Hacettepe University Graduate School Of Social Sciences

Department of English Linguistics

A GENRE ANALYSIS OF THE AUTOBIOGRAPHICAL WEB PAGES OF THIRD WAVE COFFEE SHOPS IN TÜRKİYE

İsmail Göktuğ KAYAALP

Master's Thesis

Ankara, 2024

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ACCEPTANCE AND APPROVAL

The jury finds that İsmail Göktuğ KAYAALP has on the date of May 18th 2024 successfully passed the defense examination and approves his/her Master's Thesis titled "A Genre Analysis of the Autobiographical Web Pages of Third Wave Coffee Shops in Türkiye".

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İsmail Göktuğ KAYAALP

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Bu çalışmadaki bütün bilgi ve belgeleri akademik kurallar çerçevesinde elde ettiğimi, görsel, işitsel ve yazılı tüm bilgi ve sonuçları bilimsel ahlak kurallarına uygun olarak sunduğumu, kullandığım verilerde herhangi bir tahrifat yapmadığımı, yararlandığım kaynaklara bilimsel normlara uygun olarak atıfta bulunduğumu, tezimin kaynak gösterilen durumlar dışında özgün olduğunu, **Doç. Dr. Zeynep DOYURAN** danışmanlığında tarafımdan üretildiğini ve Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Yazım Yönergesine göre yazıldığını beyan ederim.

İsmail Göktuğ KAYAALP

çocukluğuma,

ve aileme

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ABSTRACT

KAYAALP, İsmail Göktuğ. *A Genre Analysis of the Autobiographical Web Pages of Third Wave Coffee Shops in Türkiye*, Master's Thesis, Ankara, 2024.

Sections titled "About Us", "Who We Are" and similar, termed "autobiographical web pages" (AWPs) in this study, are a common feature of many websites, with a shared communicative goal of informing the reader about the organisation(s), institution(s), commercial entity/-ies, and/or person(s) behind them. Genre analyses of autobiographical web pages so far have focused on institutional and corporate websites, belonging to such organisations as large companies, universities, and banks. Websites and AWPs of smaller, less formal organisations, such as small businesses, haven't received much attention from genre analysts. This study consists in the genre analysis of the AWPs of one such recent and burgeoning category of small business: third wave coffee shops. A genre analysis based on Bhatia's *analysing unfamiliar genres* framework and Biber's *top-down genre analysis* was conducted on a sample corpus of AWPs of 24 third wave coffee shops in Türkiye. It was found that AWPs of third wave coffee shops constitute a genre, whose communicative purposes are (i) promoting the business, and (ii) qualifying the business as a third wave coffee shop, and whose rhetorical structure consists of seven rhetorical moves and four structural elements. Only one of these moves is mandatory, and only one other move can be classified as conventional. Three of these moves have clear positional tendencies, while the other four do not display an identifiable sequential order. The genre exhibits a preference for complex sentences, first person plural pronouns and verbs, and the present tense. In the case of one move, time and place adverbials are used as a semiotic resource for self-promotion. Ultimately, the findings of this study show that AWPs of Turkish third wave coffee shops constitute a flexible promotional genre shaped around the values and socioeconomics of these third wave coffee shops.

Keywords

Genre analysis, move analysis, autobiographical web pages, third wave coffee shops, Türkiye

ÖZET

KAYAALP, İsmail Göktuğ. *Türkiye'deki Üçüncü Nesil Kahve Dükkanlarının Otobiyografik Web Sayfalarının bir Tür Analizi*, Yüksek Lisans Tezi, Ankara, 2024.

Web sitelerinde, yayımcı kuruluş, kurum, işletme ve/veya kişiler hakkında okuyucuyu bilgilendirme ortak iletişimsel amacını güden; "Hakkımızda", "Biz Kimiz" gibi başlıklar verilen kısımlar yaygın olarak gözlenir. Bu kısımlar bu çalışmada "otobiyografik web sayfaları" (OWS) olarak adlandırılmışlardır. OWS'lerin mevcut tür analizleri, banka, üniversite ve büyük şirketler gibi kurumsal işletmeler ve kuruluşlara ait web sitelerini konu almışlardır. Küçük işletmeler gibi, daha küçük ve teklifsiz oluşumların web siteleri ve OWS'leri tür araştırmacılarının gündemine girememiştir. Bu çalışma, yakın zamanda popülerleşen böylesi bir küçük işletme kategorisi olan *üçüncü nesil kahve dükkanlarının* OWS'lerinin bir tür çözümlemesidir. Bhatia'nın *tanımlanmamış türlerin analizi* adlı çatısı ve Biber'in *yukarıdan aşağıya tür çözümlemesi* temelinde kurgulanan bir tür çözümlemesi, Türkiye'deki üçüncü nesil kahve dükkanlarının OWS'lerinden derlenen 24 metinden oluşan bir bütünceye uygulanmıştır. Bunun sonucunda, üçüncü nesil kahve dükkanlarının OWS'lerinin bit tür teşkil ettikleri; bu türün iletişimsel amaçlarının (i) işletmeyi tanıtmak, ve (ii) işletmenin üçüncü nesil kahve dükkanı statüsünü kanıtlamak olduğu; ve türün 7 hareket ve 4 yapısal bileşenden oluşan bir retorik yapıya sahip olduğu bulgulanmıştır. Hareketlerden yalnızca biri zorunludur, ve yalnızca bir diğeri uzlaşımsal olarak tanımlanabilir. Hareketlerden üçünün bariz konumsal eğilimleri gözlenebilirken, kalan dördünün belirli bir sıralanışı yoktur. Karmaşık cümleler, fiiller ve zamirlerde birinci tekil şahıs, ve şimdiki zaman tercih edilmektedir. Bir harekette, zaman ve yer zarfları kendini tanıtma için bir göstergesel kaynak olarak kullanılmaktadır. Bulgular göstermektedir ki, Türkiye'deki üçüncü nesil kahve dükkanlarının OWS'leri, bu işletmelerin değer ve sosyoekonomik bağlamları etrafında şekillenen, esnek bir tanıtımsal metin türüdür.

Anahtar kelimeler

Tür çözümlemesi, hareket çözümlemesi, otobiyografik web sayfaları, üçüncü dalga kahve dükkanları, Türkiye

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ABBREVIATIONS

AWP: Autobiographical Web Pages

CARS: Create A Research Space (model)

ESP: English for Specific Purposes

SCA: Speciality Coffee Association

SFL: Systemic Functional Linguistics

SWANA: South West Asia and Northern Africa

URL: Uniform Resource Locator

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PREFACE

My graduate adventure began in the Fall semester of 2019. I moved to a new city, began a new life, took up a challenge that was completely new to me. It began as a marvel, as the best time I had ever had. But as the next semester commenced, second semester of classes, the infamous Covid-19 pandemic broke out. For students of all walks, in particular, it was a disaster, and it affected me rather vigorously. I ended up moving back in, freezing my studies for that semester due to stress and thus delaying the start of my thesis studies a few months. Around the turn of 2021, I prepared my thesis proposal, and began working on a project that concerned the (socio)phonetics of word stress in Turkish. Specifically, I wished to try and locate the quantitative variables and patterns that could reliably betray the location of word stress in Turkish utterances.

I worked on this project until November of that year. The scope was too broad, and the pace was slow. On the side, I was cultivating other interests, in the crossroads of identity, urbanity, privilege, and discourse. I had also applied for extensions to the maximum duration of my master's programme, a right granted in response to the pandemic, by Türkiye's YÖK, acquiring it three times. With the suspended semester, these added up to four extra semesters on top of the maximum of six that was available to any master's student.

When I mentioned these interests to my advisor in a regular meeting, also considering the extra time allowance that I had acquired, my advisor encouraged me to spend a few weeks and see if I could derive a new thesis project that was in line with the aforementioned nascent interests. In the end of this process we drafted the project the present monograph is the fruit of. It was very intriguing work, bringing together everything I listed: privileged identities, particularly those that are acutely tied to urban processes, the discursive tendencies of these people. I was quite excited.

What I did not expect was the sacrifice that this excitement would end up demanding: due to the presence of military duty in Türkiye, I was required to complete my thesis within a period of deferment, as any student whose legal gender is male. The new semesters I had acquired was well outside the bounds of this deferment, but it was ascertained that I was

entitled to an extension of deferment that corresponded to the increased maximum length of my education. The problem was, actually acquiring these extensions required length battles with a calloused, uninformed, disinterested bureaucracy, that had to happen multiple times, and each time, took up months of my time, with no certain positive results in sight. Almost an entire year, dispersed over the last two and a half years, across three occasions, was lost to this soul crushing, health consuming battle. On top of the struggle with the pandemic and its fallout, and with the bellicose, restless developments that followed and follow on as I write these lines, I found myself burnt out and exhausted, every single time I acquired the chance to further my beloved project.

This thesis, this monograph, this work, was completed in spite of these setbacks. In this sleepless, spring-time morning of 2024, when I write these words, my emotional connection to this work has grown to be… let us say, complicated. I have found myself drifting towards new academic interests, yearning for a new start. I switch between feeling proud of my achievement against the odds life presented, and growing distant to my work. It is difficult to explain these emotions briefly, but they should not be foreign to anybody in higher education who was not cradled with the privileged of those who need not worry about the financial costs of pursuing their dreams.

In these pages I take a gaze upon a privileged world that I did not belong to, but sought to participate in once upon a time, with the same childish disregard for its economic and social risks that propel me in my academic journey as a slumdog scholar. I attempt to demystify what I was mystified by, this ostensibly refined coffee subculture which, as I learned along this path, reveals itself to be at the nexus of some very problematic socio-economic processes, processes which, *as I learned along this path*, I too was affected by.

There is an irony in these last paragraphs, I leave that as an exercise to the reader.

INTRODUCTION

Autobiographical web pages are those sections of websites that are often titled and/or termed "About", "About Us", "Who We are", and similar. They are a common component of websites where the authors of the websites, whether they be organisations, institutions, businesses, or persons, talk about themselves in some way, for a variety of purposes. Presumably, each one of these varieties of autobiographical web page (hereafter, AWP) have their own associated types of audiences, rhetorical and communicative goals, patterns of language use, and thus, common cognitive-rhetorical structures that emerge, evolve, and disseminate in their specific contexts.

Linguistic genre analysis is a tradition of linguistic inquiry whereby types of discourse such as these are described as "genres", in terms of these features, yielding descriptions of discourse context, structure, and conventionalisation in terms of the "communicative purpose" and "situational context" the said discourse takes place in. These descriptions can be of interest to a variety of schools of research, such as language teaching, (critical) discourse analysis, language change and typology, or marketing. These descriptions can then be used for a variety of purposes. For instance, a genre description produced with language teaching in mind can then be used to teach language learners how to produce more effective texts in that genre. Linguistic genre analysis in fact originates as a research method in language teaching, with a focus on producing descriptions of institutional and/or professional genres of writing, to be taught to adult learners, helping them communicate effectively in these environments.

Linguistic genre analysis can also be a method of descriptive linguistics. A genre description by itself yields deep knowledge of how a given speech community uses language, because it combines the study of social, discursive, and microlinguistic aspects of languaging into one practical methodological framework. Such a rich description is in and of itself a valuable contribution to the study of language, as it explains how extralinguistic factors come to affect language use.

An interesting type of AWP is that which is found on the websites of a kind of small business that's termed *third wave coffee shops*. These businesses specialise in the sale of

rarefied coffee beverages and a small set of comestibles, existing as part of the *third wave coffee subculture*, which is a subculture that exists around the production, trade, (re)sale, and consumption of highly specific and rarefied coffee based products and coffee preparation equipment. Furthermore, it has peculiar relationship with processes of neoliberalism, neocolonialism, gentrification, and consumerism. These properties render AWPs on their web pages rather interesting, because in these pages, their complex identities combine with their intention to present and promote their businesses, yielding a peculiar type of promotional discourse.

In that light, this study is an application of linguistic genre analysis to the AWPs of third wave coffee shops.

BACKGROUND

In this section some notions that were introduced above will be explained in greater detail. Firstly, an overview of genre analysis will be provided, which will be followed by an explanation of third wave coffee shops and third wave coffee subculture.

Linguistic genre analysis

Linguistic genre analysis developed out of a wave of novel approaches to and applications of genre in the latter decades of the twentieth century, which reconstrued genre not as a tool of categorisation, such as it was in literary studies for example, but as a tool of linguistic description of arbitrary types of text. This moment saw the birth of three new schools of genre analysis, two of which can be considered the two major schools of linguistic genre analysis.

The school of *Rhetorical Genre Studies*, which "treats genres as rhetorically meaningful actions, not as categories of literary analysis or creativity-constricting formulae" (Devitt, 2015) has its roots in the work of Carolyn Miller (Miller, 1984). The *Australian* or *Sydney School* of genre analysis, on the other hand, makes use of *Systemic Functional Linguistics*

in order to describe types of text as genres, and has a pedagogical outset, aiming to facilitate teaching professional and academic writing to individuals belonging to marginalised groups (Devitt, 2015).

Linguistic genre analysis, which originates in the work of Swales (Swales, 1981, 1990) and Bhatia (Bhatia, 1993), also has pedagogical roots: its central aim is to describe types of text on the basis of their *communicative purposes* and *move structures*, which can then be used to teach second language learners how to write these types of text more effectively, especially in professional and institutional contexts.

Since its initial development, however, genre analysis in this *Swalesian* tradition has been taken up by various scholars who have not only developed the theory and methodology further, but reconfigured it as a more descriptive and/or critical tool of analysis. Most significant of these theoretical and methodological advancements are the contributions of Biber et al. (2007), who developed practical frameworks, some based on corpus analysis and other automated methods, for developing move structures; and questioning of the centrality of communicative purpose by Askehave and Swales themself (Askehave, 1999, 2001).

According to Bhatia, in the context of linguistic genre analysis, a genre is "a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs" (Bhatia, 1993). This definition, though succinct, is fairly thorough: it points us towards three core pillars of genre analysis, namely, (i) genre being a conventionalised form of communication, (ii) genre being characterised by its communicative purpose(s), and (iii) the social context(s) and speech community/-ies a genre occurs in being a definitive aspect of itself.

Third wave coffee and third wave coffee shops

Third wave coffee, at times also termed *speciality coffee*, is a subculture, and an industry, that is centred around the ritualised consumption of rarefied coffee based beverages. Coffee beans are sourced, in their raw, green form, in small batches from smallholding farms, whose names and geographical locations become the *terroir* of the coffee. Coffee branded

by its original farm as such is termed *single origin*. Preparation of coffee requires *roasting* the beans, which is done by *third wave* roasters, who process the green beans according to the principles of third wave coffee. This roasted single origin coffee is then sold to end consumers or specialised cafés, the third wave coffee shops, who ground the beans just in time, and brew the beverages using tools and processes that are deemed appropriate by the subculture. These beverages, made out of single origin coffee beans, using "appropriate" brewing utensils and methods, are deemed to be superior in taste, compared to other types of coffee based beverages. Indeed, depending on a few factors, such as the geographical location and altitude of the farm, and the variety of the coffee bean, the taste of these beverages can vary greatly from one farm to another.

The role of the consumer is to experience these distinct and novel tastes, educate their palates, and develop preferences, as well as finding third wave cafés to frequent and/or roasters to buy their favourite beans from; while various workers in different kinds of third wave businesses are deemed to possess artisanal expertise on their end of the business, or a cache of essentialised authenticity that they may impart on the coffee they help produce.

To wit, one might then describe third wave as a simulacrum of craft and of community, built around a neocolonial production process and trade networks, whose rarefied end products that rely on the privileged labour of Global Northerners applied to the *raw* products extracted for much cheaper from the Global South can only be consumed by the wealthy middle classes of the Global North and, to a lesser extent, of the developing world. As a business, and as a subculture third wave squarely targets the neoliberal labour aristocracy, i.e. the class of white collar and managerial wage-labourers that largely replaced the petit bourgeoisie during the eras of Fordism and neoliberalism, who seek to turn their newly acquired social standing into cultural capital, and into distinction, both from their *inferiors*, who, in the era of mass consumption of standardised products, are not necessarily priced out of most essential goods, as well as a decent range of high quality products available now to everyone; and from their *superiors*, the upper classes and other social elites, who they perceive to be snobbish and pretentious, and their social standing to be unearned and immoral (while their privileged status, in line with neoliberal ideologies of merit, they consider to be earned, justifiable, and moral).

An interesting feature of third wave coffee is that the proprietors and operators of third wave coffee shops are usually of a similar social extraction as the typical customers: these businesses are frequently established by white collar workers cum entrepreneurs who leave their salaried positions, finding them unfulfilling, and try their luck opening and running a third wave coffee shop.

A third wave coffee shop, then, is in essence a café that mainly produces and sells coffee based beverages that can be deemed to be "third wave": single origin beans, *appropriate* brewing gadgets and procedures. They are usually found in gentrifying downtowns, as they also commodify the locality they are in, and "sell" it to third wave coffee goers who considers these quarters as authentic, desirable, and better.

The connection between gentrification and third wave coffee shops is so tight indeed that third wave coffee shops are considered forerunners and early indicators of gentrification. Gentrification, along with neocolonialism, are definitive aspects of the third wave subculture.

STATEMENT OF THE PROBLEM

Genre analysis has been applied to various types of AWPs, to various ends. Summarised in section 1.1, this body of research has largely focused on institutional and corporate websites' "About Us" pages, with various approaches and aims, such as exploring the effect of *marketisation[1]* of higher education, *hypertextuality[2]*, and *multimodality[3]*.

However, AWPs of small businesses, operating in less formal contexts, seem to have fallen outside the purview of genre analysts so far. AWPs of third wave coffee shops, for instance, do not display the formal organisation into well-defined sections that is found in institutional or corporate AWPs authored by trained professionals. As such, the cognitive–rhetorical structure as well as communicative purpose(s) of these less formal texts

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1   A process whereby public institutions take up operational and linguistic practices of the private sector.

2   Hypertextuality refers to the interconnected nature of texts on the internet by means of links between web pages and audiovisual material.

3   Combination of audiovisual and written modes of discourse.

are not as visible as they are in more formal AWPs. And yet, upon scrutiny, one discovers that these less formal, less professional texts also display a conventionalised discourse structure that can be described as genres.

Linguistic genre analysis excels in teasing out these invisible discursive structures and describing them in terms of their associated lexicogrammatical patterns and sociopolitical-socioeconomic contexts. The present study takes up the challenge of inquiring the generic structure of one such type of less formal AWP belonging to a particular type of small business: the third wave coffee shop.

AIM OF THE STUDY

The aim of this study is to discover the discourse-organisational and lexicogrammatical patterns which characterise AWPs of third wave coffee shops by means of a linguistic genre analysis of a sample corpus of this type of text.

As said above, genre analyses of AWPs have so far focused on institutional and corporate AWPs. These pages tend to be highly structured and written professionally. AWPs of small businesses, such as third wave coffee shops, are less obviously structured.

RESEARCH QUESTIONS

This study is operationalised on the basis of four main research questions:

(1) What is the situational context and target audience that surrounds AWPs of third wave coffee shops in Türkiye?

(2) Do AWPs of third wave coffee shops in Türkiye have a common (set of) communicative purpose(s)? If yes, what are these?

(3) Do AWPs of third wave coffee shops in Türkiye exhibit a common rhetorical structure, and if they do, what is the prototypical structure?

These questions are formed on the basis of Bhatia's *analysing unfamiliar genres* framework for conducting genre analyses (Bhatia, 1993, p. 63), as well as Kanoksilapatham

and Biber's *top-down genre analysis* framework for establishing move structures of genres in a deductive fashion (Biber et al., 2007, p. 23).

CHAPTER 1
REVIEW OF LITERATURE

The first chapter of this literature review will concern itself with explaining the historical development and current theoretical and practical directions of genre analysis. The notions of *promotional genres* and *the genre of AWPs* will also be handled, as they relate centrally to this study. Finally, an overview of genre analyses in Turkish in the recent years will be provided.

1.1   GENRE ANALYSIS

Genre is a surprisingly broad and commonplace concept, for how old and elusive it is: the formal study of genre is arguably at least as old as Aristotle's Poetics and Rhetoric (Ferguson, 1994), while casual discussion of genre comes up in almost any everyday discussion about music, literature, cinema, other arts, and even fashion. Inevitably, this renders the term *genre* difficult to pin down and define, and any imprecise use of the word in terminology is highly ambiguous. For this reason, this section will begin with locating the particular conception of genre used in this study, among the many possible in this situation of polysemy.

At it is core, as a general concept, a genre is an identifiable *type* of communication. For the most part, the distinguishing features of genres are socially determined conventions which emerge over time (Devitt, 2015). These conventions may pertain to the form, function, authorship, identities, and similar other properties of communicative events; be they works of literature, pieces of music, paintings, photographs, cinema, or in fact a conversation, a work of non-fiction, academic papers, and web pages. In broad strokes, the formal study of genre generally seeks to document and explain these conventions, and the social contexts in which they develop.

Given the breadth of the subject matter, quite a few disciplines engage with genre, often in an interdisciplinary manner, with varying approaches, aims, and definitions, as expected. These have traditionally mainly consisted of philology and arts, but in the recent

decades the study of genre has also been taken up in linguistics, in particular by the sub-disciplines of discourse analysis, language teaching and applied linguistics, and more recently, sociolinguistics (Devitt, 2015; Ferguson, 1994). The main component of the methodological framework used in this study, genre analysis, owes its genesis to this latter tradition.

Genre analysis and its history will be explained in detail in the following pages, but in broad strokes, it is a type of linguistic discourse analysis wherein a type of discourse is characterised by means of its discourse structure, rhetorical and communicative goals, and its social context (Bhatia, 1993). From that basic premise, various frameworks have been developed, with their specific goals. Perhaps the most prominent of these is the Swalesian *move analysis* (Swales, 1990), a framework and methodology that was developed in the context of *English for Specific Purposes* (hereafter, ESP), i.e. within the realm of English as a second language, to facilitate the teaching of various written forms that adult learners may need to gain proficiency in, especially in professional and educational contexts, such as academic writing or business correspondence.

Besides ESP, genre analysis has also been taken up by linguists of a Systemic Functional Linguistic persuasion, again with a pedagogical outset (Martin & Rose, 2009). Later on, starting in 1990s, some genre analysts began pursuing methodological innovations, bringing in corpus linguistics into genre studies, yielding various approaches that are still practiced (Biber et al., 2007). On this multiplicitous foundation, in the recent years, genre analysis has slowly been taken up as an analytical tool also in studies that more align with Critical Discourse Analysis, and that either have less of a pedagogical focus, or none at all. An interesting example of this is Alagözlü's work on tasseomancy (Alagözlü, 2007). Furthermore, other fields of linguistics have come to appreciate genre analysis, including such surprising examples as forensic linguistics (Chiang, 2019).

1.1.1 A brief history of genre studies

As noted above, the study of genre is at least two millennia old, and for the vast majority of that time period, it has been a philological affair. Extant histories of genre usually al-

most exclusively consider the Western tradition, also in isolation; for this reason it is difficult to say for sure if in the non-Western world there was any exceptions, but as it is, it seems fair to say that genre was indeed exclusively in the domain of arts and literature until later in the 20th century, with an extended influence of the Ancient Greek tradition for almost as long: it is during the Enlightenment, in fact, that we first observe significant divergences (e.g. Moore, 2017, pp. 13–15), perhaps due to the effect of democratisation of art and literature thanks to the adoption and further development of the printing press in the Western world.

At the turn of the 20th century, areas of scholarship such as literary studies, humanities, and philosophical disciplines of course did not remain unaffected by the frenetic pace of change in the social realm, be it the emergence of new political theories, economic situations, and scholarly directions. For the study of literature, and for genre, perhaps the most impactful of these changes were the slow but recent emergence of linguistics, the influence of Marxism on social sciences and humanities, the philosophy of positivism, and later on, as the Great Wars unfolded and concluded, the onset of postmodernity (for genre in socialist realism, cf. (Carleton, 1994); for interaction of genre with structuralism, cf. (Duff, 2000)), resulting in a lively environment of scholarship around genre in the early and mid-century, after many centuries of relative stagnation and dogmatism.

1.1.2   Emergence of linguistic genre analysis

Interest in genre in the realm of linguistics sparked later in 20th century, around 1980s. Two major schools of linguistic genre analysis emerged at this moment, along with another, rhetoric oriented interdisciplinary approach to genre studies, that interacted with the linguistic schools. The latter, the rhetorical approach to genre studies has it's outset in the work of Carolyn Miller (Miller, 1984), which has resulted in the creation of the tradition of *Rhetorical Genre Studies* "because it treats genres as rhetorically meaningful actions, not as categories of literary analysis or creativity-constricting formulae" (Devitt, 2015). As it will become evident, this attitude has been influential on genre analysts of a linguistic extraction, whose theories and methods also revolve around genre as defined by *rhetorical purpose* of the text as one of their pillars.

