meaning of the beverage graphs e.g. <i>b'day</i>	If the reduction is uncommon
5.	Free writing	Writing the intended beverage graphs by ignoring writing rules like capitalization	If the free writing is not understandable

Narrative-archetype disruption, as seen from table 7 might still occur, if the conditions listed in the table take place. Though the disruption occurs on a metacognitive level of communication, in the perspectives of food writing as an integral part of communication, the presence of this disruption still indicates a defect on the communication process between the coffee shops to the baristas to the customers. However, since the beverage graphs engraved on the latte are typically frozen expressions, these strategies do not depend solely on the selection of the strategies but on the skills of the baristas and the techniques they use in engraving the beverage graphs. Though these strategies tend to be applicable for beverage graphs in latte context, they might be applicable also in drinking ware beverage graphs. This is possible since drinking ware beverages face spatial problems also. However, ones need to be concerned first about whether there are attempts to synchronize between the narratives and archetypes of the coffee shops with spatial restrictions becoming the primary hindrances in doing so.

3.2. Beveragraphy Discussed: Spatial Restrictions, Food Writings, and Culinary Linguistics

Spatial restrictions, one of the characteristics which defines beveragraphy, are unique in linguistic perspectives. In the context of beveragraphy in coffee shops domains, the coffee shops and the baristas have to creatively maximize the spaces on the drinking wares and the latter to deliver the beveragraphs in order to preserve the synchronization between the narratives and the archetypes. Lew (2011) in his study on space restrictions in dictionaries classifies the restrictions into storage and presentation, first dealing with how many words could be saved and the latter with how the words are presented. Though his study is intended for lexicographers and in dictionary domains, the idea of storage and presentation restrictions in our opinion fit with spatial restrictions in beveragraphy context.

Storage restrictions in beveragraphy might refer to how many words the drinking wares and the liquid or the latte could contain and what textual expressions the drinking ware and liquid spaces could bridge in order to preserve the narrative and the archetypes. On the other hand, presentation storage might refer to how the beveragraphs are typographically, morphologically, and syntactically engraved on the drinking wares and the liquid with or without visual elements. These specific concerns are what differentiates beveragraphy from the other three types of food writing as proposed by Gerhardt (2013) though food recipes, restaurant menus, and food labeling also have these spatial restrictions.

In relation to linguistics, storage and presentation restrictions suggest not only morphology, syntax, and semantics, which play a role in explaining these restrictions but also linguistics branches like pragmatics and sociolinguistics. In the context of pragmatics, the storage and presentation restrictions of beveragraphs are analyzed to reveal how the writings produce an intended meaning through minimal force of utterances. Ones could focus on the metadiscourse, how a discourse is explicitly organised with the text as the central focal point (Hyland, 1998). The spatial restrictions drinking wares and drinks have positioned them as the discourse's axis. This central position spatial restrictions have forced any linguistic analysis to connect linguistic features with these restrictions to reveal any linguistic phenomenon emerging from this restricted space. A good example of this pragmatics related food discourse would be Adami (2017) who discusses about the pragmatics and aesthetics of a cooking book by Jamie Olivier, a famous celebrity chef. The study indicates that the cooking book employs pragmatic elements in a fitting fashion, which enhances the distinctiveness of the cooking book to align or synchronize itself with the image of the chef and the atmosphere the food emits.

In sociolinguistics context, ones could take an interdisciplinary approach to study beveragraphy to reveal how beveragraphs are accessed, used, and functioned in a language use context. Lillis (2013) provides a good example how food writing or writings related to food in sociolinguistics context works. She discussed how texts are manipulated in a food advertising to boost the readerships of the ads – implying that food writing type like beveragraphy might hold a significant role in the manipulation. This goal of boosting readership points out the importance of writing in regard to its possible readers. The booming or trend of beveragraphy in Indonesian coffee shops might work this way but in a different focus – narrative establishment and synchronization with the archetypes.

The study of beveragraphy might be added to complement Gerhardt's food discourses especially in food writing context. The problems that might be encountered in beveragraphy as food writing lies on the word 'food', which refers to non drinkable dish. Thus, the discourse of beveragraphy might be made into tandem with food writing in a sense that there exists arts in food writing like birthday cake writing. To make them work in a tandem, there should be a sub heading of food writing in food discourse, which might be called 'dishgraphy'. Future investigations are required to address this issue.

4. Conclusion

Beveragraphy deals with beveragraphs, writings engraved on drinking wares and the drink or liquid itself – in coffee context, it is the latte. The primary characteristic beveragraphy has is writing in spatial restriction context. This spatial restriction compels the coffee shops and the baristas to creatively manage their ideas of beveragraphs since they have to negotiate between what should be written and the narratives implied from the writing with the archetypes the coffee shops attempt to brand. This synchronization of the narratives and the archetypes is the function beveragraphs should serve. The limitation of narrative and archetype synchronizations circumnavigates around how they enrich the meaning of the coffee shops in which the coffee with beveragraphy is served. This individual meaning making points out that the same beveragraphy and the same coffee might have different synchronization when the coffee is served in a different coffee shop.

The spatial restrictions of drinking wares and the drink demand the coffee shops and the baristas to also devise strategies to ensure that synchronicity is maintained. The strategies are divided into space based and text-based strategies. The first is classified into division and strikethrough. The second comprises of visualization, translation, abbreviation, reduction, and free writing. Implementing these strategies implies that creativity in textuality is of necessity. By textuality refers not only morphological, syntactical, and semantic aspects but also how to use them in a holistic way with concerns on spatial restrictions to narrate a metacommunication between the coffee shops, the baristas, and the customers. These specific characteristics beveragraphy has might position it as a part of food writing typology in culinary linguistics study.

Future studies might investigate beveragraphy in tandem with food narratives. Researchers could study how beveragraphy coalesces with side dish or food companions of particular coffee based beverages in meaning making context especially regarding archetypes. Researchers could reveal how the archetypes of both the coffee with beveragraphy on it and the companions are constructed. The construction could further indicate whether they share complementing or conflicting archetypes.

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