Systemic Functional Linguistics (hereafter, SFL) is an approach to linguistics based around the theories of Michael Halliday, which in turn are largely influenced by 20th century structuralist linguists and anthropological linguists. In brief, SFL is a model of language "as a higher-order semiotic system" (Caffarel et al., 2004, p. 16) that evolves according to the *functions* it must serve. While the original strand of SFL scholarship focuses on typology and grammar, with emphasis on centring less-well-studied languages instead of English and other global, imperial-colonial languages; some genre analysts have combined genre and SFL with a pedagogical outset, aiming to facilitate teaching professional and academic writing to individuals belonging to marginalised groups (Devitt, 2015). This body of research and group of researchers are also known as the *Australian School* or the *Sydney School* of genre analysis.

The other major approach in linguistic genre analysis is the one that has origins in John Swales' work that goes back to 1970s (e.g. Swales, 1971, 1974), but takes shape in '80s and '90s. This body of work starts out with an explicit commitment to facilitating *English for Specific Purposes* education, with a focus, similar to Sydney School, on professional and educational writing, but without a commitment neither to a decolonial goal not to an overarching theory of language such as SFL (Devitt, 2015). A major product of Swalesian genre analysis is the *move analysis* wherein genres are described based on their social context, communicative goals, and their common discursive structure, described in terms of *moves* and *steps*. Moves are larger, usually contiguous subdivisions of text that have a clear, typical contribution to the genre's *communicative purpose*, and in turn they are made up of smaller units that are variously termed *strategies*, *steps*, or *acts* (cf. Kwan, 2006). This strand of genre analysis, and in particular, move analysis, has been relatively popular in the application of linguistic genre analyses, and has eventually grown beyond its ESP roots, finding wider application as a practical method of discourse analysis.

It is this framework of genre analysis that forms the basis for the methodology in the present study; in particular, as described by Vijay K. Bhatia (Bhatia, 1993, 2016); and as such, the following section will explain it in greater detail. Furthermore, any unqualified mention of *genre analysis* and *move analysis* hereafter in this study will be in reference to this Swalesian tradition.

1.1.3 Swalesian tradition of genre analysis: definitions and practical considerations

The particular variant of genre analysis used in this study is *move analysis*. As said above, move analysis was initially developed by John Swales (Biber et al., 2007; Swales, 1981, 1990), who studied types of writing in academic English, and aimed to improve the analytical tools the field of ESP had in hand for teaching conventionalised forms of communication. Move analysis is still frequently deployed in the context of ESP research, and has been expanded further by other researchers in the years following Swales' foundational publications. Perhaps the most significant contribution in the domain of ESP-focused genre analysis is that of Vijay Bhatia, who worked on the theory and methodology of move analysis, and published instructive texts on its practical application (Bhatia, 1993, 2016). Operationalisation of move analysis in this study is largely based on Bhatia's methodology, while also being informed by other authors and developments that will be discussed subsequently. This subsection instead is dedicated to explaining the basics of move analysis.

In the context of move analysis, *genre* is "a recognizable communicative event characterized by a set of communicative purpose(s) identified and mutually understood by the members of the professional or academic community in which it regularly occurs" (Bhatia, 1993). This definition, though succinct, is fairly thorough: it points us towards three core pillars of genre analysis, namely, (i) genre being a conventionalised form of communication, (ii) genre being characterised by its communicative purpose(s), and (iii) the social context(s) and speech community/-ies a genre occurs in being a definitive aspect of itself. Lastly, Bhatia's definition explicitly mentions academia and business communities, hinting to the practically-oriented nature of genre analysis as it taken up by these ESP-minded scholars. Rest of Bhatia's above description give us an interesting picture about conventionalisation in genre, alluding to its dual nature:

> Most often it is highly structured and conventionalized with constraints on allowable contributions in terms of their intent, positioning, form and functional value. These constraints, however, are often exploited by the expert members of the discourse community to achieve private intentions within the framework of socially recognized purpose(s). (Bhatia, 1993)

The conventionalised structure of a genre is a core fount of its coherence as a category of communication, but it is not absolute. In fact, violation, so to speak. of a genre's convention is an important aspect of its competent use. *Genre-bending*, in fact, seems to be a common phenomenon associated with the wider notion of genre itself, beyond linguistics (for example, Szymborska, 2012); with genre itself becoming part of the authors' expressive vocabulary.

Another defining aspect of genre in move analysis is the *communicative purpose*, sometimes also termed its *rhetorical purpose*. It is the main defining characteristic of a genre according to Bhatia (1993), and yet it is almost painfully difficult to find in the basic literature a concrete, clear description of this notion; it has usually been taken for granted, with ad hoc interpretations. This situation has yielded some discussion in the recent years (for example: Askehave, 1999, 2001), but, apparently, and frustratingly, no proper definitions in the context of genre analysis; these publications mostly discuss the various ways communicative purpose is used in theorising and operationalising genre analysis, without stopping to provide proper definitions. A workable but inadequate definition is found in Chandler and Munday's *A Dictionary of Media and Communication*, describing communicative purpose as "[t]he primary goal and intention of anyone involved in an act of communication on a given occasion, which is generally intended to be recognized by the other participants" (Chandler & Munday, 2011). This description approaches the meaning of the term in genre analysis fairly closely, but it is not an adequate definition. As such, this study operates on an ad-hoc definition of the concept, mostly informed by Bhatia and Swales, but with a position similar to Askehave, in that, while the notion is considered central and important, the strong position of Bhatia whereby it is posited that there's a one-to-one relationship between communicative purpose and genre is rejected.

Communicative purposes, as used in the present study, are concrete social goals that can be pursued discursively by means of genres. Such goals might include proving one's aptness for a job opening, recommending a student for doctoral studies, reminding co-habitants in one's house what goods need purchasing, or doing some identity work, etc. Communicative purposes are pretty central in characterising genres, because both the dis-

course structure and the social context of a genre is primarily, but not exclusively, determined by its communicative purpose; because a genre, in the scope of genre analysis, is mainly a medium for the pursuit of one or more communicative purpose(s).

As the second part of Bhatia's definition above alludes to, another core aspect of genre is conventionalisation and structuredness. These properties manifest themselves in common categories of discourse units, termed *moves*, defined by their *communicative function*: "[e]ach move not only has its own purpose but also contributes to the overall communicative purposes of the genre" (Biber et al., 2007, p. 23). Moves can be *conventional* or *optional*: conventional moves occur frequently, and above a certain level of frequency they can be considered mandatory; whereas optional moves are relatively more infrequent (Biber et al., 2007, p. 24). Move analysis essentially consists in the dissection of a genre into such moves, which make up the *genre-structure*. Perhaps one of the most cited examples of the basic application of such analysis is Swales' own work on research article introductions (1981). But a more striking example that also illustrates the pedagogical origins of genre analysis rather succinctly is move analyses of research article abstracts: this very study's abstract was written according to a common genre-structure that consists of five moves, probably based on Ken Hyland's influential analysis of research article abstracts (2000). Quite a bit of work has been done, in fact, on research article abstracts, in the genre analysis space, remarkable examples of which have been summarised by (Darabad, 2016).

Moves are not the only available element of genre-structure. At the simpler end there is the *structural elements*, parts of text, such as the date and address on a letter, whose functions are "while important and in many respects required, are more structural in nature than communicative" (Biber et al., 2007, p. 53). Besides structural elements, another potential level of analysis is that of structure within moves themselves. Different approaches and terminology have been proposed for this purpose, salient ones being *steps*, and *strategies*. Steps are a component of move analysis as originally developed by Swales; they are discourse units that make up moves, defined by their role in achieving moves' communicative purposes (Biber et al., 2007, p. 24). For example, Swales (1990) describes the genre of research article introductions in terms of moves and steps, terming the resulting

description the *Create A Research Space model* (widely known in genre analysis as the CARS model). Looking at the genre structure associated with CARS

- Move 1: Establishing territory
  - Step 1: Claiming centrality, and/or
  - Step 2: Making topic generalisation(s), and/or
  - Step 3: Reviewing items of previous research
- Move 2: Establishing a niche
  - Step 1a: Counter claiming, or
  - Step 1b: Indicating a gap, or
  - Step 1c: Question-raising, or
  - Step 1d: Continuing a tradition
- Move 3: Occupying the niche
  - Step 1a: Outlining purposes, or
  - Step 1b: Announcing present research
  - Step 2: Announcing principal findings
  - Step 3: Indicating [research article] structure

Figure 1: Moves and steps from Swales (1990, 141).

we can observe how the above descriptions of moves and steps materialise. The purpose of the first move is to "re-establish in the eyes of the discourse community the significance of the research field itself" (Swales, 1990, p. 142), which, taken together with the other moves, realise the act of creating a research space. Each of these moves are made up of steps, representing possible approaches to pursuing the moves' discursive goals. Contrasting Move 1 and 3 illustrates the similar, conventional versus optional nature of steps. In Move 1, all steps are optional, whereas, in Move 3, while the beginning of the move can be realised in multiple ways, the rest of it has a more rigid structure. Different to these, the steps of the second move are mutually exclusive with each other, implying authors use just one of these four possibilities to realise Move 2.

As genre analysis developed after Swales, new approaches to structure within, or parallel to, moves, have come to the fore, along with their associated new terminology. The most prominent among these is the *strategy*, introduced by Bhatia (1993), based on their notion of *tactical aspects of genre construction*. According to Bhatia, "the tactical aspect of genre description highlights the individual strategic choices made by the writer in order to execute [their] intention". These tactical, strategic choices, termed *strategies*, constitute a playbook of sorts, comprising the various types of rhetorical actions available and/or preferred within a genre, for the effective pursuit of the communicative purpose. Unlike the step, a strategy is not necessarily a sequential, structural component. Illustrative of this is the combined usage of the notions of steps and strategies in Kwan (Kwan, 2006): "In the analysis in this study, the two types of move elements are differentiated accordingly, with the obligatory and sequential constituents being referred to as steps and the non-obligatory and non-sequential constituents being referred to as strategies." The present study takes an approach adjacent to Kwan, but, as will be revealed in the discussion of methods and data, steps aren't used in the analysis in this study.

The last *pillar* of genre analysis, as mentioned above, is the social context. Its importance is perhaps shadowed by the more salient parts of genre analysis, but it cannot be overstated. First of all, the communicative purpose, a definitive part of any genre, can only be defined, as in the definition introduced in this study, as well as in the discussion around the concept as explained above, in relation to the social context the genre takes place in, that is, the speech community by which its created and used. The genre of research article introductions, for example, takes shape according to the needs and conventions of the academic community, and its communicative purpose arises from its role and use in it. It is thus central to genre analysis not only to explain the genre structure, but to place it in its sociocultural context (Bhatia, 1993; Biber et al., 2007, p. 6).

1.1.3.1 Bhatia's "Analysing unfamiliar genres" framework

According to Bhatia's methodological suggestions on *analysing unfamiliar genres* (Bhatia, 1993, p. 63)—a guide which also shapes the genre-analytic aspects of the methodology of this study—, the analysis of a genre starts out with various assessments of the

contexts the genre belongs to. First of all, the researcher must determine the *situational context* of the genre-text, i.e., the social, professional, institutional context in which the genre is commonly deployed. Another form of context is that of literature, specifically, the body of research that precedes the project at hand, and relates to the same genre. The results of studying these forms of context are materialised in the knowledge of the target audience and the situational context of the genre.

Situational context comes up in two separate steps of Bhatia's method for analysing unfamiliar genres, namely the first and the third. In the first step it has the centre stage, where it terms the work of applying *specialist knowledge* to the genre-texts, for the purpose of intuitively describing the context of the genre. In the third step, this work is "refined", by defining various aspects of the genre, such as the typical author, the audience, the relationships and aims of these, as well as describing the relevant historical, sociological, economical, philosophical aspects of the speech community the genre belongs to (Bhatia, 1993, p. 64). Furthermore, the genre is related to other discourses and "linguistic traditions" that form the background to it, and to the real world phenomena the genre-text typically interacts with, exploits and transforms (Bhatia, 1993, pp. 64–65). The result of this labour is a description of the discursive, economic, and societal context in which the genre operates.

1.1.3.2 Kanoksilapatham and Biber's "top-down genre analysis"

Up until 1990s, genre analysis was chiefly a qualitative research framework. With the incorporation of corpus based methods, this changed; such methods did not only introduce new ways to interpret genres, but also brought new ways to generate genre structures, based on quantitative analyses. The textbook by Biber (2007) describes these new methods in terms of their approach to locating a genre's structure: *top down* methods, which are characterised by qualitative assumptions and/or guesses about genre structure as the starting point of analyses, and *bottom up* methods, where no structural assumptions are made prior to corpus linguistic analyses, and instead, the genre structure emerges from the quantitative treatment.

One example of such a study, of top-down variety, is Upton and Cohen's (2009) work on *birthmother letters*, i.e., "the letters written by prospective adoptive parents to expectant mothers considering adoption plans for their unborn children". While it has a quantitative side, in this top down analysis, a qualitative approach dominates in key parts, for example during the development of a *coding system*, where a pilot corpus is examined by the *raters*, i.e. researchers applying the genre analysis, and a seed genre structure is created, in terms of which the rest of the corpus is analysed, without the use of more quantitative, computational corpus analysis tools. Still, descriptive statistics about the corpus are created and discussed. Another example in a similar vein is Kwan's (2006) work on literature review chapters, which follows not a very dissimilar methodology.

1.1.3.3 Innovative applications of genre analysis

Despite its pedagogical roots, Swalesian genre analysis has diversified in the 1990s and beyond both in its methodology and in its aims. The biggest methodological innovation appears to be the incorporation of corpus analytical methods, whereas in the scope and aims aspect, the salient new direction in is work that is without a pedagogical focus. This kind of work has a variety of directions, salient and relevant among which a sociolinguistic, sociocultural, or social critical twist. An interesting example for such work is Alagözlü's analysis of tasseomancy discourse (2007), where a Swalesian genre analysis of a spoken corpus is analysed from a critical discourse analysis angle, based on Norman Fairclough's work.

A peculiar example of genre analysis leaping across subdisciplinary boundaries is the study by Chiang (2019) where genre analysis is repurposed in a forensic linguistic context, deployed to characterise offenders and victims in online text messaging data pertaining to child abuse. Incorporating also a framework for the study of identity, the usefulness of genre analysis is tested in determining victims and perpetrators in such online interactions.

Last innovation in the genre analysis field that will be touched upon is the introduction of the notions of hypertextuality and multimodality. Hypertextuality pertains to the interconnected nature of web pages, where /links/ permit the reader to navigate a web site or the

wider internet, resulting in a reader experience that is quite different from traditional, linear ways print media were appreciated (Wu & Cheong, 2020). Multimodality, instead, refers to the analysis of plurality of communicative media in and around a text: audio, video, images, etc., "based on the assumption that concepts of linguistic investigation can be extended to other semiotic modes, in order to explore how language, hyperlinks, and visuals equally contribute to the meaning-making process" (Tenca, 2018).

1.1.4 Promotional genres

There is a great variety of texts whose common purpose it is to promote goods, services, persons, institutions, etc., to a given audience. These form a constellation of types of text that together form a "promotional discourse", which can be theorised as a "colony", or *universe*, of "promotional genres"[4] (Bhatia, 2005). These genres are persuasive in their most basal nature: they are for the purpose of persuading an audience to do something that is favourable to the author, whether that is to buy their products or services, contribute to their cause, consider and/or recruit them as an employee. As such, the potential authors of these genres also vary quite a bit: from individuals to multinational businesses, from universities to start-ups, from non-profits to *mom-and-pop shops*, many entities find the need to engage in the promotional discourse, for one purpose or the other, yielding thus a great variety of promotional genres, just as varied in their structural, lexicogrammatical, and rhetorical peculiarities.

Within this variety however there are observable commonalities, and the amount of creative licence and stylistic elaboration varies from genre to genre, often with great influence of the context the genre is employed within. For example, a promotional genre such as classified advertisements are terse and display a preference for content words, sometimes completely side-stepping conventional syntax, due mainly to environmental, contextual factors: there may be limits to the amount of space allotted for the individual ad-

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4   Bhatia uses the term "genre colony" to refer to large agglomerates of related genres. In this monograph the author disprefers the term, for its unpleasant connotations, opting instead to replace it with "genre universe".

vert, and the postings are often billed per word or per character (Bruthiaux, 2005). University prospectuses, on the other hand—a quite different promotional genre—aren't limited spatially like classified advertisements are, and thus display a much more elaborate prose, that can be as long or as brief as the authors may desire (Shahnaz, 2021).

There is a variety of discursive and lexicogrammatical tendencies associated with promotional genres. Salient among these is specialised usage of *person markers*, that is, pronouns, and inflexions for person. Person markers in essence are often used strategically by the authors in order to configure the relationship of the interlocutors and other referred entities in the promotional text. Authors may attempt to bring themselves closer to the readers, to establish the illusion of a personal relationship, through the use of personal pronouns. They may also invoke cultural stereotypes or attempt to associate the brand or the product with the latter, or with salient cultural figures, like celebrities (Fuertes-Olivera et al., 2001). They may also be deployed for the purpose of adopting an informal register, or establishing what Fairclough terms *synthetic personalisation*, which is a false sense of individual addressing when the text is actually addressing a large group of people (Labrador et al., 2014).

Another area of linguistic exploitation for authors of promotional genres is what may be informally termed *clause organisation*. In brief, authors of these genres make use of clause coordination, embedding, etc. expertly, for various purposes such as packing as much persuasive information and description as possible given spatial constraints, or for example to group together relevant, useful details and attach them to their relevant products, services, institutions, individuals, and anything else they may wish or need to specify as such. As mentioned above with the example of classified advertisements, sometimes the author is required to "condense" the promotional text, and syntactic *devices* such as clausal coordination or multiple modification are another means with which to achieve this goal, especially when the context calls for it (Bacić, 2021; Bruthiaux, 2005). Or these features may help to extend a text, as said, with relevant details, serving as a source of "slots" by means of which to strategically insert them (Bacić, 2021).

Other aspects of language that are deployed strategically by the authors of promotional genres include inter alia hedges, for modifying the pragmatic and discursive interpretations of their utterances; emphatics, for attempting to resolve the hesitations and moral

issues the reader might have that prevent them from interacting with the promoted entity; usage of endophoric markers and evidentials in order to establish multimodality and interdiscursivity and enhance the authors' message (Fuertes-Olivera et al., 2001); clippings, contractions, ellipses, and other practices that resemble speech, for the purpose of establishing an informal register (Labrador et al., 2014); and usage of third person subjects in order to establish an authoritative voice (Zhang, 2017).

In the end, promotional discourse, as well as promotional genres, represent a very large breadth of texts, coming from very dissimilar authors, and having varied specific purposes, despite the shared communicative purpose of persuading some*one* to do some*thing* that serves the interests of the author. Hence, perhaps logically, we observe that, while there are linguistic resources that are exploited commonly across many genres that belong in this *universe*, it is difficult to pinpoint any one feature or pattern as promotional per se. It is a context dependent decision, that requires taking into consideration all aspects of a genre, for then to be able to determine which features of it serve its promotional ends.

1.1.5   The genre of Autobiographical Web Pages

The type of text examined in this study can simplistically be termed as *"About Us" sections found on the websites of third wave coffee shops*. However, the term *"About Us" sections* poses some problems: (i) these sections are not always titled "About Us", (ii) sometimes these texts are broken into multiple web pages, and (iii) text of similar nature and structure can also usually be found on other pages, most frequently the front page. For this reason, it was deemed appropriate to introduce new terminology that better describe the genre and the corpus; and thus the term *autobiographical web pages* (hereafter, AWP) was introduced. The intention behind the term autobiographical web pages is to group these texts not by a common *structural element* (the frequent page title of "About Us"), but instead by a generalised reference to the main communicative function, that is the—often auto-biographical—description of a business by itself. Genre analyses of similar texts so far appear to have preferred the term *"About Us" sections*, but they also tend to stick to a so-titled web page more closely.

Prior art in the genre analysis of AWPs is definitely not abundant, but it is not uncharted territory either. An interesting pattern is that these publications mostly cluster around the study of text published by educational institutions.

Some studies consist merely of an application of move analysis to "About Us" sections websites, for example Sorouri (2022) applies move analysis to the homepages and "About Us" sections of the websites of English language institutions in Iran, Villanueva (2018) works on the 'About Us' sections of an higher-education related institution's website, and Casañ (2020) similarly investigates banks' corporate websites. Some other studies, as noted earlier, extend genre analysis with other approaches. Salient among these the ones that employ multimodality, i.e. analyses of multimedia found on and web page layout of, as well as the textual content of websites' 'About Us' sections. This group of studies includes Wu and Cheong (2020), Salimi (2021), and Tenca (2018). Another interesting theme is work on *marketisation*, which describes the phenomena of public institutions taking up the language, and economic structure and context of private institutions. Genre analysis is employed in this field by such studies as Shahnaz (2021), Wu and Cheong (2020), and Alhojailan (2020).

In the light of these it can be said that the "About Us section", or the AWP, as it is termed here, is a promotional genre with which authors seek to present their subject in a certain way, and to inform the reader about the said subject.

As the above listing illustrates, no genre analyses of AWPs in the context of Turkish language and/or Türkiye seemed to have been published found, at the time of writing.

1.1.6 Genre analysis in Turkish

Genre analyses focusing on the Turkish language begin to appear in the year 2000, with a bunch of mainly discourse analysis oriented, interdisciplinary studies, that do not appear to have or prioritise pedagogical purposes. Examples among these are Yarar's analysis of research article introductions (Yarar, 2000); Erden and Büyükkantarcıoğlu's study of epitaphs—an ongoing practice in Türkiye for relatives' tombstones for families of any background—(Erden & Büyükkantarcıoğlu, 2000); Özyıldırım's work on court rulings (I. İ. Özyıldırım, 2000) and the cognitive structure of op-eds in Turkish (İ. Özyıldırım, 2003);

investigation of wedding invitation cards by Karahan (2005) and Çubukçu (2006); Toprak's thesis on the "textual organisations" some sections in applied linguistics research articles (Toprak, 2011); and the critical analysis of the discursive genre of tasseomancy in spoken language by Alagözlü (2007).

More recent research in genre analysis in the context of Turkish have also been of a similar character, examples including Sığın's work on game review sections of video game magazines (Sığın, 2012); Öztürk and Şafak's analysis of tourism brochures (Öztürk & Şafak, 2014); yet another analysis of research article introductions, but by Çocuk, and this time concerning educational sciences (Çocuk, 2018); a comparative study of discussion sections in research articles written by "native English and Turkish researchers" [sic] in the field of applied linguistics (Çalışkan, 2020); an analysis of tarot interpretations in a smartphone app by (Sargın, 2023), and lastly, a study of circumcision ceremony invitations by the same author (Sargin, 2024).

1.2   THIRD WAVE COFFEE

This section of the literature review is dedicated to explaining various aspects the history, socioeconomics, sociopolitics, and languaging of third wave coffee subculture, and its adjacent societal phenomena. Knowledge of these matters should provide invaluable context to a reader who is unfamiliar with the matters that relate to coffee consumption, production, and trade, in Türkiye and beyond.

1.2.1   A brief history of coffee: from goats to waves

Not a lot is known about the exact origins of coffee, and myths abound regarding its discovery, its development, and its spread (Ayöz, 2018, p. 54; Türkyılmaz, 2020, p. 39). In broad strokes, it can be said that coffee consumption began in or around Ethiopia about five centuries ago. It then spread to the Muslim world through Yemen, became a popular beverage in the Ottoman realm, and from there spread to Europe. Native to Ethiopia and surroundings, the coffee plant was introduced to many areas around the world through European colonialism (Hämäläinen, 2019, p. 5). Its popularity only grew in the 18th and

19th centuries in the Western world. Both the West and in the Ottoman world it became a staple beverage associated with various groups such as religious institutions, queer people, intellectuals being some salient examples (Çaykent & Gürses, 2017; Engin & Özbarlas, 2021, p. 221).

Between the world wars era, and the initial decades of 21st century, coffee has gone from a staple hot beverage in many parts of the world, to a staple of post-Fordist consumerism, and an unmistakable symbol of the *neoliberal labour aristocracy*[5]. Various trends of consumerism have emerged throughout this period, introducing new ways in which coffee is valued as a product and as a beverage, as coffee went from a colonial product to a neocolonial one. This history is often colloquially subdivided into three *waves*: three moments in the 20th century and later where new paradigms of coffee consumption gained traction. While too simplistic, inexact, and USA-centric to be a useful model of coffee history per se, this division is nevertheless relevant in understanding coffee discourses and the landscape of coffee economy today.

According to the three waves model (Fischer, 2021; Manzo, 2010), the first wave represents the industrialisation, commodification, and democratisation of coffee. The second wave instead describes the emergence and rapid growth of coffee house chains such as Starbucks that commodify the Italian-American espresso bar, but with modifications that facilitate novel interactions with the business, such as take-away coffee in disposable cups. This wave is also when post-Fordist attitudes take root in and around coffee: the second wave emerges in part as a response to the highly commodified, industrialised experience of the first wave, introducing on-demand customisability of coffee products by

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5   The term *neoliberal labour aristocracy* is used in this work to refer comprehensively to middle classes and elites that are associated with neoliberalism. Sources cited in this study use a variety of terms, like *urban middle classes* (Bora, 2013) and *new middle classes* (Shaker Ardekani & Rath, 2020; Türkyılmaz, 2020); terms which were found unsatisfactory because they are vague, imprecise (*new* relative to what?), and incomplete. *Labour aristocracy* is a polysemous term; in the present study the Marxist sense of it is preferred, referring to "that section of the working class which benefits materially from imperialism and the attendant superexploitation of oppressed-nation workers" (Cope, 2012, p. 9), sans the political discussion that pertains to the context of revolutionary Marxism and Leninism the term indexes. In that light, within this study, the term *neoliberal labour aristocracy* refers to the workers who have gained middle class status thanks to the emergence and spread of neoliberalism. The connection is intentionally vague, so as to make room for the term's comprehensive application to various ways these middle class experiences have been created in the post-WWII world.

the customer, using an Italianate core vocabulary. Third wave in some sense builds on this fundament, but is characterised by the *semiotic vinification* (Silverstein, 2016) of the coffee bean and a renewed interest in manual brewers, which also come to be used in cafés where expert coffee workers, termed *baristas*—borrowing again from the Italian tradition of coffee and coffee houses, through the second wave—grind the beans and prepare the beverages on demand, on the spot, according to customer's ad hoc bean and brewer choices. The beans are classified on the basis of fine-grained provenance information (down to which particular farm and production batch they come from; a practice termed *single origin*), and the brewers that get used include gadgets such as manual drip brewers, the French press, and the rather spectacular /siphon/, along with other objects such as precision scales and expensive *goose neck* kettles. With third wave, focus shifts on *correctness*, clinical precision, storied artisanal products, and a spectacle of craftspersonship.

This model, or perhaps more aptly, this *narrative*, is inaccurate and incomplete in many respects; even in the context of USA: for example, it fails to account for cheap automatic drip coffee makers that replaced percolators in the 1970s, even at homes. There seems to be no agreement around the chronology of these waves either, with different authors anchoring their beginnings in time ranges which sometimes differ by many decades (e.g. compare the chronologies of Manzo (2010); Fischer (2021); Türkyılmaz (2020, pp. 64–75); Cotter and Valentinsson (2018)). It also suggests a sequentiality which is not the case on the ground, where a cumulative process has taken place: products and businesses that would be classified as different waves are today still present simultaneously, available widely, sometimes even in very close proximity. Lastly, the boundaries of these *waves* are pretty fuzzy, especially between third and second waves, and increasingly so, as third wave businesses begin to open multiple branches, acquire corporate backing, and get into franchising, while second wave businesses appear to attempt employing the discourses of the third wave. None of these historical and explanatory shortcomings of the three waves narrative should be surprising, as it appears to have its origins in promotional publications from the industry itself.

1.2.2   Coffee in Türkiye: after 1923

According to Türkyılmaz (2020, p. 186), the history of coffee in Türkiye can be divided into two main periods: before and after 1980. This year, of course, is significant because of the "12 Eylül" coup d'état, which was followed by the government of ANAP and Turgut Özal, and introduction of neoliberalism and globalisation to Türkiye's economy. This resulted in the genesis of a class of people who Türkyılmaz terms the *new middle class*, whereas Bora (2013) prefers the term *urban middle class* (which to some extent is equivalent to the *white Turks* discussed therein), and which will be referred to as the *neoliberal labour aristocracy* in this text. Another relevant result of this development was the introduction of neoliberal and/or Western consumption practices to Türkiye, and it is in this context that the modern Western coffee culture made inroads into the country: Nescafé and instant coffee were introduced in 1984 (Türkyılmaz, 2020, p. 66), marking the arrival of the *first wave*; in 2003 Starbucks entered the country, representing the *second wave*, and in the 2000s pioneering *third wave* coffee shops were opening.[6]

Prior to the penultimate decade of the 20th century, the dominant coffee culture in Türkiye was that which was inherited, along with other SWANA and Balkan countries, from the Ottoman Empire, pretty much the *ground zero* of the spread of coffee to the world. As such, a coffee culture that is historied, deeply connected with the wider culture, rich in rituals and of high societal significance was long present in the region, including Türkiye. Regardless, the new coffee culture and products rapidly gained popularity, enough that Nescafé has since become the unmarked default coffee drink, and the traditional coffee that is immersion-brewed in an *ibrik*, in Ottoman and post-Ottoman timespace, has acquired the marked designation, "Turkish coffee".

This co-occurrence and rapid cultural impact are of course not accidental: the emerging neoliberal labour aristocracy of Türkiye was defined by its secularist, Kemalist ideology, its openness to Westernisation, its internalised white supremacy, its embrace of an Americanate white collar labour culture, its appetite for Western, in particular USian cultural influence—sometimes arriving at the extreme of claiming to be "more Western than the

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6   In fact the café studied with the earliest establishment date claims to have first opened in the year 2000.

West"—and its *auto-Orientalist* anxieties (Bora, 2013; Türkyılmaz, 2020, p. 113; for auto-Orientalism also viz. Gumpert, 2017). In such a context, the now-"Turkish" coffee came to be associated with the *Oriental*, and all the negativity such a connotation entailed from the auto-Orientalist stance of the new middle class. Imported, Western coffee culture instead came to be associated with prestige and higher social status among these people, including even instant coffee initially (and still, in some contexts).

1.2.3 The "third wave"

As said above, the narrative of three waves of coffee is rather simplistic and not entirely accurate, but somewhat useful nevertheless. This is different in the case of third wave, because those who associate with this subculture around speciality coffee do subscribe to this narrative, and often identify themselves as consumers, workers, or producers in third wave coffee. As such, this section will briefly touch upon some aspects of this subculture, pointing to relevant sources for further detail.

Besides the aforementioned self-identification, there is a few other definitive aspects of third wave. Perhaps the most important among these is the coffee itself, or more specifically, the set of values and preferences that the subculture has developed around their idea of *good coffee*. These values and preferences involve the provenance of the coffee beans, the environment the said beans are grown and harvested in, the procedure and outcomes of the roasting process that the beans go through before getting ground up and brewed, the parameters of this grinding and brewing process, the kind of tools used in all of these steps, and the adequacy of the taste of the end product.

Provenance is perhaps the most salient variable in evaluating and presenting coffee beans. Combined with information about the *variety* of coffee and the conditions and environment it is grown in, it can be said to make up the *terroir* of a particular bean. Information about environment is usually provided in the form of the particular farm the coffee is sourced from (usually formulated as country name followed by the name of the farm or the region the farm is found in), and the altitude this farm is located at. Coffee that is sourced as such from a particular farm is termed *single origin*, and it is this kind of specifically-sourced coffee beans that third wave coffee subculture adherents strictly prefer.

This information gets used in coffee shops and roasters as a sort of branding that specifies the bean (Fischer, 2021).

The other major aspect of third wave coffee is roasting the coffee beans. Of course, almost all coffee is roasted, not only third wave, but third wave coffee puts a particular emphasis on how it is done and its parameters. Specifically, roasts are differentiated as light, medium, and dark: the coffee beans start out as green pips extracted from the coffee fruit, and through a process of roasting, they are dried (a process that leads to complex chemical reactions which affect the taste of the eventual coffee beverage, as well as making it easier to grind into a powder for brewing); and the longer the bean is roasted, the darker it gets. In third wave, light and medium roasts are preferred, as it is held that dark roasts destroy flavour and are preferred by first and second wave actors to mask the ostensibly bad taste of their ostensibly low quality coffees (Ayöz, 2018, p. 12).

Roasted beans need to be ground up in order for them to be brewed. This process of grinding breaks up the beans into particles, which allows for hot water to contact the spongy inside of the roasted coffee bean and extract flavour components more effectively. The size of these particles are a variable in the brewing process (Ayöz, 2018, pp. 15–16). Different combinations of brewing method and coffee bean particle size (usually termed grind size or *grind*, with size of particles ranging from powder-fine to very chunky, termed *fine* vs. *coarse*) result in different taste profiles in the resulting beverage, and peculiarities of a given method can necessitate a particular grind. For example, certain brewers involve metal filters with small holes in them holding the ground up coffee back, and too fine a grind would result in the grounds passing through the filter and ending up in the final beverage. Grind size also affects the speed at which water flows across the mass of coffee grounds in the brewer, which affects the extraction process (Cordoba et al., 2020).

Grinding is again relevant not only to third wave coffee but all of coffee drinking. The peculiarity that third wave brings is a preference for the coffee to be ground up just before use. It is assumed that *all* the desirable flavour compounds found in the coffee bean is bound to be lost within a few minutes of the beans getting ground up, due to oxidation or contact with air. Thus, coffee beans ground up a priori and stored as such are looked down upon. In the coffee shops, beans are ground up just before the preparation of the beverage,

and third wave coffee subculture adherents who prepare coffee at home tend to buy grinders so that they can acquire coffee in bean form and grind just in time also at home (Ayöz, 2018, pp. 15–16; Murray & Laredo, 2014).

The process of brewing was summarised above. It is a complex biochemical process of extraction by means of hot water. Of course, water and coffee grounds are a major component of this process, and so is the amount of time these two are in contact, as well as the manner of contact. What determines this is the brewing *method* or *technique*, i.e., the *brewer* and the manner it is utilised. The brewer is essentially the device with the aid of which the process of brewing is realised. In the third wave coffee subculture, some brewers are preferred while certain others are considered to be inadequate, and various brewers and techniques are considered to match better to certain ground sizes, roast levels, and coffee beans (Fischer, 2021; Türkyılmaz, 2020, p. 71).

The last component of the role of coffee per se in the third wave coffee subculture is the taste. Central to the idea of third wave coffee is the notion of the discovery of the depth and breadth of flavours coffee can produce. This discovery elevates coffee from a utilitarian beverage to one that is on par with wine, allowing it to become a rarefied product which can then be exploited for social, economic, and cultural capital by those classes for which wine is associated with a disagreeable upper class opulence. This is a process Cotter and Valentinsson identify as *bivalent indexing*, and it allows the aforementioned "classes", which is mainly the neoliberal labour aristocracy, to enjoy a world of luxury culinary experiences they desire now that they can afford it, while also distancing themselves from upper classes, who they view as undeserving of their privileges, and obnoxiously luxurious in their lifestyles (Cotter & Valentinsson, 2018). Yet, as alluded to, this experience of taste, as well as the language used to describe it and the ideas that underlie it, are borrowed from the world of wine (Silverstein, 2016). This taste, considered to be better than what non-speciality coffee has to offer, and described in a manner that borrows from *haute cuisine*, is what separates third wave coffee from other coffees. Pursuit of provenance, brewing methods, or roasting experiments is ultimately to develop and accentuate these ostensibly preferable flavours when the final beverage is produced (Türkyılmaz, 2020, p. 71). This experience brings coffee to the foreground, instead of it being a nondescript component of a given daily routine or an anonymous symbol of intellectuality or piety.

Characteristic aspects of third wave coffee are not limited to the coffee itself. First and foremost, the subculture has a decided interest in the notion of artisanal production and boutique operation. As a post-Fordist consumer demographic also adjacent to and over-lapping with *hipsters* (Maly & Varis, 2016), they are one of those groups which seek to buy products that are distinguishing, storied, and not overtly mass-produced (Albertsen, 1988). These qualities are ascribed to the product, third wave coffee, through a variety of means, one of which is economic structures and consumer experiences scripted to imitate a pre-industrialisation, pre-mass-consumption trade network and café environment. Third wave businesses are usually boutique cafés, coffee shop chains are sometimes even looked down upon (Hämäläinen, 2019, p. 28). They also pose themselves as artisanal businesses, as craftspeople. Combined, these factors work towards establishing a sense of authenticity (Fischer, 2021) that is so valuable to the post-Fordist economy.

Secondly, location of the coffee shop is pretty important. As will be seen in section 3.3.2, the locality of the coffee shop is so central to its identity, it's frequently mentioned in talking about it. Stereotypically, third wave coffee shops appear in gentrifying urban neighbourhoods and quarters (Maly & Varis, 2016; Papachristos et al., 2011).

Lastly, third wave coffee subculture concerns itself with social issues surrounding coffee production and trade. Which are indeed many, because to boot, coffee is exclusively pro-duced in the Global South, as the shrubs whose fruits are used in coffee production (Coffea arabica and Coffea canephora var. robusta) require peculiar growing condi-tions that are only available in the tropics (for a more detailed explanation, cf. section 1.2.4.1). Besides this, adherents of third wave coffee subculture consider third wave as morally superior to other forms of coffee production and consumption (Cotter & Valentinsson, 2018; Papen, 2015; Shaker Ardekani & Rath, 2020). As such, a discourse of social re-sponsibility and justice permeates coffee discourse, as it often does in elite gastronomical registers (Mapes, 2018).

1.2.4   Economics and sociopolitics of coffee

In the following sections, some salient and relevant aspects of the socioeconomics and sociopolitics of third wave coffee will be summarised.

1.2.4.1 Third wave coffee trade

Third wave coffee trade relies on neocolonialism, and is itself a very acute example thereof (Cotter & Valentinsson, 2018; Fischer, 2021). The raw material that is the precursor to third wave coffee, the fruit of the *Coffea arabica* trees, is a difficult and fickle crop. It can only be grown in very specific environments that are virtually exclusive to the tropics, and thus its cultivation takes place exclusively in the global south. It is the weaker one among the two Coffea species that are the common sources of coffee (the other being *Coffea canephora*, especially *var. robusta*), as it is more susceptible to plant diseases and is pickier as to where it can be grown, so much so that it is listed as /endangered/ International Union for Conservation of Nature's Red List of Threatened Species (IUCN, 2018), unlike *Coffea canephora*, commonly known as *robusta*, which in the same list is listed as *least concern* (IUCN, 2017). And yet *arabica* is not only the primary source of all coffee, it is virtually the only accepted species in the world of third wave coffee, while *robusta* is considered inferior.[7] This is the perfect storm for an exploitative trade to flourish where colonial patterns are reproduced, and indeed that's what happens: the agricultural component of coffee production takes place in post-colonial countries, relies on precarious and underpaid labour in the context of risky enterprises; the fruits of this process are barely processed and then shipped off to wealthy countries, usually located in the global north and to some extent in the *developing world*. At these destinations, the raw good that is coffee beans gets transformed into a luxury product, giving rise to what Fischer terms *surplus symbolic value*: by getting enrolled in the discursive and operative processes of post-Fordism, it is transformed into third wave coffee, i.e., a coffee-based product that is considered apt by people that participate in the third wave coffee subculture. This subculture, as well as the social and cultural capital, and as such, the exploitation of surplus symbolic value, are virtually inaccessible to the farmers and farm labourers that produce the coffee beans. Meaning, while they take most of the major risks in the production of third wave coffee, they tend to also be the party that has the smallest share of the metaphorical pie that represent this trade. On top of it all, these farm holders and labourers get

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7   Some *coffee people* seem to be abandoning this prejudice against the canephora species, though (cf. Fischer, 2021, p. 123).

exploited for a second time in the various discourses—visual, as well as textual—of third wave: the image of the hardworking, *simple*, poor, exotic coffee farmer is regularly present in various parts of third wave coffee discourses, the genre described in this study included.

A peculiar component of the trade network of third wave coffee is international trade institutions that have some role in determining the parameters of third wave coffee and setting its standards. Fischer (2021) discusses all notable instances of such institutions, in a chronological manner, but the most salient among them is the SCA. Founded in 1982, it has since organised the main trade fair of third wave coffee, developed a coffee quality assessment scale on the basis of which coffee beans get rated from 0 to 100 based on various criteria, and held competitions among baristas, awards gained from which are held in high regard in the industry. The aforementioned scale is also used by some to determine if a given lot of coffee beans is considered third wave or not. SCA considers coffees that score above 85 out of its scale to be fit for third wave, and those that score in between 80 and 85 to be "speciality grade" or "second wave". SCA and other institutions seem to attempt to put on a façade of scientific precision around these ratings and classifications also. As will be seen in the Findings and Discussion chapter, though, not all third wave coffee shop businesses seem to be too bothered or aware of these facts.

1.2.4.2 Surplus symbolic value

Fischer (2021) uses the concept of *surplus symbolic value* to describe how and by whom economic value is created in the coffee trade, wherein the identities of the people who are involved eclipse the effect of the trade good itself: the bulk of the surplus value is generated by the buyers, global northerners, who have created and continue to maintain a value system, a symbolic process, that can turn coffee from a trade good into a supposedly *decommodified* product that is individual, that has an interesting biography, and that fulfils the identity work needs of the third wave coffee shop goer. Meanwhile, for the farmers the trade is unreliable and difficult, and they are cut out of vast majority of the money that goes around, as they largely lack access to necessary social and economic capital to enter the consumer-facing part of the market. Of course, the cafés studied in this thesis are part

of the group that does command the power to extract symbolic value out of coffee (albeit geopolitically not being part of the global north; a peculiarity that will be discussed later on in the study). This situation surfaces in language use in various forms, including as a component of *eco-neoliberal fiction* and of discourses of *authenticity* (Cotter & Valentinsson, 2018).

1.2.4.3 Fordism, post-Fordism, neoliberalism, and consumerism

Post-Fordism, is obviously, but in fact not exactly, that which followed Fordism. To that extent, it is preferable to start its description with the precedent. Fordism, with its name referring to Henry Ford, the founder of Ford Motor Company, is the name of an ideology and the era it dominated the Western consumer and labourer's lives. This time period starts just before the first world war, and lasts into the mid-century. The definitive ideology it was under the influence of, Fordism, was characterised by a statist, industrialist capitalism, which became the backdrop of deep structural changes in which the petit bourgeoisie of yesterday was largely replaced by a new, wage-earning middle class who worked in white collar and managerial roles, while working class labour was, under the influence of capitalist elite's ever-increasing predilection for economies of scale, concentrated more and more in industrial regions, eventually yielding the "center-periphery structure" of the contemporary global economic situation (Albertsen, 1988). From the perspective of the consumer, this moment was marked with the emergence of mass consumption standardised goods by, so to speak, *standardised people*: nuclear families living *standard, modern* lives, in standardised homes, in industrially built standardised, car-centric conurbations. In the course of it, Fordism proved unsustainable and self-contradictory in a variety of its aspects, for a variety of reasons, but for the purposes of this study, one of these is decidedly salient: mass produced standardised goods, regardless of their quality and financial accessibility as products, failed to satisfy the *symbolic* needs of the Fordist middle and upper classes, who yearned for *distinction*, for the ability to turn their economic privileges into social and cultural capital. Coinciding at its tail end with neoliberalism and the climax period of cold war, the Fordist status quo gave way, and new consumption processes attached to new identities generated by societal and ideological

changes emerged. The new status quo that took over is termed post-Fordism, characterised by commodification of the "the former 'luxury' sphere of diversified, high-quality, and expensive, 'distinctive' consumption" and "consumption of images of pleasure, diversified signs and symbols of distinction" (Albertsen, 1988). In this context various new identities began developing, especially among the Fordist and subsequently post-Fordist middle classes (the latter of which are within the purview of what this study terms as neoliberal labour aristocracy), such as for example *hipsters*, a "micro-population" characterised by "[white American] counter-culture" tendencies and a cultural lexicon largely based on appropriation of the bustling Black American subcultures of the contemporary 1960s (Maly & Varis, 2016). This same identity, as again explained by Maly and Varis, had a revival in the 21st century, which represents another moment of commodification and standardisation (but this time, "niched"), creating perhaps a *Fordism for the common folk*, and yielding once again a desire for distinction among its own middle and upper classes, who wish to delineate themselves from the *lumpen underclasses*. In the world of the stereotypical contemporary hipster, who cannot even allow to be classified as hipster for it implies a failure to be individual and original (reappearing definitive values of post-Fordism), third wave coffee is a tool for producing distinction: in all its aspects, including public spaces of consumption, i.e. the cafés, the ingredients of the beverage (e.g. the coffee bean, its various properties and preparation recipes, the water used in brewing it), and the appliances and accessories attached to the coffee production and consumption (e.g. kitchen scales, brewing devices, filter papers, grinders, even cups and thermos flasks, and more), third wave coffee is a collection of discourses, preferences, narratives, and spaces that serve the needs of the neoliberal labour aristocracy, and centrally, of the hipster, to distinguish themselves as consumers, cultivators, supporters, and degustators of *storied, authentic products* that are (perceived to) be the boutique outcomes of artisanal craftspersonship (which, rather ironically, tends to generate normative, standardising discourses in these communities, resulting in dogmatic processes that limit and circumscribe creativity and individuality, thus yielding the stereotypical hipsters who try their hardest to be unique but cannot be told apart from one another because how much they dress, speak, behave, and consume alike). Thus, even the workers, business owners, and patrons of these businesses enter into the lexicon of third wave, along with the identities and experiences of precarious coffee labour in the global south. Coming back to the genre that is

the subject matter of this study, of course, as will be seen in the analysis of the genre-structure, all these tendencies appear as definitive factors in the discourse the genre represents.[8]

Neocolonialism boils down to colonial economies outliving decolonisation in former colonies. In that light, coffee trade is highly neocolonial: coffee farmers in the Global South, who are post-colonial subjects and economically precarious, farm a natural good that is processed into a 'raw' good that hasn't much use in the local economy. This is then shipped off to the Global North and other economically affluent areas of the world, with an unfair, undervaluing price. The privileged labour of roasters and baristas inflate the price of coffee beans massively, a mark-up which then funds their gentrifying, economically inefficient, environmentally problematic businesses. Beyond the economic level, coffee producers are also exploited in the discursive realm: their stories of precarity and exploitation are picked up by these third wave coffee businesses and appropriated in order for them to be used in their own identity discourses, for example through their appearance in the social preoccupation, mission, aim and values moves of the third wave coffee shops' AWPs genre.

1.2.5 Language of elite consumption in third wave coffee and beyond

The following sections will explain the various discourses and registers of third wave coffee. Some of these, such as the *speciality coffee talk* register, are specific to third wave coffee itself, whereas others, for instance *elite authenticity*, are more general elite gastronomical discourses that also relate to the world of third wave coffee.

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8   It is important to recognise that the historical narratives here reflect the story in the West, and more specifically, in the United States, from where these ideologies, tendencies, identities, and practices emanate and slowly disperse into the rest of the world, by influence and by force. In the context of Türkiye, Fordism appears to have arrived in around the 1970s (Akkaya, 2004), while neoliberalism did not arrive until after the 1980 coup d'état, specifically in the era of influence of Turgut Özal (Türkyılmaz, 2020).

1.2.5.1 "Bivalent indexing" and "speciality coffee talk"

The notion of bivalent indexing, where, in "speciality coffee talk [...], [t]he potential contradiction of consuming luxury goods, while maintaining progressive political orientations, is neutralized by an appeal to "authentic" forms of consumption" (Cotter & Valentinsson, 2018), is a discourse/register that has a fair bit in common with the genre of third wave coffee shop AWPs, as this genre also at times pursues a similar agenda, and even employs the rhetorical apparatus of bivalent indexing, for example in the strategy of eco-neoliberal fiction, and in the social preoccupation move. While those are perhaps expected, that's not all of the apparitions of bivalent indexing in the genre. The strategy of gastronomical preferences, for example, involves bivalent indexing, as it creates discursive justification for the enjoyment of luxury goods by coffee people, who are largely middle class individuals making up the neoliberal labour aristocracy, i.e. privileged consumers, without them being burdened by their "class anxieties", as Cotter and Valentinsson term it, which would otherwise require them to consider luxury goods as banalities and/or excesses of the upper class. Furthermore, political ideologies coffee people tend to subscribe to are at odds with luxury consumption. Again, wherever this kind of consumption is being justified, downplayed, disguised, or hidden away, bivalent indexing is at play.

Bivalent indexing is a peculiar observation by Cotter and Valentinsson (2018) that *coffee people*, as they are termed in this study, seem to deploy identity discourses that index both higher and lower class positions simultaneously, whereby "[the] potential contradiction of consuming luxury goods, while maintaining progressive political orientations, is neutralized by an appeal to 'authentic' forms of consumption".

1.2.5.2 Semiotic vinification

The notion of semiotic vinification, developed by (Silverstein, 2016), is essentially the phenomenon of non-wine beverages being appreciated in the peculiar ways that wine is appreciated, especially in more rarefied contexts. This includes such peculiarities as a lexicon of taste description based on other tastes, the notion of *terroir*, *provenance*, and

similar. The beverage, whether wine, coffee, or something else, becomes "less a beverage commodity and more an object of aesthetic valuation, of connoisseurship even".

1.2.5.3 Elite authenticity

Elite authenticity is a gastronomical discourse described by Mapes (Mapes, 2018), in terms of five rhetorical strategies that were described earlier. This discourse is frequently invoked in the genre described in this study. For example, the strategy of decommercialisation in part relies on the locality strategy of elite authenticity discourse. The strategy of gastronomical preferences employs the notion of "adventurous palettes". The historicity strategy of elite authenticity essentially appears as a strategy of the third wave coffee shop AWPs genre. The founder biographies move is centred around the rhetorical strategy of pioneer spirit in the elite authenticity discourse. Predictably, the reason for this compatibility lies in the fact that third wave coffee discourse itself is largely an elite discourse revolving around the notion of, inter alia, authenticity.

Elite authenticity is a *discourse* whose purpose it is to disguise socioeconomic privilege as inconspicuous, unpretentious, ethical consumption. Through various forms of stereotyping, cultural appropriation, and rhetorical manoeuvring, consumers and producers of this trade and spaces obscure their relationship with privilege and eliteness (Mapes, 2018). This interacts pretty directly with neoliberal bourgeois worldview and consumption habits, and is in fact motivated by the antagonistic relationship of this class with traditional elites, such as the aristocracy. Essentially it is a new type of eliteness that caters to class anxieties of neoliberal labour aristocracy, who dislikes being perceived as elite and privileged, but also desires to enjoy the fruits of their socio-economic status. These discourses are regularly indexed and deployed in the discourse that is the subject matter of this study.

CHAPTER 2

METHODOLOGY

This study mainly follows the practical framework for conducting genre analysis laid out by Bhatia in the *Analysing Unfamiliar Genres* chapter of their book titled *Analysing Genre* (1993, pp. 63–84). The said framework, described in detail in section 1.1.3.1, consists in a procedure made up of seven main steps, which aim to define and describe a genre on the basis of its social context, discourse structure, rhetorical goals, and linguistic peculiarities. This chapter will lay out the details of its application in this study.

Furthermore, for the purpose of the identification of genre-structure, the procedure of "top-down genre analysis", as described by Budsaba Kanoksilapatham and Douglas Biber, was enlisted (Biber et al., 2007, pp. 23–42), as Bhatia's framework was poor when it came to practical advice on how to practically conduct the structural analyses. Kanoksilapatham and Biber's procedure provided the study with a well-defined, repeatable, concrete method for that purpose. The top-down approach to genre analysis is explained in further detail in section 1.1.3.2.

The initial step of the analyses was the collection of a representative corpus of third wave coffee shop AWPs. Once done, this step was followed by pilot analyses, which served the purposes of verifying the original hypotheses and thus the viability of the study, formulating and improving a concrete analytical procedure with which to realise it, and yielding initial insights into the would-be genre that would guide the main study.

2.1   DATA COLLECTION

The study was conducted on a corpus of 24 genre-texts. This corpus was created by means of an iterative, exploratory procedure where various sources were surveyed in order to locate cafés with a suitable web presence. Initially, this procedure yielded a collection of AWPs that was almost twice as large as the final corpus, but at various stages, AWPs that were later on discovered to be unsuitable for the research were eliminated, reducing the number of sample genre-texts to 24. The following paragraphs will recount the details of this data collection procedure.

The corpus of genre-texts used in this study was collected chiefly in early 2022, in a few batches. In the earliest of these text from AWPs of 10 cafés was collected, on the basis of the author's specialist knowledge and personal experience. In a second batch, a variety of blog posts that recommended third wave coffee shops in İstanbul to their readers were used as a basis,[9] which yielded 27 potential sources. These blog posts usually listed the same cafés as each other, with some variation, thus, for the third and last batch of data collection, this tactic was abandoned. Instead, a list of potentially useful websites was collected on the basis of a survey of multiple provinces of Türkiye using Google Maps (*Google Maps*, n.d.). Through this strategy, 50 more businesses which had websites deemed to potentially be a useful source of genre texts were located. The search focused areas predicted to be desirable for third wave coffee shops, as such, the survey was mostly conducted on downtown areas, business districts, and the vicinities of higher education institutions of five provinces of Türkiye: İstanbul, Ankara, Eskişehir, İzmir, and Edirne. After each batch, the list of businesses with websites that were potentially of interest for this study was reviewed, and AWP text was collected from those that had a substantial amount of text, or any text at all, for that matter, because empty pages were also encountered. At this filtering step, the decisions regarding whether these businesses were *third wave* or not was reviewed for each. This decision primarily relied on how the business presented itself and on the specialist knowledge of the author of this study, as they were a member of this speech community for an extended period. In the end of this procedure, 32 new AWPs were added to the corpus, increasing the number of samples to 42. As will be described later on, closer scrutiny of the corpus lead to discoveries that rendered some of the included texts unsuitable for the analyses in this study. After these were removed, the sample AWPs final corpus added up to 24 texts.

On the software side, the qualitative data analysis suite called *MaxQDA 2020* (*MaxQDA 2020*, 2019) was used extensively, both in the data collection and data analysis side. Because the analysis here did not include multimodality, only the prose was collected from

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9   These blog posts were Boneval (2015), Gizem (2020), OGGUSTO (2023), Uçan (2019), and Uğurlu (2019).

these AWPs, which mostly amounted to the *body* of the pages and titles immediately preceding, and found within, the latter. For this purpose, the *capture* tool of MaxQDA was used, with the help of its companion *browser plugin*. After initial capture, formatting anomalies were corrected in some documents, to facilitate analyses. These alterations were considered inconsequential, as the layout and formatting of the text was irrelevant to the analyses, interpretations, and conclusions that were to be drawn from the data.

Some important observations were made in the duration of the data collection phase. First among these was the variety of titles that were used for these pages. In other similar studies to this one, the genre is commonly referred to as the "A*bout Us" genre* (cf. sections 1.1.5), a title that was also frequently used by the businesses whose websites are analysed in this study, but other examples such as "Who are We", "Coffee and Us", "Let's Meet", "Us", "The Shop", and "Our Story" were observed with some frequency; and in one case, a business used its own name as the page title. Hence, a new, more encompassing term, that reflects the communicative purpose of the pages was created: autobiographical web pages.

Secondly, it was observed that some of these businesses broke up their AWP into multiple web pages, or put some of the text on the homepage of the website, or did not separate their websites into multiple pages at all and realised their AWP as a section entirely on their front pages. For this reason, it was deemed appropriate to not limit the sample collection on the basis of website layout and the span of the text; instead, samples was collected from anywhere on the website so long as it formed a coherent and cohesive text per each website. In the cases where this happened, the resulting data was annotated in MaxQDA 2020 to indicate this history.

Lastly, during the various batches of surveying for source texts, one thing became very clear: third wave coffee shops largely relied on social media, and only a minority of these businesses had any website at all, let alone one with substantial text and a substantial AWP. The number of cafés that only had social media accounts and no websites was not tallied during data collection. Anecdotally, based on the author's qualitative observation, almost two thirds of the businesses appeared to solely have social media accounts, and again, anecdotally, based on the author's limited and qualitative observation, the Instagram social media platform appeared to be the most popular option, meanwhile a much

smaller number of businesses exclusively relied on the Facebook platform, and a relatively larger set compared to the latter seemed to use both. These statistics were not compiled formally because they fell outside the scope of this study and would require an extensive and time consuming survey to gather. But nevertheless, the informal observations of the author suggest that a multimodal and/or visual genre study of third wave coffee shops' social media accounts could be a fruit endeavour, an issue further discussed in the Conclusion section of this monograph.

2.2   PILOT STUDY

As the first step of analyses, a pilot study was conducted with a small subset of the corpus, consisting of 5 sample AWPs. This exercise was informal in nature, and its primary goal was, in essence, to verify that indeed, there was substance to the postulation that AWPs of third wave coffee shops formed a distinctive genre, in terms of linguistic genre analysis, in the tradition of Swales and Bhatia. To that end, an informal, exploratory, and small experimental application of genre analysis was realised.

The analysis was applied using the MaxQDA 2020 qualitative analysis suite (*MaxQDA 2020*, 2019). A basic, partial genre structure was coded through an informal, top down process. At each step consideration was given to the methodological problems and potential areas of improvement. At the end, it was found that indeed, AWPs of third wave coffee shops did appear to form a genre that could be fruitfully studied and described by means of the application of genre analysis.

Another consideration during the pilot analyses was identification of lexicogrammatical patterns that potentially characterised the genre and its segments. As explained in section 1.1.4, there is a variety of lexicogrammatical as well as discursive phenomena that has so far been observed to be strategically exploited in the realisation of promotional texts. Identifying which of these and which other linguistic variables are the most relevant to a genre, that is, which linguistic resources are the ones that are exploited purposefully and strategically by the authors, is a difficult question that does not have an easy answer, even considering the increased availability of quantitative tools that may aid in this decision (Bacić, 2021). For the purpose of this study, a combined qualitative and literature-based

approach was taken when identifying those features that would be scrutinised systematically in the main study. As explained in sections 1.1.4 and 1.1.5, there are quite a few linguistic resources observed in the literature that are routinely exploited by authors of promotional genres in general and AWPs in particular. During the pilot analyses, the sample texts were scrutinised qualitatively in order to determine how different macro- and microlinguistic features that occurred were used. An emphasis was put on the features elaborated in prior literature, but endemic features were also considered with care. These considerations were guided not merely by statistical frequency, but principally, through consideration of the various aspects of third wave coffee subculture, and through relating each feature to the communicative purpose and to the situational context of the putative genre.

These ancillary observations suggested that the lexicogrammatical categories of verb tense, time and place adverbials, personal pronouns, verb infection for person, and sentence complexity were those that were the most relevant to the communicative purposes of the genre, as they were expertly deployed by the authors to help promote their businesses to their niche audience.

Taken together, preliminary observations in the areas of lexicogrammatical patterns and genre-structure revealed that the genre of third wave coffee shops' AWPs was, besides being a fruitful area of generic inquiry, represented an example of a promotional genre (cf. section 1.1.4 for a detailed explanation). Promotional genres are a universe, or "colony", in Bhatia's own terms, of genres and genre categories that are connected together by their shared communicative purpose, of "promoting a product or service to a potential customer" (Bhatia, 2005).

These observations were key in finalising the design of the main study: in particular, the structural component of the analysis was largely based on the prototypical genre-structure that was created during the pilot study, of course being tweaked, extended, improved, and verified, as it was applied to a much larger set of sample texts, with proper analytical rigour. Furthermore, the linguistic component of the analyses was shaped by the observations recounted above, in that, the aforementioned lexicogrammatical categories was taken as the set of linguistic variables to inspect in detail. Lastly, inferences about the promotional nature of the genre contributed to establishing the communicative purpose

in the final description of genre, as well as guiding the definition and interpretation of moves, strategies, and lexicogrammatical patterns from a functional perspective.

2.3   MAIN STUDY

Armed with the preliminary findings and the concrete analytical procedure produced by the pilot study, the next task was the realisation of the analyses proper that operationalised this study. In the remainder of this chapter, the analytical procedure that was followed for this purpose will be detailed.

As expressed earlier, the central methodological framework that is followed in this study is Bhatia's *Analysing unfamiliar genres* framework (Bhatia, 1993), explained also in section 1.1.3.1 of this monograph. Bhatia's framework allows for an approach that can tease out discourse-structural and lexicogrammatical patterns of a genre and explain them in the wider institutional, socioeconomic, "situational" context that they exist in. One problem that presented itself early on, however, was the issue of how to operationalise the creation of a genre structure. Bhatia's guidance on this matter was rather insubstantial, meaning, their explanations did not provide a concrete process by which to create, apply, and verify the genre structure. As such, as pointed out earlier, the top-down approach to genre analysis, as described by Kanoksilapatham and Biber (Biber et al., 2007, pp. 23–42), and explained in this monograph in the section 1.1.3.2, was incorporated into the structural phase of the analyses.

Bhatia's framework consists in seven practical steps, which are, to recap, (1) placing a given genre-text in a situational context, (2) surveying existing literature, (3) refining the situational/contextual analyses, (4) selecting the corpus, (5) studying the institutional context, (6) linguistic analyses (which itself is made up of three "levels" of analysis: analysis of lexicogrammatical features, analysis of text-patterning or textualisation, and structural interpretation of the text-genre), and lastly, (7), incorporation of specialist information (Bhatia, 1993, pp. 63–80). Crucially, these steps and components need not be interpreted as disparate or as possessing an inherent and rigid order of application. Rather, these steps, as Bhatia terms them, represent the focal points and theoretical-analytical components of the method, and are meant to inform the entire process of research, not just the textual

analysis. As such, in this study, these steps have been utilised as a *tactical toolset* when approaching various aspects of the study. For example, the preparatory work and the work of reviewing the literature have been guided by steps 1-3, 5, and 7; while also contributing to the sixth step, through the incorporation of the outcomes of the pilot analyses to the main study. Step 4, then, has also interacted with the other steps, because, not only has it contributed to the main genre-structural analyses, but it has also incorporated specialist information, for example in determining which businesses can be considered to be third wave coffee shops. The work of gathering information and incorporating specialist inter-pretation, then, have culminated in the final realisation of step 6, which is essentially the main study.

It is here in the operationalisation of the main study that "top-down genre analysis" comes into play. This methodological framework, incidentally, itself is also defined in terms of seven steps: (1) determining the types of discourse units, (2) segmenting all texts in the corpus using these well-defined units, (3) identifying and labelling the type of each dis-course unit in each text of the corpus, (4) analysing the linguistic characteristics of each discourse unit in each text of the corpus, (5) describing the typical linguistic characteris-tics of each discourse unit type, by comparing all discourse units of a given type across the texts of the corpus, (6) describing the discourse structures of particular texts as se-quences of discourse units, and finally (7) describing general patterns of discourse organ-isation that hold across all texts of the corpus (Biber et al., 2007, p. 12). Interestingly, these steps can be used to deploy either a bottom-up approach that starts from the data and builds up to a genre structure that emerges from the analysis of the corpus, or a top-down approach, where the analytical framework is formed before its application to the corpus. The top-down approach is, then, but a particular ordering of these steps, according to Kanoksilapatham and Biber, namely: the analytical framework is developed first, fol-lowed by the segmentation of texts using the discourse units that the framework puts forward, after which the functional type of each discourse unit in each text of the corpus are identified, which discourse units are then studied for their lexicogrammatical charac-teristics; consequently, the functional categories that these units constitute are analysed in terms of these linguistic characteristics; then, the texts as a whole are studied in their

discourse structural make-up, before, as the final step, general patterns of discourse organisation are described (Biber et al., 2007, p. 13). The procedure as employed in this study largely followed this conceptual order of analyses, but not too strictly and with an iterative approach: all throughout the process of discourse-structural analysis, the initial framework, itself generated by pilot analyses, was refined and extended. Meaning, ultimately, that this study falls in between the two prototypical approaches described by Biber. It is, however, principally top-down in nature: the procedure did, after all, start out with a vague notion of the final genre structure set at the outset, which was only modified, along the way, in *response* to the data.

In that light, the practical application of this study's methodological framework proceeded as such: firstly, the socioeconomic and sociolinguistic context of third wave coffee shops and their discursive and business practices as described in the literature was studied. This information, combined by specialist information coming from the author's own involvement in the world of third wave coffee was used to describe the *situational context* of the genre. This work led to data collection and pilot analysis phases of the study where prototypical analytical framework and complex understanding of the subject-matter businesses and subculture it generated were put to practice against data. This combination of information and practice yielded an analytical procedure, some postulations regarding the communicative purpose of the putative genre, and a set of linguistic parameters to analyse in depth. Armed with this information, then, the author proceeded to the complete analysis of the corpus, segmenting each text using the discursive units and categories of units presumed by the aforementioned analytical procedure. These units corresponded to the moves and strategies of the genre of third wave coffee shop AWPs. Where presumptions conflicted by data, the model was modified as necessary, and when these modifications happened, they were applied retroactively to the part of the corpus already examined up until that point. Practically, these segmentations were represented by "codes" in MaxQDA 2020. As this work progressed, the corpus was also further narrowed: it was found that roasteries, third wave-adjacent coffee shop chains, and some businesses that placed themselves near the fringes of the subculture, different from third wave coffee shops proper in their discursive practices on their AWPs. As such, these businesses were eliminated from the corpus, reducing it to 24 texts. Once these 24 texts were analysed through and through

in terms of the moves and strategies of the genre, as well as its structural elements, the study advanced onto the lexicogrammatical phase. The entire corpus was analysed in terms of the linguistic variables that were determined to be worthy of attention during the pilot study (viz. section 2.2). In practice, once again, this process was realised by means of codes in MaxQDA 2020: each feature was coded across the 24 texts in the final corpus. For the category of verbs, the analysis was confined to finite verbs, with an emphasis on matrix clauses' verbs for the most part. After the phase of structural and lexicogrammatical analyses, the resulting annotated corpus was interpreted quantitatively and qualitatively, in terms of the lexicogrammatical patterns of genre segments and genre-texts, and in terms of how these interact with the communicative purpose. Finally, in the light of all this information, the genre of third wave coffee shop AWPs was located within the promotional genre universe, as a result of discussing its relationship with other genres in the universe and its situational context.

CHAPTER 3
FINDINGS AND DISCUSSION

This chapter will consist of the presentation and discussion of the findings of this study. In the first section, three key aspects of the genre will be discussed: the target audience of the genre-texts, the situational context of the genre, and its communicative purposes. The second section is dedicated to the linguistic analysis of the genre. In it the move structure, and the lexicogrammatical patterns that pertain to the moves as well as those patterns that exist beyond the move boundaries, will be elaborated. Lastly, the final section of this chapter will place the genre of third wave coffee shop AWPs in the universe of promotional genres.

3.1   NOTE ON THE FORMATTING OF EXAMPLES AND IDENTIFI-ERS

Examples from the corpus will be provided in a format that is similar to the common practices in discourse analysis literature when giving such examples, with slight peculiarities: each example will begin with its numeric index in parentheses, to its left; then the extract from the corpus will appear at the top, in upright regular characters, in its original language. Below it, in *italic face*, an English translation will follow. In each variant of the text sample, unless the whole sample is the subject matter, parts relevant to the discussion will be <u>underlined</u>. Finally, each sample will end with a parenthesised reference generated by MaxQDA 2020 that is of the form *(Document Title, Pos. N)*, where *document title* is the identifier of the genre-text that is the source of the sample (which in the case of this study always corresponds to the name of the café), and *Pos. N* ('pos' being short for 'position') is the paragraph number in the text. This last bit of information allows the reader to locate the source genre-text in appendix 1 of this volume.

3.2   GENERIC CONTEXT

According to Bhatia's methodological suggestions on "analysing unfamiliar genres" (Bhatia, 1993, p. 63), which also shape the methodological approach of this study to a large extent, the analysis of a genre starts out with various assessments of the contexts the genre belongs to. First of all, the researcher must determine the *situational context* of the genre, i.e. the social, professional, institutional contexts in which the genre is commonly deployed. Another form of context is that of literature, specifically, the body of research that precedes the study at hand, and relates to the same genre. The results of studying these forms of context are materialised in the knowledge of the target audience, communicative purposes, and the situational context of the genre.

3.2.1   Target audience

The target audiences of the third wave coffee shops' AWPs genre are multiplicitous. Before all, being a promotional genre, its main target audience is the (potential) patrons of the cafés that use it, the third wave coffee shop goer, the "coffee people" of Shaker Ardekani. Secondly, businesses who are engaged in coffee roasting often sell their coffee through the e-commerce sections of their websites, and their AWPs do at least in part target these particular customers. These *online* and *offline* customers constitute the main audience the cafés speak to. In virtually every case where the second person is deployed (verbs conjugated in second person, and second person pronouns), the referent is this customer group. Some of these usages also confirm that the target audience includes potential customers:

(1)   Bize katılın ve birikte dünyaya ilham verelim!
       Join us and let us inspire the world together!
       (Story Coffee, Pos. 3)

As example (1) demonstrates, the use of the verb *katılmak* in second person imperative, forming an invitation, and addressing people who are not already customers of the business. It is also noteworthy that these two groups are assumed to overlap:

(2)   Walker's Coffee House'daki kahvelerin keyfini evinize ya da ofisinize
       taşımak isterseniz öğütülmüş kahvelerimize şubelerimizden ya da sitemiz

> üzerinden ulaşabilirsiniz.
> *If you would like to enjoy the coffees at Walker's Coffee House at your*
> *home or office, <u>you can find our ground coffees at our branches or on our</u>*
> <u>*website*</u>*.*
> (Walker's Coffee House, Pos. 5)

While left out of the genre analysis here, third wave businesses who are primarily roasters, and/or those that import and resell coffee roasting or brewing equipment, and/or those businesses that engage in franchising while presenting a third wave identity, also address a second audience: third wave coffee shops themselves. This is one of the reasons why they were excluded from this study: this difference in target audience is reflected in the discursive structure of their AWPs, which necessitates the latter to be studied separately, as its own genre, or perhaps even as a sibling sub-genre to the subject matter of this study, forming together with it a larger "third wave coffee business" genre cluster.

3.2.2   Situational context

Situational context comes up in two separate steps of Bhatia's (Bhatia, 1993, p. 63) method for analysing unfamiliar genres, namely the first and the third. In the first step it has the centre stage, where it terms the work of applying *specialist knowledge* to the genre-texts, for the purpose of intuitively describing the context of the genre. In the third step, this work is "refined", by defining various aspects of the genre, such as the typical author, the audience, the relationships and aims of these, as well as describing the relevant historical, sociological, economical, philosophical aspects of the speech community the genre belongs to (Bhatia, 1993, p. 64). Furthermore, the genre is related to other discourses and "linguistic traditions" that form the background to it, and to the real world phenomena the genre-text typically interacts with, exploits and transforms (Bhatia, 1993, pp. 64–65). The result of this labour is a description of the discursive, economic, and societal context in which the genre operates. This subsection will explore the findings that emerged from this process.

Unfortunately, the discourse of third wave coffee is not well studied, be it within the context of genre analysis, or the greater discipline of discourse analysis. However, third wave coffee discourse does relate to a small constellation of other discourses, with which it

shares similarities, besides being a promotional genre, which means it is in relation with the entirety of that genre universe.

The world of third wave coffee forms a coherent subculture that seems to have linguistic, social, and economic practices that characterise it. Shaker Ardekani and Rath (2020) document common habits of the consumer side of third wave coffee community, that is, the third wave coffee shop goers, go as far as to term them "coffee people". Their study compares these "coffee people" across three distinct regions, exemplified by three different cities: Glasgow, Amsterdam, and Tehran. They find that the subculture shows both core similarities as well as regional variation across the tree localities they study and discuss. Fischer (2021), instead, explore the economics of third wave coffee, and find that it is a peculiar neocolonial, neoliberal setting where raw goods produced in the global south get bought up by actors from the global north (and, to some extent, from the "developing world"), who then get to mark the product up by a very large margin, thanks to their capability of imparting what Fischer terms "surplus symbolic value", which is an economic manifestation of their privileged identities and social capital, that is unavailable to the farmers.

Third wave coffee shops are deeply intertwined with the phenomenon of gentrification, which is the process whereby "middle- and upper-income households" migrate "into existing lower income urban neighborhoods" (Grifith, 1996). This process has a variety of outcomes, chief among which is the "displacement" of the pre-existing inhabitants of the locality where it takes place in, inhabitants which tend to be marginalised in one way or another. For example, Cihangir, a *semt* (i.e., historical, informal quarter) of İstanbul that is now inhabited by affluent Türkiyelis and *expats*, and dotted with many gastronomical businesses that serve such a clientele, prominent among which are also the many third wave coffee shops, has seen waves of gentrification which have transformed it from a place that chiefly housed marginalised urban populations, intto the upper middle class semt that it is today (Bayramoğlu, 2013; Yetiskul & Demirel, 2018).

Third wave coffee shops appear to be forerunners and early indicator of gentrification (Papachristos et al., 2011). This tendency is also observed by Ilbury (2022) in the gentrification process of East London, and in their study we also see some of the particular ways in which third wave coffee shops and other similar establishments play a role in this

situation: they begin popping up in an area, replacing the local businesses that cater to the more precarious original inhabitants, and begin serving the affluent newcomers, which seem to quite cherish the transformation, regardless of the deprivation it inevitably results in. Thus, they have a strong and symbolic role in disrupting the *gentrified* inhabitants' socio-economic networks. These businesses appear to be particularly attracted, in fact, to gentrifying areas. In the case of İstanbul, for example, the list of *semt*s and neighbourhoods Türkyılmaz (2020) and Uluengin (2016) study, which include such areas as Karaköy, Beşiktaş, and Kuzguncuk, rapidly gentrifying places, support this observation. It surely is not a coincidence that these patterns are observed, and these appear to have direct relations with the identities of third wave coffee shop goers and founders/operators, but a discussion or study of this phenomenon is outside the scope of this work. The part that is important for this study is, gentrification, and thus, location, is a relevant element of the situational context of third wave coffee shops' AWPs, because, as will be discussed in detail later, the location of the café seems to be an important, and almost omnipresent, feature of the genre texts.

Another integral, and unfortunately understudied, component of the situational context of third wave coffee shops' AWPs genre is that constituted by the discourse and registers of third wave coffee and elite gastronomical interests. Food and drink are deeply intertwined with identity, language, and discourse, and through them, this connection extends to economies and geographies of the world. For example, as Järlehed et al. (2018) demonstrate, the façades and signage of restaurants and similar businesses reflect the cultures, social class, and even values of their operators and clientele, thus making those a component of the physical, private and public, spaces they occupy, shaping, in part, their localities. Furthermore, as demonstrated by Fischer (2021) and Cotter and Valentinsson (2018), gastronomical businesses such as third wave coffee businesses, including the cafés and roasteries, as well as other categories of operations, have a large impact on the economies of countries and regions, shaping their crops and thus geographies through demand, and going so far as acquiring and operating farms in a neocolonial setting. All these then reappear in the discourse of gastronomical businesses, and of particular interest to this study, in the third wave coffee discourse and registers, along with other peculiarities that re-

searchers have identified. Cotter and Valentinsson, for example, locate both the appearance of the representation of the above economic phenomena in what they term "speciality coffee talk", as well as identifying the occurrence of a process termed "semiotic vinification" (which are explained in detail in sections 1.2.5.1 and 1.2.5.2, respectively).

As for the first of this phenomena, economics of coffee production, the way that this appears in the discourse, and in particular, in the subject-matter genre, takes a few shapes. Chief among these is the topic of fair trade and how these businesses (wish to) source their coffee in a "sustainable, ethical" manner,

(3)   'Blum your day/ Gününüzü çiçeklendirin' sloganımız ile, fair- trade ve nitelikli kahve çekirdeklerinden yaptığımız kahveyi en yüksek standartlarda üçüncü nesil yöntemlerle sunmaktayız.
With our motto 'Bloom your day', we offer coffee made from fair-trade and high-quality coffee beans utilising the highest standards and third-wave methods.
(Blum Coffee House, Pos. 5)

(4)   bizler [sic] henüz tarla saban işlerine bulaşmamış olsak da, kahveyi en adil ticari koşullarda ve minimum aracı ile tedarik etmeye gayret gösteriyoruz. Bu noktada tüm kahve coğrafyasını ve bu coğrafyada bulunan sürdürülebilir tarım yapan profesyonel kahve çiftliklerini ve kooperatiflerini takip etmeye çalışıyoruz. 2017 yılından bu yana, bahsedilen profesyonel çiftliklerin nitelikli bu tarım ürünlerini sizlere en doğru şekilde hazırlayıp sunmak için çabalıyoruz.
although we [sic] are not yet involved in ploughing the fields, we strive to source coffee on the fairest commercial terms and with the minimum of intermediaries. For this purpose, we try to follow the entire coffee geography and the professional coffee farms and cooperatives that practice sustainable agriculture. Since 2017, we have been striving to prepare and offer you the best quality agricultural products from these professional farms.
(Just Coffee, Pos. 10)

as demonstrated by examples (3) and (4). This reflects, more than the commercial practices of these businesses, their political, social, and ideological values, that emanate from their social class background, as businesses largely operated by and targeting the neoliberal labour aristocracy, whose peculiar class identity and the tendencies motivated by the latter, as Cotter and Valentinsson, as well as Gwyneth Mapes (2018) show, predispose them to pair luxurious consumerism with an ideology and rhetoric of responsibility, ethics, and sustainability (Mapes' work on this topic, and the discourse of "elite authenticity" that it describes, is explained in section 1.2.5.3).

Another aspect of this ideology is representations of coffee farmers, the workers of coffee plantations. Both Cotter and Valentinsson (2018) and Fischer (2021) observe that the image of these impoverished, racialised workers of the Global South permeate the linguistic as well as visual discourses of these businesses, who use their lived experiences and likenesses in a variety of ways. Chief among these is the extraction of *authenticity* from the coffee workers in this way, by mentioning the difficulty of their work, displaying their visages, and similar. The product of this discourse is an appropriation of this difficulty, of this poverty, and its commodification as a product or as a feature that is then *sold* to the members of neoliberal labour aristocracy whose aforementioned peculiar class identity require these narratives, stories, depictions, for their own fulfilment of their self-perceptions, and for the construction of the personal images they prefer to project, a situation explained well by Cotter and Valentinsson's notion of "bivalent indexing" and Mapes' "elite authenticity". Importantly, these depictions are also frequently racialising. The coffee farmers, being workers in the Global South, are usually non-white people. Their depictions usually emphasise this fact, making use of long-standing and well-known tropes that essentialise their identities, enforce a colonial and white gaze upon them, and enrol them in narratives that benefit the Global Northerner business interests, while replacing, occluding, the farmers' own voices and stories. Cotter and Valentinsson's paper include some examples, and this issue is also explored in Fischer's paper cited above.

This phenomenon is not very overtly prominent in the genre of third wave coffee shop AWPs, but traces of it, or, to put it differently, less blatant appearances of it, are observable. For instance, consider the examples (5)-(8), some of which come from texts that were excluded from the final analyses due to being third wave adjacent chains or for being roasteries first and foremost. While references are made to farms and farmers, the economic exploitation or challenges they face, while a clear in-group out-group distinction is made and the farmers are positioned as a less informed, less able out-group that somehow need these coffee business' help and know-how, the identities of these groups, or their particular conditions, are not made overt. Instead, what's implied is used to construct the aforementioned relationship between the coffee shops and coffee farmers, where the shops present themselves as approaching the farmers with good will and an amicable interest in their well-being and economic and social cultivation. A patronising relationship

with a clear power differential and essentialising, shop-centric attitude is laid out as one
that is socially responsible, one that is pursued with an interest in social justice.

(5)   Kahvenin, çekirdekten fincana kadar olan bu zorlu yolculuğuna duyduğu-
        muz saygı büyük. Bu yüzden kahveyi en doğru şekilde sunabilmek için ilk
        günden beri tutkuyla çalışıyoruz.
        We have great respect for coffee's challenging journey from bean to cup.
        That's why we have been working passionately since day one to present
        coffee in the right way.
        (Ordinarius Coffee, Pos. 2)

(6)   Kahvemiz genç çiftçileri ailelerinden kalan toprakların işlenmesi ve
        sektördeki gelecek görmeleri için teşvik ediyor. Kahvemiz sosyal sorumlu-
        luk projeleriyle çiftlik bölgelerindeki kadınları ve çocukları güçlendiriyor.
        Our coffee encourages young farmers to cultivate the land they inherited
        from their families and to see a future in the sector. Our coffee empowers
        women and children in farm regions through social responsibility projects.
        (EspressoLab, Pos. 8-9)

(7)   Kahvemiz çiftçileri iklim değişikliğine karşı bilinçlendiriyor. Future Gener-
        ation Coffee ile geleceğin üreticilerine ve geleceğin nitelikli kahve çe-
        kirdeklerine yatırım yapıyoruz.
        Our coffee raises awareness of farmers against climate change. With Fu-
        ture Generation Coffee, we invest in the producers of the future and the
        quality coffee beans of the future.
        (EspressoLab, Pos. 11-12)

(8)   Çiftliklerden size ulaşana kadar kahve, zorlu ve hassas bir yolculuğa çıkar.
        On its way from farms to you, coffee completes a difficult and sensitive
        journey.
        (Geyik, Pos. 7)

The second phenomenon mentioned above, *semiotic vinification*, is a process described
by Silverstein (2016) whereby peculiar comestibles and beverages ("edibles and pota-
bles", in Silverstein's own terms) that come to become indicative of the consumer's pres-
tige and standing in society seem to acquire a language around them that resemble that of
wine degustation, description, and classification. Cotter and Valentinsson (2018) observe
this process taking place in the language and world of third wave (and/or speciality) cof-
fee, an observation also made by Silverstein themself as well as Fischer. This phenome-
non is more readily observed, in the world of third wave coffee shops, in such texts as
coffee bean descriptions in places such as packaging or menus, and less frequently in
AWPs, but they aren't absent. For example, Coffee Addis Ababa makes a rather peculiar

reference to the vinified language of third wave coffee, where they appear to feel the need to make the reader aware of this linguistic peculiarity.[10]

> (9)   Yüksek kaliteyi, uygun fiyatlar ile sunabilmek. Kahvedeki tüm tatlar (çiko-
> lata, narenciye...vs.) kendi doğal aromalarıdır. Aroma ilave edilmez.
> *To offer high quality at affordable prices. All flavors in the coffee (choco-*
> *late, citrus, etc.) are their natural aromas. No flavoring is added.*
> (Coffee Addis Ababa, Pos. 5)

Another feature of these businesses that also manifests itself in their languaging in general and in the subject-matter genre in particular is their desire for and emphasis on locality and historiedness. As will be seen in the move analysis section later, most businesses tell the customers about the place the business is founded in (cf. 3.3.2.1), not for the purpose of communicating the address of the business, but for locating it in *timespace*, and establishing a narrative connection with the area the business is founded (and, in most cases, is still found) in. The pattern that is observed here is described by Mapes (2018) as a core component of their notion of "elite authenticity". Specifically, the "rhetorical strategy" of *historicity*. The strategy of historicity is defined as "a focus on origin, longevity and continuity, tradition" and represents a broad array of predispositions, but in this context the particularly relevant aspect is the notion of origin and rootedness. One way in which this strategy is deployed by the cafés under scrutiny here is this reference to date and place of establishment, which lends to the business a *storied past* from which their *identity* emanates. Instances of this demonstrate that businesses define themselves based on this spatio-temporal point of origin: for example, businesses that are relatively older seem to prefer to present themselves as pioneers, especially in the context of Türkiye, and talk about how they *fought* prejudice and taboos, and even take a didactic stance, explaining to the reader how they *brought* coffee culture to Türkiye and *taught* it to people.

> (10)   Lezzet ve çeşit açısından farklı ve kaliteli kahvelere duyduğumuz özlem
> Coffee Sapiens markasının doğmasına sebep oldu.
> *Our longing for different and high quality coffees in terms of flavour and*

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10 And, perhaps, by this way rendering themselves more approachable to the newcomers to third wave coffee, considering how Järlehed et al. (2018) observe that more "refined" and/or "modern", so to speak, businesses seem to prefer to minimise the amount of direct information they impart onto the customers in their menus and signage, as well as their façades, probably because they expect the customers to be familiar with the nature of the business, an expectation which presumably acts as a social filter, selecting for the kind of customers they'd prefer to patronise their establishments.

variety led to the birth of the Coffee Sapiens brand.
(Coffee Sapiens, Pos. 1)

(11)   Kahve maceramıza 2014 senesinde Beşiktaş'ta minik bir köşe dükkanla
        başladık. Ülkemiz için oldukça yeni ve kabullenmesi zaman alacağını bild-
        iğimiz bir kahve bilinci oluşturmak üzere kolları sıvadık. Kahve üzerine
        dünyada olup biten tüm gelişmeleri takip etmeye özen göstererek birkaç
        senemiz, yerleşik hale gelmiş ve doğru olduğu düşünülen tüm tabuları,
        ufak ufak yıkmaya çalışmakla geçti.
        We started our coffee adventure in 2014 with a tiny corner shop in Beşik-
        taş. We rolled up our sleeves to create a coffee awareness that was quite
        new for our country and that we knew would take time to accept. We spent
        a few years trying to break all the taboos that had become established and
        were thought to be true, little by little, by taking care to follow all the de-
        velopments in the world about coffee.
        (Just Coffee, Pos. 2)

(12)   Kadıköy Yeldeğirmeni'nde kapılarımızı araladığımız 2014 sonbaharında,
        bizi heyecanlandıran ama bilinirliği ve erişimi ülkemizde henüz kısıtlı olan
        üçüncü nesil demleme teknikleri ile nitelikli kahve anlayışını paylaşmak
        üzere serüvenimiz başladı.
        In the fall of 2014, when we opened our doors in Yeldeğirmeni, Kadıköy,
        we started our adventure to share the understanding of quality coffee with
        third generation brewing techniques, which excites us but whose awareness
        and access is still limited in our country.
        (cafeMU Yeldeğirmeni, Pos. 2)

As examples (10) through (12) demonstrate, these cafés, which are all established before 2015 (Coffee Sapiens is established, par its website, in 2013), a moment which represents the very early days of the boom in the popularity of third wave coffee shops in Türkiye, use their date of establishment in constructing a narrative of an uncommon history for their businesses, and establish authenticity as driven not by a desire for profit, but by the pursuit of the ethical goals of third wave.

While the time aspect of this pattern relates to the identity and self-image of the business as described above, the space aspect has its own peculiarities. As explained above, the third wave coffee shop appears to have peculiar preferences as to where the businesses are usually located, and because of this, they are deeply intertwined, and considered indicative, or even a symbol, of the phenomenon of gentrification. This interest in gentrifying neighbourhoods originates from a general cultural phenomenon among *young urban professionals* of a new interest in the downtown, in the urban core, as an area of *authentic*, and *well* living (Maly & Varis, 2016). As a result of this, location becomes a central asset of the third wave coffee shop. Not merely because it is easy to get to or because it is close

to the offices of these *yuppies* and other members of the neoliberal labour aristocracy, as well as other demographics that are interested in these cafes (which, as Shaker Ardekani and Rath (2020) as well as Beh (2022) and Türkyılmaz (2020) demonstrate, vary regionally across the globe), but because these cafés provide their customers with the opportunity to *consume* the area. In the context of İstanbul, for example, these businesses tend to pop up in *semt*s and neighbourhoods of the metropolitan area such as Balat, Karaköy, Yeldeğirmeni, Cihangir, Moda, Beşiktaş, Kuzguncuk, and similar. These areas are characterised by having long histories as urban areas and until recently being home to a majority non-Muslim population, who were displaced throughout the last 150 years. As Jews, Armenians, the *Rum* (Ottoman Greeks), and *Levantines* (Christians from Western Europe and Catholic Mediterranean, or people of such descent, who for one reason or another, relocated into the Ottoman territory) left or were removed from these areas, they were transferred to Turkish Muslims over time, and these areas eventually, in the recent decades, came to be occupied or romanticised and gentrified by the Turkish bourgeoisie, Turkish neoliberal labour aristocracy, and *white Turks* (a term that has its origins in the (post-)Özal era of cultural inflections; for an extensive discussion, consult Bora (2013), and section 1.2.2). In the recent two decades third wave and/or speciality coffee shops rapidly opened in these areas, allowing, chiefly, middle class individuals from the outside to have a place to temporarily occupy in them, and *experience* the area, make social media posts while in there, observe the area, and incorporate it ultimately to their personal identities and self-images.[11]

It is in this context, then, what makes the references to urban areas in the subject-matter genre so worthy of attention. By pairing their businesses with a location as such, and emphasising the time period for which they've been there, they both incorporate the local history and the perceptions associated with the locality into their own identity, and present

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11 Interestingly enough, while some of these areas housed, until recently, marginalised and impoverished populations (for example, Balat and Karaköy), others, such as Moda and Kuzguncuk, had already been occupied by affluent households, but of a different sort than neoliberal labour aristocracy.

it as a commerciable commodity which their potential customers could experience, degust, and safely occupy through the café, which thus functions almost as an outpost, as a viewing point, as a *shrine* to consumerism and gentrification.

These phenomena that was discussed over the last few paragraphs of course has motivations as well as outcomes. The latter was described as far as relevant to the scope of this study above, but motivations are relevant too. In that respect, there are a few ideas found in the literature. These can be summarised as: (1) de-problematising luxury consumption, (2) seeking distinction on the basis of social standing where the previous markers of class became commodified and available to the masses, (3) pursuing self-fulfilment and cultivating a self-image and identity on the basis of post-Fordist, consumerist ideologies and attitudes, and (4) engaging in politics and activism within a neoliberal, capitalistic framework of *voting with your wallet* and *supporting deserving businesses*. The next few paragraphs will discuss each of these motivations.

First of them, the quest to de-problematise luxury consumption, is motivated by the class identity that Cotter and Valentinsson (2018) attribute to the typical members of third wave coffee subculture: their distaste for the traditional elite is in conflict with their desire to engage in consumerist luxuries they can afford, which belong to the world of the aforementioned elites. Thus emerges a "bivalent" discourse that reconfigures the luxury consumerism they wish to engage in as an act of solidarity with the workers on the production side, as appreciation of their labour and sacrifices as well as the fruits of their toil, and even as the more moral way to consume and as an act in the service of social justice. Thus, instead of mere luxurious indulgence, the acts of consumerism are transformed into moral acts that are ostensibly mutually beneficial. *Ostensibly*, because, as Fischer (2021) reports, while third wave does sometimes slightly benefit the producer, compared to industrial coffee businesses, the difference remains marginal, and it not only produces new challenges for the farmer, but, "the quest for artisanal quality in the coffee market perpetuates classic dependency patterns of global capital accumulation across these value worlds."

The next motivation is that which relates to this desire. First half of the 20th century saw the dominant presence of Fordism, especially in the western polities, and particularly in the USA. This era was marked by a statist, industrialist capitalism, and mass consumption

of standardised goods by new, wage-earning middle classes, who came to displace the petit bourgeoisie as the dominant feature of the middle class. The phenomenon of post-Fordism emerged in response to this new status quo, because the Fordist model of production and consumption did not satisfy the desire of the newly-affluent to mark their social standing, to turn their economic privileges into social and cultural capital. To that end, post-Fordism emerged as an economic model that is characterised by commodification of the "the former 'luxury' sphere of diversified, high-quality, and expensive, 'distinctive' consumption" and "consumption of images of pleasure, diversified signs and symbols of distinction" (Albertsen, 1988). Third wave coffee is essentially one of these "symbols of distinction": it not only allows the neoliberal labour aristocracy to elevate their consumption to the moral high ground, but helps them distinguish themselves from the *lumpen masses*, whose *indiscriminate* consumption of *banal* goods they look down upon.

Third wave coffee is also intertwined with some identities that originate in post-Fordism and mid-century USian *counterculture*: the hipster subculture, and the *yuppie* class (which is a somewhat derogatory shortened form of *young urban professional*). As such, they represent a medium by means of which the neoliberal labour aristocracy and other *coffee people* can perform these identities. Distinction being an integral part of identity construction and identity work (Bucholtz & Hall, 2005), the third and second motivations are deeply interconnected. These businesses are so relevant in some groups' identity work and performance that they have become associated with them stereotypically. Groups such as hipsters, freelance knowledge workers, and affluent students are among these (Shaker Ardekani & Rath, 2020).

Lastly, and in connection with the other motivations, the discursive phenomena of the world of third wave coffee and of course third wave coffee shops are also motivated by political interests. The neoliberal labour aristocracy subscribes, unsurprisingly, to a neoliberal framework of activism where consumer action is believed to have a bearing on politics and can bring about change or be a legitimate means of protest. As such, they see third wave coffee, and third wave coffee shops in particular, as a means of expressing and

operationalising such a politics. Businesses aren't oblivious to this, so we see, as demonstrated in the examples above, how they pose themselves as actors of change and morality in these matters that the third wave coffee goers tend to interest themselves in.

Besides discursive motivations, the final component of the situational context of the genre of third wave coffee shops' AWPs is of course the generic categories it is connected to. Broadly speaking, the subject-matter genre is a promotional genre, and presumably it occupies a niche in that cluster of genres that constellate around third wave coffee and post-Fordist gastronomical consumerism. According to Bhatia (Bhatia, 1993, 2005), the primary defining characteristic, and the primary characteristic by means of which genres can be related to each other and organised into groups and subgroups, is their communicative purposes. As discussed in section 1.1.4, based on this observation, Bhatia groups quite the breadth of genres together as a promotional genre "colony", or as it is termed in this study, a genre "universe". The defining aspect of this genre universe is the elementary, shared communicative purpose of "promoting a product or service to a potential customer" (Bhatia, 2005). AWPs of third wave coffee shops do share this communicative purpose: they primarily wish to entice potential customers to come to their cafés and/or shop on their e-commerce websites. Of course, this communicative purpose is rather abstract, necessarily so for it to be a common factor for a large typology of genres. As such, in the next section, the communicative purpose of the subject-matter genre will be explained with detail. In fact, this genre has two major communicative purposes: to compel potential customers to become actual customers, and to establish credentials as a third wave coffee shop.

3.2.3   Communicative purposes

The genre of third wave coffee shop AWPs has two major communicative purposes. Primary among these is that of promoting the business, in order to entice the customers towards the business, whether it's its physical location, or, in some cases, its online e-commerce website. As will be discussed in the previous section, the subject-matter genre here is a promotional genre, and as such, shares its main communicative purpose with other promotional genres. The AWP is one of the main strategies available to businesses for

promoting themselves to their desired clientele, and as seen in section 1.1.4 on other genre analyses of different varieties of AWPs, they tend to have promotion of the business as the core communicative purpose. Bhatia (2005) terms this shared communicative purpose as "promoting a product or service to a potential customer". As discussed in the previous section, third wave coffee shops have a variety of products and features to promote: third wave coffee itself, the available brewing methods, provenance and quality of the coffee, perhaps even certifications such as SCA (cf. section 1.2.4.1); the features of the café, such as the amenities and design of the physical space the business occupies; and the area the café is in, which, as discussed in the previous section, form a core component of a third wave coffee shop's appeal. As such, the businesses mention these features overtly or obliquely as part of their effort to attract customers to their businesses, and various genre segments assist in expertly communicating these to the potential customers.

The second communicative purpose of the genre is arguably a major component of the first: qualifying the business as a third wave coffee shop. The main distinctive feature of a third wave coffee shop, by which it attracts a third wave coffee shop going audience, is its adherence to the third wave coffee subculture. Thus, it is of utmost importance for a café that targets this audience to qualify itself as such. For this purpose, a café must know what these "coffee people" look for in a business, what services, products, aesthetics, interactions, and resources they expect to find at the business' location, and how they wish to make use of these features of a café. The second communicative purpose corresponds to this communicative need. In various ways, the cafés hint, show, or outright tell their customers that they subscribe to the ways of the third wave coffee, and that they would, indeed, find what they are after, in their shops. For a detailed discussion of these features and their history, viz. section 1.2, in particular the later subsections that focus on third wave coffee itself.

The two communicative purposes are connected because successfully qualifying the business as third wave is central to promoting it to a third wave coffee shop going clientele. As observed by Shaker Ardekani et al. (2020), Beh (2022), Türkyılmaz (2020), and other authors observe, the preference for which kind of café to frequent has deep connections to identity. In the realm of third wave coffee, this connection is particularly strong. The cafés, therefore, in order to be able to promote themselves as third wave coffee shops,

need to demonstrate their adherence to the subculture, and this demonstration of adherence, in turn, is an act of promotion in and of itself.

3.3   GENRE STRUCTURE

In this section and its subsections, the move structure of the genre of third wave coffee shops' AWPs will be described. Firstly, an overview of the structural patterns will be laid out, and an illustrative example of the genre will be discussed in full. After that, the fist subsection will be dedicated to the structural elements of the genre, i.e. those segments that are merely organisational or *boilerplate* in nature. The discussion of structural elements will be followed by an in-depth exploration of the move structure of the genre, in section 3.3.2. Each move will be explained in terms of its communicative function and its lexicogrammatical properties, as well as common rhetorical strategies they are observed to employ, where applicable. Subsequently, the discussion of genre structure will be finalised by an exposition of those lexicogrammatical patterns that pertain to whole genre texts.

The analyses yielded a genre structure consisting of 7 distinct moves. On average genre texts consisted of 3.04 moves, with a median move count of 3. The genre texts with the lowest number of moves consisted in solely a singular move, while the AWP which employed the highest number of move instances in the corpus, that of Owster Coffee, consisted in 7 moves. Most genre-texts were observed to begin with an instance of the presenting the business move, which occurred 100% of the time, making it the only mandatory move of the genre. In fact, two of the genre-texts consisted in a singular instance of this move, namely, the AWPs of Lagetom Coffee and Paper Coffee. As will be obviated by the remarkably less frequent occurrence of all other moves, the presenting the business move is clearly the most characteristic and salient segment of the genre.

Where present, the presenting the business move was most often followed by an instance of the establishing third wave credentials move, which occurred right after it 10 times, as well as occurring the most often in the second position. This move occurred in 75% of the genre texts, making it also the second most frequent by a long margin, the next one

up being present in only 37.5% of the texts, and the only move considered to be conventional, based on the threshold of 60%, suggested by Kanoksilapatham (2005).[12]

Between the first two and the very last moves, determining a canonical order becomes an unfruitful endeavour, for two reasons. Firstly, the length of texts both in numbers of moves and numbers of words varies quite a bit. Secondly, and relatedly, the four moves that tend to appear in the *middle* are also all optional moves, and two of these appear in the final corpus 8.3% of the time each, i.e. twice each. The other two, on the other hand, have frequencies in the 30% range. Thus, instead of attempting to come up with a convoluted and rather meaningless ordering, these for moves are ordered alphabetically, based on their names. Namely, these consist in the following: the describing the shop move, appearing in 20.8% of the texts, hence in 5 of them; the listing secondary enterprises move, which has a frequency of 8.3%, appearing in two of the genre-texts analysed here; the presenting the founders move, which also appears in two texts and thus displays a frequency of 8.3%; and the stating goals and values move, the most frequent among these four, occurring in 33.3%, or eight of the texts analysed.

The remaining inviting customers move is characterised, place-of-occurrence wise, by tending very strongly to appear near the end of the texts. It is the third most frequent move, appearing in 37.5%, or nine, of the genre-texts analysed, and in but one of these appearances, it is the very last move in the text. The one non-final appearance is the third in the 7-move long AWP of Owster Coffee, which has the rather peculiar property of seeming to have written two distinct AWP texts, which are nevertheless found back to back on the same web page. Taking that into account, even this appearance of the inviting the customers move can be considered final. And, interestingly enough, the whole AWP of this café is also finalised with an instance of this move.

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12 Kanoksilapatham themselves describe this cut-off point as rather arbitrary, but it is used in this study nevertheless as the large gap between the second and third most frequent move, the former being twice as frequent as the latter, does coincide with this threshold perfectly.

Table 1: Moves of "AWPs of third wave coffee shops" genre.

Move name	No. of texts move appears in	% of texts move appears in
Presenting the business	24	100%
Establishing third wave credentials	18	75%
Describing the shop	5	20.8%
Listing secondary enterprises	2	8.3%
Presenting the founders	2	8.3%
Stating goals and values	8	33.3%
Inviting customers	9	37.5%

None of the 24 texts in the final analysis contains all of these moves. The one with the most move instances, Owster Coffee, has a rather peculiar AWP text layout and does not make for a good example for that reason. A good example to demonstrate the genre would at least have all the mandatory and conventional elements, as well as examples of higher frequency optional elements in the corpus of this study, while also having a typical, representative structure and a length that is close to the averages. Based on those criteria, a good candidate for the purpose is the AWP of Walker's Coffee house.

(13)   Walker's Coffee House Eskişehir de kurulan kahvede uzmanlaşmış butik kahve dükkanıdır.
Walker's Coffee House is a boutique coffee shop specializing in coffee established in Eskişehir.

(14)   Dünyanın farklı bölgelerindeki çiftliklerden getirdiğimiz yeşil kahve çekirdeklerini kendi bünyemizde kavuruyoruz.
We roast green coffee beans that we bring from farms in different parts of the world.

(15)   Her kahve çekirdeği için farklı kavurma teknikleri deneyerek en iyi tadı ya-
kalamaya çalışıyor ve kendi harmanlarımızı oluşturuyoruz.
*We try different roasting techniques for each coffee bean to capture the best
flavor and create our own blends.*

(16)   Amacımız iyi kahve içmek, sunmak ve bizim gibi düşünen kahveseverler
ile paylaşmaktır.
*Our aim is to drink good coffee, serve it and share it with like-minded cof-
fee lovers.*

(17)   Walker's Coffee House'daki kahvelerin keyfini evinize ya da ofisinize taşı-
mak isterseniz öğütülmüş kahvelerimize şubelerimizden ya da sitemiz üze-
rinden ulaşabilirsiniz.
*If you would like to enjoy the coffees at Walker's Coffee House at your
home or office, you can find our ground coffees at our branches or on our
website.*

Examples (13) through (17) reproduce the entire text of Walker's Coffee Shop's AWP. Rather conveniently, the move boundaries for this genre-text match up with paragraph boundaries. The first of these, example (13), is an instance of the presenting the business move, which, rather characteristically, is the initial, opening move of the AWP. In this segment, as earlier discussion should hint at, the mention of the city of Eskişehir is a noteworthy feature.

Examples (14) and (15) constitute the second rhetorical move of the genre text, instanti-ating the establishing third wave credentials move, which, like in 9 other examples, im-mediately follows the presenting the business move. Here we observe the coffee shop obliquely inform the reader that they roast coffee beans on their own.

Next move is an instance of the stating goals and values move, realised in the paragraph in example (16), in which the authors seem to lay out a simple set of goals, in line with the ideologies and self-image of third wave coffee subculture.

Lastly, the final move is an inviting customers move, where in this instance the café uses the opportunity to direct the user at their website, where they sell their ground up coffee beans online, besides their availability in the shops, which is arguably backgrounded rel-atively here.

3.3.1 Structural elements

Structural elements are those genre segments that form the boilerplate that helps in discourse organisation, but they are not very relevant to the communicative function of the genre. They are, in a sense, "functional words" of genre structure, in that, their main function is to help bind the discourse together (Biber et al., 2007). In the genre of third wave coffee shop AWPs, the notion of structural elements is mainly applied to titles that appear to be a part of the AWP prose. Along with these, two of the texts have explicit send-offs in their final position.

These titles do not define or describe a proper section structure, but instead they mostly serve as repetitions, reaffirmations, or mirroring of the content of the AWP text, or the particular page title a business uses for its AWP, or the name of the business itself, or a motto or slogan, with or without a few words of context around these. For this reason, they don't have a major contribution to the communicative purposes of the genre, nor do they have a clear, distinct communicative or, except in a minority of cases, demarcative functions. It can be said that their presence is mostly *ornamental*.

The one exception to this is the few instances of titles that coincide with the presenting the founders move, where the names of the founders demarcate the biographies of these individuals. But they still lack a communicative function and merely have a demarcative role, and thus still classified as structural elements.

Same can be said of the send offs, they are essentially explicit farewells that marks the end of the genre text, but they lack any communicative function beside their demarcative and formulaic role.

As such, these structural elements are separated into four categories in this analysis: (1) founder name element, (2) title element, (3) motto or slogan as title element, and (4) send off element.

These structural elements are largely made up of basic and short sentence fragments, or short simple sentences. In one particular case, an instance of motto or slogan as title element was found to consist in a coordinated sentence. This is shown in example (18).

(18) Kahve bahane, ne dilerseniz…
Coffee is the excuse, whatever you wish…
(Coffee Molecule, Pos. 2)

(19) cafeMU Yeldeğirmeni
cafeMU Yeldeğirmeni
(cafeMU, Pos. 1)

(20) Addis Ababa Coffee "Bir Kahveden Daha Fazlası"
Addis Ababa Coffee "Beyond a Cup of Coffee"
(Coffee Addis Ababa, Pos. 1)

(21) MİRHAN KÖROĞLU GÖĞÜŞ:
MİRHAN KÖROĞLU GÖĞÜŞ:
(Coffee Sapiens, Pos. 6)

(22) Kahve Tadında Kalınız…
Stay Tasting Like Coffee
(Coffee Addis Ababa, Pos. 9)

Example (19) is an instance of a title element which repeats the name of the business. Example (20) is similar, but along with the name of the café, a slogan/motto is presented (the two parts of this was coded as two separate elements in MaxQDA 2020; and thus, they are considered two distinct instances of structural elements). Lastly, example (21) is an instance of the founder name element, and example (22) demonstrates the send off element.

Overall, the final corpus contains 39 instances of these structural elements, 28 of which are title elements, 4 of which are motto or slogan as title elements, 2 of which are send off elements, and 5 of which are founder name elements. These structural elements are not distributed evenly across the genre-texts in the corpus; instead, all of these 39 elements found in just 14 of the samples.

Of all these 13 businesses, perhaps Just Coffee uses structural elements in the most peculiar way. Their AWP contains 4 instances of title elements, each of which are complete simple sentences. Three of these are in Turkish, whereas, one is in English, in the original genre-text. While they are organised as section titles, they do not explicitly name and demarcate sections. Instead, they appear to be *catchy* sentences that vaguely, and obliquely, invoke a theme that is relevant to the prose that follows each.

(23)   sen de haklısın
        you too have your case
        (Just Coffee, Pos. 1)

(24)   don't let your dreams be dream
        (Just Coffee, Pos. 5)

(25)   beni böyle sev
        love me the way I am
        (Just Coffee, Pos. 7)

(26)   herkes cehenneme kendi ateşini götürür
        everyone brings their own fire to hell
        (Just Coffee, Pos. 9)

The above examples reproduce all four of these structural elements in order. Element in example (23) precedes an instance of the presenting the business move. It is difficult to interpret the relation of the structural element to the content of the subsequent move, but interestingly, part of the move prose contains a theme of struggling against ostensible prejudices and misinformation relating to coffee. The phrase "sen de haklısın" carries a sense of conciliation, of peacemaking between two arguing sides, conceding that both sides have their reasons to be in conflict. As such, it can be said that the element perhaps intended to produce a sense of struggle and reconciliation, probably between people who adhere to the third wave coffee subculture, and people who consume coffee or operate cafés in a more mainstream nature. Example (24) reproduces the second title element, which is the one in English. It precedes the first half of the describing the shop move, where the theme seems to be study for university exams and white collar work, where "dreams" may refer to expectations of upwards mobility or successful grades. The next element, whose text is also in example (25), is an idiomatic phrase that invokes accepting someone with their faults, peculiarities, and quirks, and, appropriately enough, it precedes the second half of the describing the shop move of this genre-text, where the central theme is the space and the patrons of the business who are described as typically quirky and peculiar. Lastly, the title element in example (26) demarcates the establishing third wave credentials move of the genre-text, which is also the final move of it. The content of the move seems to centre around the theme of being open to learning and caring about justice and environmental issues, so perhaps it can be said that the element invokes the idea of, those who do not care about these issues are engaging with their business in an unethical

and/or immoral way. These attempted explanations represent a subjective and incomplete interpretation of these structural elements, the aim here is more to demonstrate the peculiar usage than to produce a complete critical analysis of this particular genre-text.

3.3.2 Moves and strategies

As introduced above, the move structure of the genre of third wave coffee shop AWPs consists of seven moves. In this section, each of these seven moves will be discussed in detail, in terms of their communicative functions and lexicogrammatical features. The subsections below each explain one move, and they are ordered according to the canonical order of the moves of this genre given above.

Lexicogrammatical patterns of entire genre-texts will be discussed separately, in section 3.3.3.

3.3.2.1 Presenting the business

The presenting the business move is the most frequent, and the only mandatory move of the subject-matter genre, appearing in all of the 24 sample texts in the corpus. In fact, it appears 25 times in the corpus, because the AWP of Owster Coffee has two instances of the move. It also contains what is perhaps the most striking strategy, the brief history strategy, characterised itself by an interesting use of time and place adverbials, a topic which was touched upon in section 3.2.2.

The move is virtually always the first move of genre-texts, with the exception of Coffee Addis Ababa's AWP. It appeared once as the second move, again in the AWP of Coffee Addis Ababa. In Owster Coffee's AWP, it appears in positions 1 and 4, but interestingly, Owster Coffee's AWP is organised such that it almost consists of two distinct AWPs conglomerated into one. It is also sometimes preceded by structural element(s) that occupy the first position in some samples.

As indicated by its frequent occurrence as the first move of genre texts, it has an introductory role. Often, it appears as a brief history of a business and a summary of its motives, ideology, self-image. Sometimes this move also involves an explanation of the story

and/or thought process behind the interior design principles adopted by the business, and the design of the logo. But still, the one feature that's a *dead giveaway* is the brief history strategy, which typically is a sentence or sentence fragment that typically tells the reader where and when the business was established.

As a summary and introduction of the business, the presenting the business move supports both communicative purposes of the genre. An overview of the business can entice the customer, or at least grab their attention so that they read on the rest of the AWP. If it is broad enough, and/or if it elaborates the right points, it can also aid in qualifying the business as a third wave coffee shop. For instance, in example (27) we see a rather concise application of this, besides the other typical features that were mentioned above. The move starts out with an instance of the brief history strategy, which will be explained later in this subsection. It is then followed by a brief explanation of the history and idea behind the café's name. The last sentence explicitly claims that the café is third wave, and tells the reader that it is interested in providing a high quality service. Where it doesn't explicitly claim third wave status, it does signal being a boutique, speciality café with these features.

(27)   '78Coffee, 2016 yılında Eskişehir'de kuruldu. Kahveci olan dedemizin kahvehanesini açtığı tarih olan 1978 i kendimize saygı ve başlangıç olarak belirledik. 3. Nesil olarak görevimizi en kaliteli ve nitelikli şekilde yapmaya çalışıyoruz.
'78Coffee was founded in Eskişehir in 2016. We have determined 1978, the date when our grandfather, who was a coffee maker, opened his coffee house, as a respect and beginning for ourselves. As 3rd Wave, we are trying to do our duty in the highest quality and speciality way.
(1978 Coffee, Pos. 1)

Example (28) is another instance where explicit references are commingling with subtler hints pursuing the second communicative purpose of the genre. This example is also more directly relevant to the primary communicative purpose of promoting the business, as it provides an overview of the experiences and products available, emphasising their presumed high quality and good taste.

(28)   BORDERLINE'ı, dostlarımız ve komşularımızla nitelikli kahve ve yemek etrafında buluşmak için kurduk. Kurduğumuz günden beri hem çok iyi hizmet hem de her gün anlatabileceğimiz yeni hikayeler yaratmak için yedi gün yirmi dört saat çalışıyoruz.

> Herşey Eylül 2017'de açılan ilk BORDERLINE ile başladı.
>
> Türkiye'nin en geniş kahve koleksiyonunu harika yemeklerle birleştire-bileceğimiz bir yer açtık, tam da Topağacı'nın göbeğinde.
>
> *We founded BORDERLINE to meet our friends and neighbors over quality coffee and food. Since the day we opened, we have been working twenty-four hours a day, seven days a week to create both great service and new stories to tell every day.*
>
> *It all started with the opening of the first BORDERLINE in September 2017.*
>
> *We opened a place where we could combine Turkey's largest coffee collection with great food, right in the heart of Topağacı.*
> (Borderline, Pos. 1)

A variety of rhetorical-strategical patterns are observed to be used in the realisation of the presenting the business move. Chief among these is the brief history strategy which is deployed 19 times, almost as frequently as the move itself. This strategy was explored earlier in the discussion of the situational context of the genre, as it has some very characteristic features: it locates the business in time and space, and lends it some historicity, in Mapes' terms (2018). It is also remarkable from a lexicogrammatical aspect, as it displays a rather characteristic use of time and place adverbials in order to achieve its goal. The strategy can include either or both of these adverbials. The place adverbial gives the location of the business in a variety of ways: outside İstanbul, authors seem to prefer to only mention city/province names. But within İstanbul, often the reference is more specific: names of the quarter, district, or even neighbourhood, like in example (29), seem to be preferred, and in some cases more than one of these categories can be used. For instance, in the aforementioned example, Yeldeğirmeni is a neighbourhood/quarter in Kadıköy, which itself is also somewhat bivalent as a quarter and a district, the different in the latter duality being the variable of formality: districts are formal subdivisions of provinces, whereas quarters, "semt" in Turkish, are informal areas that are defined more socially and historically.

> (29)   Kadıköy Yeldeğirmeni'nde kapılarımızı araladığımız 2014 sonbaharında, bizi heyecanlandıran ama bilinirliği ve erişimi ülkemizde henüz kısıtlı olan üçüncü nesil demleme teknikleri ile nitelikli kahve anlayışını paylaşmak üzere serüvenimiz başladı.
> *In the fall of 2014, when we opened our doors in Yeldeğirmeni, Kadıköy, we started our adventure to share the understanding of quality coffee with*

> *third generation brewing techniques, which excites us but whose awareness*
> *and access is still limited in our country.*
> (cafeMU, Pos. 2)

Other typical strategies are also observed in relation to the move. The duty or responsibility strategy occurs twice and serves to tell the audience that the business sees providing high quality, speciality coffee and service as a responsibility. The summary of products and services strategy is observed three times, wherein the businesses provide a short, one sentence overview of what's available to the customers. The summary of the business strategy, instead, is an explicit description of the business, as seen in example (30). The passion strategy represents a common discursive theme in these texts as well as a component of the ideological dispositions that relate to third wave: that of passion for work, working passionately. Three instances of this strategy are observed, one of which refers to the passionate staff of the café, whereas the other two refer to the passionate nature of the business itself.

(30)   Molecule, nitelikli çay, nitelikli kahve ve seramik markasıdır.
         Molecule is a brand of speciality tea, speciality coffee, and ceramics.
         (Coffee Molecule, Pos. 5)

Another strategy that occurs three times, the approach strategy characterises those passages where the business explains its mindset, its philosophical dispositions, or its methodological approaches to preparing its menus and products. The role in local coffee industry strategy is one where the businesses relate themselves to the rest of the third wave coffee business in Türkiye. In two of its three instances, the businesses recount their pioneering status in the country as third wave coffee shops.

The motivation strategy is one of the more often deployed strategies of presenting the business move, occurring ten times. It characterises passages in which the businesses recount the reason for which they were established, as seen in example (31). These motivations usually invoke common themes of third wave coffee, such as socialising around speciality coffee, longing for high quality and refined experiences of taste in coffee, importing third wave coffee subculture to Türkiye.

(31)   Story Coffee Roasters olarak amacımız, iyi kahve eşliğinde değerli ilişkiler
         kurulmasına ilham olmak. Her yeni gün birbirimizle vakit geçirmek için iyi
         bir şanstır ve biz de gününüzün bir parçası olmayı, sizden ilham almayı
         umuyoruz.

At Story Coffee Roasters, our goal is to inspire valuable relationships over good coffee. Every new day is a chance to spend time with each other and we hope to be a part of your day and be inspired by you.
(Story Coffee, Pos. 1)

Lastly, in terms of strategies, the background of name and/or logo strategy is one that was already discussed earlier, and it consists in the exposition of the story or idea behind the name and/or logo of the business. The name and the logo are connected, because sometimes the story and/or the design philosophy that goes into their creation is the same.

To conclude the discussion of this move, let us explore its lexicogrammatical tendencies. First of all, the move is characterised by a high incidence of time and place adverbials, due to the brief history strategy; they occur 17 and 22 times respectively. The move does not see a lot of personal pronouns. First person plural and second person plural pronouns occur seven times each, and a third person singular pronoun occurs once in the move. Verbs inflected for first person plural occur with some frequency, 25 times, but the move is dominated by third person singular verbs, which occur 54 times. Second and third person plural verbs occur five and three times respectively. These person preferences in verbs and pronouns paint an interesting picture, backing the earlier observations about the move: being in essence a short profile of the business, it often refers to the business itself, which frequently is realised as first person plural pronouns and verbs, and to its clientele, which prompts the usage of the second person, again often in plural. The high incidence of third person singular in the verbs are due to the narrative nature of the move: the subject of these verbs is often the business itself, as its story is recounted, its nature is exposed, or its products and services are listed.

The move is dominated by the use of complex sentences: out of 83, 58 sentences are complex, 6 are coordinated, and 19 are simple. Seemingly the need to summarise complex observations an narratives about a business into a short introductory move requires liberal use of adjuncts.

As for the tenses, the simple past tense dominates, with 26 occurrences, but collectively, various types of present tense, adding up to 46 instances, does outnumber the sum total of 31 instances of past tense. Aorist is also used sometimes, occurring 12 times, but perhaps it's not very characteristic of the move itself, because all of these 12 occurrences

come from two genre-texts, those belonging to A4 Kahve and Coffee Addis Ababa. Ultimately, tense use patterns along communicative needs: past tense frequently appears while talking about the history of the business, while present tense is more useful in exposing the current nature of the business. Interestingly, formal varieties of past tense (-mIştIr) and present tense (-mAktAdIr) occur with some frequency, 5 and 10 times each.[13] It appears that some cafés prefer a more formal self-image, as well as a more formal connection with their customers.

3.3.2.2 Establishing third wave credentials

The establishing third wave credentials move is the second most frequent, appearing in 75% of the texts in the corpus, occurring 19 times in 18 genre-texts. It's frequently the second move in a genre-text, following the presenting the business move in 10 instances, and appearing in the second position 10 times also. In the case of Coffee Addis Ababa, it is the opening move, appearing as the first move of the genre-text. It appears as the third move a total of six times, and it appears as the fourth and sixth move, once each.

The notion of "establishing credentials" should be familiar to anyone who has studied genre analysis: it is one of the moves in Bhatia's analysis of promotional sales letters and job applications (Bhatia, 1993). In those genres, the function of the "establishing credentials" move is for the candidate or for the seller to prove to their target audience and/or interlocutors that they are capable of providing the service they promise and/or the latter (are presumed to) expect. The communicative function of the establishing third wave credentials move of the third wave coffee shop AWPs genre is indeed rather similar: to prove to (potential) customers that the business adequately adheres to the principles, traditions, norms, and dogmas of the third wave coffee subculture. This inherently serves the second communicative purpose of the genre, after all, it is almost identical in its pursuit: showing that the business is indeed a third wave coffee shop. But it also serves the primary communicative purpose of promoting the business, because, as explained in section 3.2.3, with an audience that is looking out for third wave coffee shops, for a business to succeed

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[13] For formal variants of these tenses, cf. Göksel and Kerslake (2005, p. 297).

in qualifying itself as a third wave coffee shop is inherently a means by which to promote the business.

It is the concentrated occurrence of these themes that relate to the world of third wave coffee and post-Fordist consumerism that defines this move, each of which are represented as strategies. Pervasive themes/strategies are a business roasting coffee beans itself, instead of purchasing from roasteries (the own roast strategy); *correctness* in roasting beans and brewing coffee (the correctness strategy); mentioning brewing methods or devices that the business uses or offers, or that the business offers a breadth of these (the brewing methods strategy); disavowal of pretentiousness or appeals to authenticity (the genuineness strategy); mentioning the variety, quality, or sources of the coffee beans available from the business (the beans strategy); explaining the influences on the business and sources of inspiration, with this influence usually being Western in nature (the inspiration strategy); listing the activities that are deemed commonplace or possible in the café, especially those that relate to leisure, higher education, or freelance remote work (corresponding to the typical sorts of patrons that other authors, as explained above, attribute to third wave coffee shops, and constituting the activities strategy); stating that the business accommodates alternate diets such as veganism, *raw* and *keto* diets (the alternative diets strategy); telling the (potential) customers that they own and operate coffee farms (the own farms strategy); telling about the grades and/or certifications that the business and/or the coffee it offers from authoritative institutions of third wave coffee, such as SCA (the certifications strategy); mentioning values and virtues that the business subscribes to that are compatible with ideologies, whether about coffee or about society, that are presumably relatable and/or relevant to the potential customers (the values and virtues strategy); and, lastly, a detailed or categorical elaboration of the third wave coffee and related products that are available in the business (the menu strategy).

Obviously, that's quite a breadth of rhetorical strategies available to the authors. It is also rather tedious to exemplify each one by one. Thus, instead, they will be explained in terms of a few representative and interesting examples of the move itself.

> (32) 'Blum your day/ Gününüzü çiçeklendirin' sloganımız ile, fair- trade ve nitelikli kahve çekirdeklerinden yaptığımız kahveyi en yüksek standartlarda üçüncü nesil yöntemlerle sunmaktayız. Espresso bazlı içeceklerden, yeni nesil demleme yöntemlerine ve Blum imzalı spesyallere kadar geniş bir

kahve menüsünün yanı sıra nitelikli çaylar, smoothie/milkshake gibi ürünleri içeren bir içecek menümüz bulunmaktadır. Espresso bazlı içecekler için single origin kahve çekirdekleri kullanılırken, sütlü içecekler için Blum'a özel bir blend kullanmaktayız. Gerek demleme gerekse espresso içecekler için organik kahve çekirdekleri alternatifleri de mevcut.
With our motto 'Blum your day', we serve coffee made from fair-trade and high-quality coffee beans to the highest standards using third-generation methods. We offer an extensive coffee menu, from espresso-based beverages to next-generation brewing methods and Blum signature specialties, as well as a beverage menu including premium teas and smoothies/milkshakes. For espresso-based drinks we use single origin coffee beans, while for milk-based drinks we use a Blum signature blend. Organic coffee beans are also available for both brewed and espresso drinks.
(Blum Coffee House, Pos. 5)

The first example is taken from Blum Coffee House. The move starts out with a slogan, expressed inside of a complementised clause, and the rest of the sentence is an instance of the values and virtues strategy where notions such as fair trade, speciality coffee, highest standards, and third wave methods are invoked in rapid succession. The longer second sentence is an example of the menu strategy. In this instance, items that make part of the third wave culture are interspersed with other comestibles and beverages that are also items of "refined" consumption. In fact, one of these items, tea, is further specified as speciality. The next and last strategy in this instance of the move is a deployment of the alternative diets strategy, where, somewhat peculiarly, coffee replacements are offered, which are also specified to be organic. All in all, this business seemingly attempts to display that it is capable of both third wave coffee as well as other speciality foods and drinks.

(33)   Sosyalleşmek, ders çalışmak, sevdikleriyle hoş vakit geçirmek ve bunları yaparken de nitelikli kahve içmek isteyenler için yola çıkan Parodia, ev yapımı tatlıları ve mekana özgü yiyecek ve içecek reçeteleriyle alışılmışın dışında bir menüye sahiptir.
Set out for those who want to socialize, study, spend quality time with their loved ones and drink speciality coffee while doing so, Parodia has an extraordinary menu with homemade desserts and food and beverage recipes unique to the venue.
(Parodia Coffee House & Bistro, Pos. 3)

The second example of the establishing third wave credentials move comes from Parodia Coffee, in the numbered example (33). This is a shorter example and it consists in the deployment of two strategies. The first is the activities strategy, realised in the first three subordinate clauses of the move, up until but excluding the and-conjunction. Once again

"studying" makes an appearance. These appearances of studying as a central activity in third wave coffee shops in Türkiye are interesting, because they are in line with the observation of Shaker Ardekani and Rath (2020) that the typical clientele of third wave coffee shops varies by factors such as country, city, and region. To recall, they observe that while in Glasgow and Amsterdam these cafés more attract middle class, white collar workers, and more often the men among them, those in Tehran attract a broader demographic that is less gendered, and among which higher ed students who frequent the place to socialise with peers or for study represent a large portion.[14] Similarly, "hanging out with loved ones" is not a universal for third wave coffee shops; some, depending on a few variables, rather attract solitary patrons who come for coffee, some others go so far as to refuse these kinds of clients.[15]

The rest of the move is an instance of the menu strategy. The way the and-conjunction is used here is rather interesting: it ties the two strategies together and almost applies a restriction and/or filter to the customers the business wishes to attract. Simultaneously, tho, it confers an identity to those people who elect to patronise this business, that of someone who has a taste for "good coffee". And while doing this, from the mention of "speciality coffee" onwards, the business begins listing other products that they have available that might interest the same clientele that they elect a few words ago as their target audience: "homemade" desserts, and "[original] food and beverage recipes specific to the space" list categories of foodstuffs that are often adjacent to third wave. Finishing the strategy, the business describes their menu as "out of the ordinary", conferring to it a sophistication that separates it from the mainstream and renders it presumably more attractive to their clientele, given a clientele who is displays an adventurous palate with regards to coffee,

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14 Shaker Ardekani and Rath's interpretation suggest a divide of the demographics of the typical clientele on the basis of East and West. Private correspondence of the author of this study, however, with peers all over the world, suggest a more granular patterning, rendering the East/West divide rather simplistic, or even problematic, as it arguably reproduces an Orientalistic hunch.

15 Another anecdote the author of this study can present here is one they observed in a branch of Rafine Espresso Bar, the one that used to be located on the Sarraf Ali Street of Kadıköy's Caferağa *semt*, had a policy where they did not allow using laptops in the premises.

and/or seeks to extract cultural capital from engaging in the consumption of rarefied coffee based beverages, might be assumed to have similar attitudes to their consumption of other comestibles and beverages.

The last example for the establishing third wave credentials move is (34). The peculiarity of it is how conspicuously it is the manner with which it exposes the strong Western influence on the business, and how *passive-aggressive* a tone it speaks with. The move starts out with an instance of the inspiration strategy, which they deploy by saying that their "concept" is influenced by "Central and Northern Europe", and conclude with listing some Western and arguably Central European cities[16], and saying that their "pals" from these cities have left a mark on the said "concept". For certain readers this whole discourse could likely read as validating and enticing, while for some others as pretentious and *posh*.

The next strategy is that of *own roast*. This time too the café takes a peculiar tone, which is then later redoubled in the final sentence of the move. The attitude is almost didactic and patronising, first confronting the reader with an unsolicited bite of information about third wave, and then, in the next sentence, suggesting that they can access detailed information about the topic, placing themselves as almost experts on a workshop or employed in some sort of coffee related training institution. The move continues from there with the beans strategy, that in a rather cliché manner tells the potential customers that the business passionately seeks exotic coffees from around the whole world, besides "standard beans". It is hard to speculate on what these standard beans might be, given all the beans come from the so called "coffee belt". The move is ultimately finalised with the use of the genuineness strategy in a rather strong manner; firstly, once again mentioning the "European pals" from the beginning, and limiting the connections in Türkiye to those in İstanbul, despite the burgeoning third wave coffee business that exists in all metropolitan areas of the country. Secondly, the business almost picks a fight with the rest of the local industry, accusing them of dishonesty with regards to their claims about roasting their own coffee beans, and confronting them with their ostensible transparency.

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16 Germany's association is rather ambiguous; sometimes its included in Western Europe, sometimes in Central Europe.

For how self-righteous and aloft this piece of text is, it is interesting how frequently the writing displays what would be deemed spelling mistakes and inconsistencies in the standard language. But arguably this tone and the thoroughly elaborated Western influence and outlook does have a useful function for the business: it advertises the business to *white Turks*, a demographic group that emerged after the introduction of neoliberal capitalism to Türkiye in the 1980s, defined by their neoliberal labour aristocratic status as affluent workers and with their interest in Western, especially European and USian cultural and social capital. The white Turk identity, although nowadays has rather waned as an explicit pejorative or as self-identity, does still describe an existing demographic, and does strongly overlap with Türkiyeli "coffee people". So, the business might as well be promoting itself, through its third wave credentials, with this group in mind, whether consciously, or unconsciously, due to ideological persuasions.

(34)   PABLO ARTİSAN COFFEE nin konsepti orta ve kuzey avrupa ülkelerinin ara sokaklarındaki neredeyse tüm kahveciler gezildikten sonra şekillenmiştir.Bu vesile ile konseptimizde Düseldorftan Amsterdama, Berlinden Parise kahveye gönül vermiş dostlarımızın izleri vardır. Üçüncü nesil kahvecilikte kahve kavurmak önemlidir. Herkese açık kavurma işlemimizi gelip yerinde görebilir bu konuyla ilgili detaylı bilgi alabilirsiniz. Standart çekirdeklerimizin yanında tüm dünyadan en farklı çekirdekleri bulup kavurma aşkımız hiç bitmeyecek. Her geçen gün en iyi kahveci biziz havasından uzak İstanbul da ve Avrupa da ki dostlarımızla değişik kavurma yöntemleri istişaresi yapıyoruz. Kahvemizi kendimiz kavuruyoruz diyerek kavurma atölyesini saklayan kahvecilerden değiliz.
The concept of PABLO ARTISAN COFFEE has been shaped after visiting almost all the coffee shops in the side streets of central and northern European countries. In this way, our concept has the traces of our friends who have devoted themselves to coffee from Düseldorf to Amsterdam, from Berlin to Paris. Roasting coffee is important in third generation coffee. You can come and see our roasting process open to everyone and get detailed information about it. In addition to our standard beans, our love for roasting the most different beans from all over the world will never end. Every day, we are consulting different roasting methods with our friends in Istanbul and Europe, far from the air that we are the best coffee shop. We are not one of the coffee houses that hide the roasting workshop by saying that we roast our coffee ourselves.
(Pablo Artisan Coffee, Pos. 3)

As the above examples show, the establishing third wave credentials move is indeed rather distinctive based on its content and its wide vocabulary of rhetorical strategies.

The last component of the description of this move is of course its lexicogrammatical features and their functional interpretation with respect to the communicative purpose of

the genre and the communicative function of the move itself. First among these is the apparent preference for verbs that are in first person plural and third person singular. The first person plural is used by the business for the purpose of referring to itself, while the third person singular, while also sharing the same function in places, is also used when describing the business and its various features. The move is dominated by complex sentences where the subordinate clauses often help further specify the third wave and/or rarefied gastronomical aspects of the business and its products. Coordinated sentences are few, numbering a mere three across all instances of the move, while the rest is made up of 21 simple sentences and 45 complex sentences. Tense-wise, the move largely prefers verbs in present tense: 56 of the verbs of the move are in present tense, with the largest portion of these using the progressive marker -yor suffix. Present tense conjugations without an overt copula are also not infrequent, numbering in 10. Other tenses are comparatively infrequently used: 7 verbs are in the aorist tense, one occurrence of the future tense is observed, and basic and formal versions of past tense add up to 8 occurrences. The move largely consists in explanations of the current or perennial features of the business and doesn't involve a lot of storytelling, which can be said to explain the distinct preference for the present tense.

3.3.2.3 Describing the shop

The describing the shop move is one of the optional moves of the genre, occurring in only 5 genre texts, giving it a frequency percentage of 20.8% in terms of distinct genre-texts. Coincidentally, it is never repeated in any genre-text in the sample set, so its total incidence also consists of 5 occurrences. It is also the first of the four *middle* moves that are difficult to characterise in terms of the canonical order of the moves in the move structure. Thus, these four moves, as said earlier, are sorted alphabetically.

Four out of five of the appearances of describing the shop move immediately follow the presenting the business move, save for the one time in which it comes after the stating goals and values move, in the AWP of Grey Coffee Co. This pattern of occurrence, and its name, purpose and content suggest that it could also be considered to be a strategy of the presenting the business move, but upon further consideration, there are some features

that arguably warrant its status as a stand-alone move. First of all, it does not *always* follow the presenting the business move. Considering it a strategy of the latter requires a rather awkward repetition of the said move. More importantly, another instance of the move, the one that's found in the AWP of Just Coffee, is quite large and detailed. With two out of five cases making the move structure rather awkward, it makes sense to at least qualify these cases as separately. But there is one other reason to have this move be a move and not a strategy: its internal structure. Across the few instances of the move, there are repeating patterns that are not found elsewhere, which are amenable to be analysed as strategies themselves. For these reasons, this study considers this genre segment a stand-alone move and not a strategy of the presenting the business move. There is, though, room for different interpretations.

In terms of its communicative function, it relates to the rhetorical purposes of the genres by portraying the shop as a desirable place to be, and showing that it adheres to the third wave subculture's preferences with regards to interior design and aesthetics.

As said above, the move presents some distinct rhetorical strategies in its realisation. The most frequent among these is what's termed in this study the space strategy, which represents the descriptions of the physical space, in terms of its architectonic features, interior design, material amenities, and similar. A good example is found in the first half of the describing the shop move of Just Coffee, which is reproduced below in example (35):

(35)   3 bina toplam 14 kattan oluşan Just Coffee Complex'ine adım attığınızda, bahçedeki kalabalığın içinden geçerek merdivenleri tırmanmaya başladığınızda ulaşacağınız ilk yer 'workspace' dir. Geniş çalışma masalarında zorlu sınavlara hazırlanılan, nice bitirme projelerinin yazıldığı, 'yapıyor olacağız' maillerinin atıldığı bu kütüphanevi alanda fısıldanarak konuşulur, priz ve internet derdi de olmaz.
When you step into the Just Coffee Complex, which consists of 3 buildings and 14 floors in total, the first place you will reach when you start climbing the stairs through the crowd in the garden is the 'workspace'. In this library-like space, where people prepare for tough exams, write many graduation projects and send 'we'll be doing it' e-mails, you can talk in whispers and there is no need to worry about sockets and internet.
(Just Coffee, Pos. 6)

From the first words on, multiple physical features of the shop space are listed: information about the architecture of the building is right near the beginning of the segment, and permeates most of it. The segment ends with an oblique note about infrastructure:

wall plugs and internet availability. The availability of large desks/tables is mentioned in passing.

The describing the space move has two other strategies: the team strategy, and the music strategy. The first of these involves relating some description of the workers. In example (36), Just Coffee describes their team as "haşarı", a Turkish word whose meaning can be translated as a sort of "playful, friendly mischievousness". In example (37), the other instance of the strategy, a completely different attitude is observed: formal, and almost corporate. In either case, though, the staff is presented to possess qualities that different sorts of third wave coffee shop goers might find desirable. In third wave coffee subculture the notions of being a returning customer, a *regular*, is important. As Türkyılmaz (2020) observes in their interviews with third wave coffee shop goers, multiple interviewees state amicable and talkative staff, and feeling at home and/or being a regular as important factors in which third wave cafés they prefer to frequent.

(36)   Workspace'den parmak uçlarınızla yukarı doğru merdivenleri tırmanmaya devam ettiğinizde dükkanımızın yaramaz çocuğuna ulaşırsınız. Roof haşarı personeli, dikkat çekicek tarzda ve desibelde çalınan müzikleri ve kahvesini bu atmosferde içmek isteyen 'marjinal' genç müşteri kitlesi ile birazcık göze batabilir. Ufak ve kalabalık olmasından kaynaklı genellikle zor yer bulunur. Yer bulamayan gönül koyar, bulan da genellikle bir daha kalmak [sic] istemez.
From Workspace, tiptoe up the stairs and you'll reach the bad boy of our shop. Roof can be a bit of an eye catcher with its rowdy staff, attention-grabbing music played at a high decibel level and a 'marginal' young clientele who like to drink their coffee in this atmosphere. Due to its small and crowded size, it is often difficult to find a seat. Those who can't find a seat usually have hard feelings, and those who do usually don't want to get up again.
(Just Coffee, Pos. 8)

(37)   Farklı malzemeleri kahveyle harmanlayan, fonda her zaman caz müziğin ziyaretçilere eşlik ettiği atölye mekanında, barista ve gastronomi uzmanlarından oluşan 6 kişilik bir ekip görev yapıyor.
A team of 6 baristas and gastronomy experts work in the workshop, which blends different ingredients with coffee and is always accompanied by jazz music.
(Olmadık Kahveler Atöylesi, Pos. 1)

The other strategy is that of "music", which consists in description of the kind of music that's regularly played in the coffee shop. Conveniently, the same two examples above

contain two of the three instances of the music strategy. In (36), once again a more informal, popular culture adjacent attitude is observed. Music is described in terms of its "attention grabbing style", and its "decibels". In the other example, example (37), what's related is the genre of music, which is the much more formal and *sophisticated* jazz.

As for its lexicogrammatical features, two stand out: the move is dominated by complex sentences, 10 of these are observed as opposed to a singular simple sentence. Person in verbs are dominated by third person singular inflection, which occurs 8 times. As for tense, except for one verb conjugated in the formal -mAktAdIr variant of the past tense, all other verbs are in varieties present tense, which occurs 7 times.

3.3.2.4 Listing secondary enterprises

Second of the four "middle" moves, and one of the two moves that occur merely twice, the listing secondary enterprises move has a frequency of 8.3%, occurring in two genre-texts in the corpus of this study. One instance of it follows the establishing third wave credentials move, while the other comes after an instance of the presenting the business move. It does not present any patterns that can be described as rhetorical strategies. The two instances of the move are included in their entirety below.

(38)　Mart 2018'de, Türkiye'nin ilk COLD Brew Coffee Bar'ını Istanbul Kanyon Alışveriş Merkezi içindeki Souq Dükkan'da açtık.

Nisan 2018'de rengimizi biraz QuickCup sarısına çektik ve Istanbul Emaar Square Mall'da ilk Filtre Kahve Kiosk'umuzu açtık.

Haziran 2018'de Istanbul'un en güzel çiçekçilerinden biri Miss Bloom'la beraber TomTom'a indik, yanımıza Blended, Bröd, Boxx gibi dostlarımız da aldık.

Ekim 2020'den itibaren Origami ile güçlerimizi birleştirdik, Topağacı'ndaki dükkanımızı bir Origami noktasına çevirdik. Böylece belki de ülkedeki en iyi kruvasanlar şimdi hergün Topağacı'nda.

In March 2018, we opened Turkey's first COLD Brew Coffee Bar at Souq Dükkan in Istanbul Kanyon Shopping Center.

In April 2018, we changed our colour to QuickCup yellow and opened our first Filter Coffee Kiosk at Emaar Square Mall in Istanbul.

In June 2018, we went down to TomTom with Miss Bloom, one of the most beautiful florists in Istanbul, and took our friends like Blended, Bröd and Boxx with us.

In October 2020, we joined forces with Origami and turned our shop in Topağacı into an Origami spot, so that perhaps the best croissants in the country are now at Topağacı every day.
(Borderline, Pos. 4-7)

(39)   Bebek, Zorlu Center, Levent Loft, Vadistanbul ve Nişantaşı olmak üzere 5 şubesi bulunan
with its 5 branches, namely, Bebek, Zorlu Center, Levent Loft, Vadistanbul ve Nişantaşı
COJ (Cup of Joy, Pos. 2)

Most cafés that had any branches were excluded from the corpus. Borderline and Cup of Joy were excluded from this filter because their branches were presented not as mere branches, but as side enterprises that had peculiar circumstances, purposes and forms. In example (38), for instance, each branch is presented with its own story, its own peculiar features and form of business. Arguably, then, these businesses can still be considered as boutique endeavours.

The move is characterised by being a list of the café's locations. This list can be a straight-forward listing, but, like in example (38), it can also involve description of each branch. As for its communicative function, it primarily seems to be to promote the branches, thus interacting with the primary communicative purpose of the genre. But Borderline's approach, as can be seen in example (38), suggests the possibility of a second communicative function of the move, which is, to convince the readers that these branches do not compromise the boutique nature of the business. That's the inspiration for the move's name also: they are not presented as mere franchised branches, but secondary endeavours of the café. At first glance Cup of Joy's text in example (39) might look like the opposite of this, merely listing branches, but the café further defines the purposes of some of these branches, which prompted the inclusion of them in the corpus:

(40)   Bebek ve Vadistanbul şubelerinde özellikle sporcular ve sağlıklı beslenmeye özen gösterenler için tüm gün geniş bir kahvaltı menüsü sunan COJ'da ayrıca kahve keyfini tamamlayacak pastane ürünlerini bulmak mümkün.
At the Bebek and Vadistanbul branches, COJ offers a wide breakfast menu all day, especially for athletes and those who care about a healthy diet, and

*it is also possible to find pastry products to complement your coffee pleas-
ure.*
(Cup of Joy, Pos. 4)

As seen in example (40), two of the branches ostensibly have a specialisation.

On the lexicogrammatical front, time and place adverbials seem relatively frequent, at
four occurrences each. Clauses with verbs in first person plural are also relatively fre-
quent, observed seven times. Interestingly, unlike other moves, this move seems to be
biased against complex sentences. The two move instances have in sum three coordinated
and two simple sentences. And, once again out of type, past tense seems to be dominant
in the move, with seven occurrences thereof, the only other tense that is observed being
in present tense and lacking an overt copula. All in all, these observations reflect the na-
ture of the move: it is a list of things and at least in one case the business seems to narra-
tivise this listing, hence the past tense.

3.3.2.5 Presenting the founder(s)

Next in line from among the four middle moves is the presenting the founder(s) move.
The move shares its statistical values regarding its occurrence with the previous move,
the listing secondary enterprises move, in that it occurs twice in the corpus, each occur-
rence in a different AWP. Both of these occurrences are final in the move structure, in the
final corpus, but the move hasn't been deemed to be in the latter part of the move structure
definitionally, because observations from excluded texts suggest otherwise. For example,
in the AWP of Coffeetopia, which was excluded from final analyses due to it being a fairly
large third wave chain, and a large portion of its business being roasting and/or reselling
beans, the presenting the founder(s) move is near the beginning of the text. For this rea-
son, it is included alongside the other low-occurrence middle moves.

It can often be distinguished thanks to the tendency of businesses to format this move in
a particular way: as paragraphs preceded by founder name structural elements. Again, not
every instance necessarily is like this, but both examples in the final corpus do display
this structure. Below, example (41) illustrates the formatting pattern, whereas example
(42) demonstrates the move from Coffeetopia, which breaks both the positional as well

as compositional patterns. The move occupies second and third paragraph of an otherwise 17 paragraph long genre-text, and is only preceded by an instance of the motto or slogan as title element.

(41)   İBRAHİM BURAK GÖĞÜŞ:

Kadıköy Anadolu Lisesi'nden mezun olduktan sonra Mimar Sinan Üniversitesi Şehir Bölge Planlama bölümünden mezun oldu. Daha sonra Galatasaray Üniversitesi'nde Gazetecilik yüksek lisansı yaptı ve televizyon alanında çalıştı. Ardından Westminster Üniversitesi'nde Uluslarası İşletme masterı yapan Burak, online ürün yönetimi ve sosyal medya alanında çalıştığı profesyonel hayatı bırakarak Coffee Sapiens markasını kurdu.

MİRHAN KÖROĞLU GÖĞÜŞ:

Marmara Üniversitesi Siyaset Bilimi ve Uluslararası İlişkiler bölümünden mezun olan Mirhan ardından Sabancı Üniversitesi ve Aarhus Üniversitesi'de Avrupa Çalışmaları bölümünde yüksek lisans yaptı. Brüksel'de Avrupa Parlamentosu'nda çalıştıktan sonra London School of Economics'de Siyaset Ekonomisi masterı yapan Mirhan , 2010 yılından bu yana Sabancı Üniversitesi Kurumsal Yönetim Forumu çatısı altında Sürdürülebilirlik ve İklim değişikliği konularında çalışmalarını sürdürüyor ve dünyanın en büyük çevre girişimlerinden biri olan CDP'nin Türkiye ayağını yürütüyor. Kahve ve sürdürülebilirlik konularına özel ilgili olan Mirhan Coffee Sapiens'in kurucu ortaklarından.

İBRAHİM BURAK GÖĞÜŞ:

After graduating from Kadıköy Anatolian High School, he graduated from Mimar Sinan University, Department of Urban Regional Planning. He then completed his master's degree in Journalism at Ga-latasaray University and worked in television. Burak then completed his master's degree in International Business Administration at the University of Westminster. After leaving his professional life in online product management and social media, he founded the Coffee Sapiens brand.

MİRHAN KÖROĞLU GÖĞÜŞ:

Mirhan graduated from Marmara University, Department of Political Science and International Relations and then did her master's degree in European Studies at Sabancı University and Aarhus University. After working at the European Parliament in Brussels, Mirhan completed her master's degree in Political Economy at the London School of Econom-ics. Since 2010, she has been working on Sustainability and Climate Change issues under the umbrella of Sabancı University Corporate Governance Forum, and has been running the Turkey leg of CDP, one of the world's largest environmental initiatives. Mirhan has a special interest in coffee and sustainability and is one of the founding partners of Coffee Sapiens.
(Coffee Sapiens, Pos. 4-7)

(42)   Coffeetopia bir Şerif Başaran markasıdır.

Şerif Başaran'ın Avustralya Sydney'de cafe işletmecisi olmasıyla başlayan kahve hikayesi zamanla aldığı eğitimler sonrasında kahve eğitmenliğine doğru evrilmiş; 2008 yılında ise SCA (Specialty Coffee Association) tarafından düzenlenen bir organizasyonda "En İyi Kahve Eğitmeni" ödülünü almasıyla taçlanmıştır. Kendisi halen uluslararası kahve yarışmalarında jüri olarak görevlendirilmekte olup Türkiye'de de kahve eğitimlerine devam etmektedir. Bugüne kadar 2200'den fazla baristaya eğitim veren Şerif Başaran aynı zamanda cafelere de kahve danışmanlığı vermektedir.

Coffeetopia is a brand of Şerif Başaran.

Şerif Başaran's coffee story started as a café owner in Sydney, Australia, and evolved into a coffee trainer after the trainings he received over time, and was crowned with the "Best Coffee Trainer" award in 2008 at an organization organized by the SCA (Specialty Coffee Association). He is still appointed as a jury in international coffee competitions and continues his coffee trainings in Turkey. Having trained more than 2200 baristas to date, Şerif Başaran also provides coffee consultancy to cafes.
(Coffeetopia, Pos. 2-3)

The exception that Coffeetopia poses is important because, while excluded, the business as well as its founder are household names in the third wave coffee world of Türkiye, so their style is presumed to be potentially influential.

The presenting the founder(s) move works towards both communicative purposes. Firstly, the identity and/or careers of the founders serve to promote the business. This might be in the form of their career in third wave coffee demonstrating their expertise and making use of their relative celebrity in the circles of third wave, but also in the form of displaying "pioneer spirit", an aspect of the "elite authenticity" discourse as described by Mapes (2018), is "a celebration of (privileged) personal labor and innovation, perpetuates the rarely attainable, capitalist ideal of individualism and success". It represents the trope of the middle class entrepreneur entering the gastronomical industries without prior know-how, (almost) as an adventure, and figuring it all along the way, despite the challenge of engaging in a trade that they aren't trained to take up. This trope is perceived as *authentic* and relatable in elite gastronomical circles, third wave coffee subculture also making part of this categorisation. The trope is so relevant that some businesses might even reject it explicitly; in fact, after the analyses of the corpus of sample genre-texts for this study were complete, the author discovered an instance of this in the AWP of Mesela Coffee in the Yenimahalle quarter of the Sarıyer district of İstanbul (cf. example 43).

(43)   Ama kesinlikle 'Her şeyi bırakıp bir kafe açma hayalini gerçekleştiren'
beyaz yakalardan değiliz.
*But we are definitely not white-collar people who 'quit everything and real-
ized their dream of opening a café'.*
(Mesela Coffee, Pos. 3)

Despite it slowly becoming a somewhat derogatory stereotype, the pioneering founder of white collar extraction still has currency in third wave circles, so, it makes sense to consider the cafés making this explicit in their AWPs help them qualify as third wave. This is exemplified in example (41) where one of the two founders exactly fit the bill for this trope, whereas the other, after a career in non-profits, universities, and diplomatic roles, still is said to be doing some work for some non-profits, while owning and operating the café in part.

In the lexicogrammatical department, it is observed that the move displays a rather abundant use of time and place adverbials, four and 10 times respectively. Ten complex sentences and seven simple sentences occurred across the two instances of the move, whereas merely one coordinated sentence was found. Tense usage skews towards the past tense, occurring 14 times, four of which is the formal past perfective using the -mIştIr formula. Present tense occurs six times. There seems to be preferred "regions" for where to use these tenses: past tense is used all throughout the beginning of the move text, while relating the personal history of the founder. In the latter half, when the text finally becomes about the current enterprise again, the preferred tense is the present tense. In some cases, the moves end with one final past tense sentence that relates the fact that the founder(s) quit their job and forayed into third wave coffee.

3.3.2.6 Stating goals and values

The previous three moves were all low-occurrence moves that were part of the middle four moves of the genre. The stating goals and values move is the one move in this region of the move structure that has a relatively higher occurrence, being deployed 10 times across 8 genre-texts, giving it a frequency of 33.3%, and placing it in the middle band of moves by frequency. It typically follows the presenting the business or the establishing third wave credentials moves; in fact, the only exception to this pattern is the AWP of Blum Coffee House, where it follows an instance of the describing the shop move.

A characteristic feature of this move is how *telegraphed* it is: unlike other moves in this genre, the beginning of this move is usually announced with some keywords or phrases such as "our goal/aim/mission/passion is …" or with title elements such as "Mission" marking the beginning of the move. In fact, 7 out of 10 instances of the move start out like described, and the only ones that don't are those that foreground the "values" aspect of the move. As for what those values are, they are the usual assortment of ideological and commercial persuasions that permeate the world of third wave coffee and post-Fordist consumption in general: "good coffee", community building around the shared interest in third wave coffee, sustainability, social justice, responsibility, small business capitalism, consumerist activism, and so on.

Obviously, the move has two sides to it: one of mission statements, and one of communicating values a business claims to subscribe to. It is not a far-fetched question then, to ask whether these two should each be their own rhetorical move. But that is not the case because of textual coherence and cohesion: the expression of these two are usually intermingled and/or adjacent, and there's a common communicative function attached to their expression. While three instances of the move can be said to purely relay the values of the business, all instances of discourse about the business' mission, goals, aims, etc. necessarily also relay values, not only explicitly but also implicitly because these projections are political and/or ideological in their nature, and their very statement betrays and exploits the said backgrounds. Let us observe this by means of a concrete example, viz. (44):

> (44) Hedefimiz adım adım kendimize belirlediğimiz amaçlar doğrultusunda Coffee Sapiens'i tanıtmak ve kahvemizi kalitesiyle diğerlerinden ayrıştırmak. Gelecekte ise amacımız kahve konusunda sadece ticari olarak değil sosyal projeler çerçevesinde de çalışmak. Uygun ve adil koşullarda üretilmiş kahveyi, doğrudan üreticiler ile birlikte çalışarak siz kahve severlerin beğenisine sunmak en büyük arzumuz.
> *Our goal is to promote Coffee Sapiens step by step in line with the goals we have set for ourselves and to differentiate our coffee from others with its quality. In the future, our goal is to work on coffee not only commercially but also within the framework of social projects. Our greatest desire is to work directly with producers to offer coffee produced under fair and appropriate conditions to you, the coffee lover.*
> (Coffee Sapiens, Pos. 3)

It starts out with the word "hedefimiz", as per the pattern described above. Then, rest of the very first sentence actually does some ideological work, because setting some goals for a business beyond the profit motive is ideological in nature. In the second sentence, it becomes more explicit: engaging in "social projects" is set as a goal for the business. Notice that the goal-setting is still going on all throughout the move so far, but we have simultaneously encountered instances of values, ideologies being signalled. This situation keeps going in the rest of the move text, where a neoliberal capitalist version of commercial and labour justice is connected to the point of sale for the rarefied luxury good. The act of committing to these goals communicate ideological persuasions.

Relatedly, and as said earlier, it is also communicative function that ties these two "sides" of the move together: it is in its essence a promotional move, expecting the potential customers to relate to the political, ideological, and moral persuasions of the business. Third wave coffee business is one that is particularly tied to the customers' identities and self-actualisation, saliently so even in the case of an increasingly identity based discourse coming to permeate all of the promotional universe of genres and capitalist economies in general. For many "coffee people", going to these cafés is self-expression and building a self-image. As such, they need the businesses to provide them with the commodified versions of those persuasions which are commonly held by these "coffee people". With their class identity defaulting to a neoliberal progressivism and progressive centrism, it is inevitable that the aforementioned set of values come to dominate the discourse. It must be noted that this interpretation does not attempt to claim that this is something these businesses always pursue in some Machiavellian, disingenuous way. After all, third wave coffee shop owners tend to be of a similar extraction as their customers when it comes to class and political identity, and they themselves are also "coffee people". In such an environment of shared identities and values, it's inevitable that the promotional discourse also be realised in terms of those.

Besides its promotional nature, the move also serves the secondary communicative purpose of the genre, qualifying the business as third wave. The mechanism here is simple: the ideological and moral positions described above are common, arguably integral to third wave coffee subculture itself. Reaffirming that the business subscribes to these is reaffirming its status as a third wave coffee shop. Backgrounding the profit motive and

de-commercialising the business is also an important aspect of the elite authenticity discourse that's reflected here.

The move does display some internal rhetorical patterns, but because of the commingled nature described above, it is difficult, and fruitless, to analyse them as distinct strategies. It is more useful to consider these as co-active *themes* that affect the move. These themes are (1) passion, (2) missions/goals, and (3) values, i.e. moral and ideological persuasions of the business.

On the lexicogrammatical side, the observed patterns reify the proselytising nature of the move: first person plural permeates as the dominant person in pronouns and verbs: first person plural pronouns occur 11 times, the only other personal pronoun is one instance of a second person plural; while verbs have a more balanced distribution, yet still dominated by first person plural. Twelve occurrences of the latter, accompanied by nine occurrences of verbs in third person singular. Both usage patterns betray and serve the promotional nature of the move: the businesses are speaking directly to their audiences, trying to convince them that they truly embrace these values. While complex sentences dominate the sentence complexity category, with 27 occurrences; the 11 incomplete sentences and 14 simple sentences add up to 25 together, which, when taken together with the fact that present tense without overt copula appears 28 times, more than all other tenses' occurrences combined in the move, shows the effect of the list-like nature of most instances of the move. It seems that authors either take a path where they form their stating goals and values moves with complex sentences and a formal language, or an alternative one where they format it as a list.

3.3.2.7 Inviting customers

"Inviting customers" is the third most frequent move of the genre and the most frequent among the three moves that form the middle band of frequency: it occurs 10 times in 9 texts, giving it a frequency score of 37.5%. It is usually the last move of a genre-text, except in the peculiar case of Owster Coffee, where the AWP appears to consist of two subordinate AWPs, each of which have their own instances of this move, thus meaning that one instance of them is necessarily in the middle of their AWP.

The inviting customers move is usually a brief bit of text that attempts to incentivise and/or compel the potential customers to one or both of coming to their premises as patrons or using their e-commerce websites to shop online for coffee beans. To that end, they employ a variety of tactics, which are described by means of rhetorical strategies belonging to the move. The most common among these is calls to action, short and ostensibly catchy phrases, usually in the imperative or cohortative mood, that ask the reader to do something. Example (45) is an instance of the move that uses this strategy. Another common strategy is that of "formulaic invitations", where businesses use an idiomatic expression to invite the customers, which is seen in the final words of example (46) as well as in the inviting customers move of Coffeetopia's AWP, seen in example (47), which was excluded from the final analysis.

> (45) Bize katılın ve birikte [sic] dünyaya ilham verelim!
> *Join us so we can inspire the world together!*
> (Story Coffee, Pos. 3)

> (46) Genç yaşta bir ekip tarafından yönetilen Parodia'nın kendini sürekli yenileyen dinamik yapısını çalışan ekipten dinlenen müziklere kadar birçok alanda hissetmek için sizleri de aramızda görmeyi sabırsızlıkla bekliyoruz.
> *We look forward to seeing you among us to feel the dynamic structure of Parodia, which is managed by a young team, in many areas from the working team to the music listened to.*
> (Parodia Coffee House & Bistro, Pos. 4)

> (47) Kahveye bekleriz.
> *We expect you for a cup of coffee.*
> (Coffeetopia, Pos. 17)

The formal invitation strategy, on the other hand, is used once in the corpus by A4 Kahve, and it describes a case where a rather formal register, almost out of place in third wave coffee discourse, is used to invite the customers:

> (48) A4 sizleri ağırlamaktan mutluluk duyar.
> *A4 is pleased to host you.*
> (A4 Kahve, Pos. 7)

Besides variations on explicit invitations, some businesses provide a recap of their features that they deem attractive to the potential customers, a pattern described in this genre as the list of attractions strategy. The examples below illustrate this strategy.

> (49) Kendine has ortamı, Tesla, Einstein ve bilim düşkünlüğü, kitap sevdası ve yüzlerce fotoğrafa fon oluşturan yeşil botanik alanıyla

> With its unique environment, its fondness for Tesla, Einstein and science, *its love of books and its green botanical area that forms the backdrop for hundreds of photographs*
> (A4 Kahve, Pos. 7)

(50) geniş bir yelpazede değişik damak zevklerine hitap eden çekirdek ve farklı demleme metotlarına uygun öğütülmüş kahve seçeneklerini kahvesever-lerle kavuşturmaya
to bring coffee lovers a wide range of beans that appeal to different tastes and ground coffee options suitable for different brewing methods
(cafeMU, Pos. 4)

As for its lexicogrammatical patterns, the most salient one is defined not by frequency but exclusivity: two verb moods are observed in this move that almost aren't observed elsewhere in the corpus: the imperative, and the cohortative; with the one exception being an instance of imperative mood in the send off structural element. Tense-wise, verbs are all in the present progressive tense or aorist. First and second person plural dominate the verbs as well as pronouns, with only one occurrence of third person singular verb as an exception. No simple sentences were observed in the corpus for this move; five complex and four coordinated sentences were coded.

3.3.3   Lexicogrammatical patterns beyond the move boundary

In this section the lexicogrammatical variables that were observed on a per-genre basis above will be revisited, but their occurrence will be discussed in terms of entire genre texts and not per move. This way, some dominant features of the genre will be exposed, and interpreted on the basis of the communicative purposes and needs of the genre.

First of all, in the category of verb tense, present tense dominates the genre. In total, 168 of the finite verbs were found to be in the present tense, across all the subcategories. Among these, present tense with the progressive marker -yor suffix was the most common, occurring 70 times. Present tense without an overt copula occurred 48 times. The more formal varieties of present tense also occurred: present tense with nominalising -DIr suffix occurred 23 times, whereas the variants with the -mAktA suffix occurred 15 times (with the -mAktAdIr variant occurring 13 times and -mAktA + person variant occurring 2 times). Furthermore, three instances of present tense in the conditional mood were located, and lastly, present tense was used with the -Abil suffix a total of 8 times.

Past tense is the second most common tense, being used a total of 64 times, 52 of which are instances of simple past tense using the -DI suffix, and 12 of which are the formal, authoritative -mIştIr variant.

The aorist appeared 29 times in the corpus. Interestingly, these usages are distributed unevenly: only 6 genre-texts have any aorist verbs in them, and among those, three contain the bulk of the usages. In the AWP of Coffee Addis Ababa—which uses the tense more than any other sample, accounting more than half of the usages, with 15 occurrences—the aorist is mostly used for the peculiar recounting of the coffee origin myth, reproduced in example (51). A4 Kahve and Blum Coffee House, which each use the tense 5 times, mostly use it in the habitual aspect.

> (51) Yemen'de Khaldi adındaki bir çoban ay ışığında keçi sürülerini otlatırken, hayvanların bazı yeşil ve sarı meyveleri yediğini görür. Hemen sonrasında canlandıklarına ve hızlandıklarına tanık olur. Khaldi de denemek ister ve tadına bakar. Tıpkı keçileri gibi ona da bir canlılık gelir. Bu olay dilden dile dolaşır, içecek olarak denenmeye varacak bir yolculuk başlar. Merak iyidir, bazen mucizevi olayları başlatır.
> *In Yemen, a shepherd named Khaldi was grazing his flocks of goats by moonlight when he saw the animals eating some green and yellow fruits. Immediately afterwards, he witnessed them coming to life and picking up speed. Khaldi wanted to try it too and tasted it. Just like his goats, he too was invigorated. The story goes around, and a journey begins that will lead to trying it as a drink. Curiosity is good, sometimes it leads to miraculous events.*
> (Coffee Addis Ababa, Pos. 7)

Lastly, in the category of tenses, simple future tense occurred once in the corpus.

As seen above, and in the discussion of the genre's moves, in the genre of AWPs of third wave coffee shops, the choice of tense is largely determined by the local communicative needs of the authors. For example, in the presenting the business move, past tense is used to explain the history of the business, while present tense is preferred for talking about the current affairs of it. Mood and formal/informal variants seem to be used in negotiating truthiness of claims and distance with the reader, besides their primary grammatical functions. The establishing third wave credentials move, on the other hand, is largely dominated by present progressive tense, owing to it being largely concerned with current or perennial features of the business. The listing secondary enterprises move, is instead one

dominated by past tense, and this can be explained as an outcome of the need to narrativise the entrepreneurial history of the business.

The second variable that generated an interesting observation concerning entire genre-texts is that of sentence complexity. In brief, it skewed decidedly in favour of complex sentences, which appeared 158 times in the genre. Compare this with 72 simple sentences, 29 sentence fragments, and 21 coordinated sentences. This is in line with the findings and postulations of previous literature on promotional genres: syntactic complexity serves multiple ends that are relevant to the authors of these genres, which seem to be relevant to authors of third wave coffee shop AWPs also. Firstly, complex syntactic structures permit the authors to make use of multiple modification of phrases, which allows a greater amount of supplementary information to be attached to the mentions of a business' products, services, features, attributes, morals, values, and to the descriptions of the business itself. These details often mention and/or emphasise the positive aspects of these entities, serving to convince the potential customers to patronise the business.

Another aspect of this preference for complex structures is that of creating and exploiting condensed structures. These structures are created by using complex syntactic structures that group relevant information together and present them with a reduced or minimal usage of function words or equivalent components, and by means of complex and coordinated sentences where subclauses can share subjects, objects, and verbs. The main function of these structures is to save space. In the extreme case, this manifests itself as an almost complete erasure of syntax, for example in the case of classified advertisements, where the advertiser might be charged per word. While these AWPs aren't restricted for space, they do not tend to be very long texts, save for some exceptions. On average, a third wave coffee shop AWP is 157 words and 3 moves long, rounded down to the nearest integer value. It can be postulated that the authors try to keep the texts relatively short. Where an external restriction in terms of space is absent, the main motivation for this can be said to grab and maintain attention of the reader. A long and elaborate text might dissuade the reader from reading on, whereas a text that's packed with relevant details might maintain attention by presenting the reader with ostensibly useful information, one after

the other. This of course is in some conflict with the need of the authors to appear personable and human to their readers, but as Bruthiaux shows, these two contrasting forces can be balanced in a genre by its authors (Bruthiaux, 2005).

The last variable that will be discussed is that of person. This variable is present in this study in two aspects: person in verbs, and personal pronouns. Because Turkish is an eagerly pro-drop language, a study of person that solely focused on personal pronouns would be incomplete. Thus, these two types of person in Turkish morphology were both analysed in this study.

Fifty seven instances of personal pronouns were observed. vast majority of these were plural, with 34 being first person plural, and 17, second person plural. Third person singular occurred a mere 4 times, and first and second person singular, once each. Person in verbs, however, paints almost a mirror image. Third person singular was observed the most frequently, out of 235 finite verbs it accounted for 115 occurrences. The second most common person for finite verbs was first person plural, which occurred 97 times. These two are separated from other occurrences of verb person by quite a large margin: second person plural occurred 18 times, third person plural occurred a mere 3 times, and lastly, second person singular occurred only once.

The frequency of third person singular is easy to account for; as it's necessary when describing the business, its products, and other similar things. The high frequency of first person plural is more interesting, as it follows a pattern that other studies on AWPs also find (cf. section 1.1.5): businesses or institutions seem to prefer, to varying extent, refer to themselves in the first person plural. The reason for this and the inclusivity/exclusivity depends on individual genres, but here, in third wave coffee shops' AWPs, two observations can be made. Firstly, both the pronominal and the verbal usages of first person plural seem to virtually always be exclusive, i.e., excluding the interlocutor. Secondly, from a functional perspective, the reason these forms are used in self-reference so often seems to be to *humanise* the business, to foreground its boutique aspect, and put the emphasis on social interactions between customers, proprietors, and the staff. This might be considered to be a promotional strategy. The preference becomes more pronounced when the occurrence is compared with self-references in the third person, without using pro-forms: businesses referred to themselves in first person plural, in this study's corpus, a total of

131 times (observed in 21 of the samples in the corpus), whereas self-references in the third person were limited to 33 occurrences, most of which were limited to a small subset of the total 17 genre-texts in which they were observed in.

These markers of person are also an important means of metadiscourse and interdiscursivity: by means of strategic usage of pronouns and other person markers, authors can establish relationships and connections between themselves and their products, services, etc. on the one side, and the customer, the shared culture, and third persons on the other side. Person markers can be used to invoke relevant cultural stereotypes in order to communicate a variety of messages to the customer, they can be used to invoke items of popular culture, such as celebrities.

The final aspect of the genre texts to consider is the divide between formal and informal language. An in-depth discussion of this observation falls outside the scope of this study, but it appears that a subset of the businesses displays a penchant for the formal register. Formal variants of tense markers (as per Göksel & Kerslake, 2005, p. 297) were observed 50 times, across 15 genre-texts, but only 6 of these can be said to be characterised by an overall preference for the formal variants. It could be fruitful to study third wave coffee shops on the basis of their preference for the (in)formal register, especially accounting for potential extralinguistic causal factors, in an interdisciplinary sociolinguistic study of register.

CONCLUSION

This study consisted in the analysis of an eventual corpus made up of 24 AWPs of third wave coffee shops found in Türkiye. This corpus was limited to boutique cafés that adhered to the third wave coffee subculture; other similar businesses, such as roasteries, were excluded, because findings of pilot studies showed that their rhetorical structure differed in important ways that necessitated their AWPs to be studied on their own, separately.

The first question that the study set out to answer was about the details of the situational context in which these businesses authored, published, and exploited the putative genre; as well as its target audience. Answering this question required a careful reading and summarisation of the literature on third wave coffee shops, third wave coffee subculture, rarefied consumption habits of the neoliberal labour aristocracy, and a constellation of adjacent matters, as well as readings on prior art on the various other kinds of AWPs in the realm of genre analysis. Another informational component that was consulted fruitfully at this stage was the specialist knowledge the author of the study was able to provide, as a person who has had a large amount of experience with third wave coffee subculture over the last decade.

The core component of the situational context of third wave coffee shops' AWPs is this subculture itself. Third wave coffee is in essence a consumerist subculture that is shaped around the production, trade, sale, and consumption of rarefied coffee beans and coffee based beverages, prepared by devices and methods that are deemed acceptable by the subculture. A central feature of this market is the notion of "single origin", a form of *terroir* where coffee beans are identified, classified, and consumed on the basis of the individual farms they are produced in. Third wave coffee shops are cafés where the central product is this kind of coffee based beverage. The subculture involves multiple other types of businesses and institutions, such as roasteries, producers and (re)sellers of gadgets preferred in the subculture, workshops and educational institutions such as barista certification courses, and international bodies of regulation and evaluation such as SCA. The coffee shops role in this complex web of commerce and end customer (re)sale is to provide

a café experience tailored to the end consumers of third wave coffee, selling, besides auxiliary products such as basic comestibles, coffee based beverages and coffee beans prepared in adherence to the standards of the subculture. Furthermore, third wave coffee shops are spaces which are connected with their clientele's identity building and identity work processes, and as such, are faced with a requirement to serve these demands.

The rest of the situational context of the third wave coffee shop is largely dictated by the constraints of the role explained above, in the form of sociopolitical and socioeconomic positions that the businesses need to exist in. First and foremost among these is their relationship with the phenomenon of gentrification. Gentrification is a process whereby affluent middle classes moving into urban neighbourhoods (threaten to) displace the previous occupants, (who tend to be less wealthy in economic and social capital, and often, marginalised populations) by means of disrupting the economics of the area, mainly by replacing core businesses with those that serve the newcomers, and by causing the real estate in the area to appreciate to levels that the previous occupants can no longer afford. Third wave coffee shops are found to be *forerunners* of gentrification: they tend to be among the first businesses that target the gentrifiers as their clientele in a gentrifying neighbourhood. At the core of this situation is their nature as an outcome of post-Fordist turn of neoliberal labour aristocracy, who desires to consume not only the comestibles and beverages but also the shop space and the locality of the shop in order to extract distinction out of it: at the very core of post-Fordist consumerism is the pursuit of the newly affluent wage labouring middle classes to distinguish themselves from those who they consider their inferiors. As such, they seek access to what they consider to be prestigious, authentic, and moral. The urban downtown is one such resource. The result of this is that, with both third wave coffee entrepreneurs and consumers sharing this neoliberal labour aristocratic identity, an inevitable participation in gentrification.

The other major socioeconomic and sociopolitical process third wave coffee and third wave coffee shops in particular are deeply tied to is that of neocolonialism. Neocolonialism is the process whereby structures of exploitation and dependence of the colonial era are reproduced in the context of postcolonial world system, wherein affluent actors of the Global North control production, trade, and ultimately economies in and of the Global

South, not by means of violent occupation, but by means of capitalistic domination. Participation of third wave coffee shops in this system is essentially inevitable, due to the dynamics of coffee production and luxury gastronomical consumerism: the coffee plant, shrub-ish trees in the genus of *Coffea*, originating in Ethiopia, only grows naturally in the tropics, in a geographical area that extends around the globe that is termed the *Coffee Belt*. The countries that coincide with this area are exclusively post-colonial, impoverished polities. Consumption of rarefied coffee products by middle classes, on the other hand, originates and is still largely confined to the Global North, with incursions into developing countries, as it is an expensive luxury that is only accessible to middle classes in such affluent economies. In such a setting, with such a clear power gap and an (ongoing) history of extractive colonialism, adverse and exploitative interactions between the parties is arguably inevitable, and it is this context in which all third wave coffee businesses, specialised cafés included, must operate in.

The last important component of third wave coffee shop AWPs' situational context is the languaging of third wave coffee subculture. As discussed earlier, there is a variety of registers and discourses that the subculture is connected to, or has produced. First among these is the "speciality coffee talk" register, where the jargon proper of third wave coffee coincides with the process of *semiotic vinification* whereby a descriptive language that reproduces the practices of wine degustation is developed around newly-rarefied foodstuffs. Third wave coffee and its coffee shops also interact with discourses of identity building, (neo)liberal politics, and colonial-racial and classist ideologies. The result is a speech community that has a linguistic repertoire specific to itself for marketing and promoting their goods and businesses, as well as constructing and exploiting their own identities, all within the framework of post-Fordist, neoliberal consumerism.

The situational context of the genre, which is in essence the sociopolitical and socioeconomic context of its authors and interlocutors, has a deterministic relationship with the contents and structure of the genre. As the findings and interpretation in the Findings and Discussion chapter show, this indeed is the case with the genre of third wave coffee shops' AWPs.

As for the target audience of the subject-matter genre, it was found that two major target audiences can be specified, with one being more relevant to types of businesses that were

excluded from the main study. The core audience of the genre is third wave coffee shop goers and third wave coffee consumers, a largely overlapping group. The businesses addressed these overlapping groups, inviting them to visit and patronise their businesses in order to buy their coffee beverages, foodstuffs, as well as consuming the shop space and the locality it is found in, as well as directing them to their e-commerce websites, inviting them to shop for their speciality coffee beans online. The secondary target audience is other third wave coffee businesses and entrepreneurs. This audience was addressed almost exclusively by third wave adjacent coffee shop chains seeking to open new branches by means of franchising, as well as roasteries or roasting-centric businesses who wished to (re)sell roasted coffee beans, brewing and roasting equipment, as well as consulting, education, and mentorship services. Boutique third wave coffee shops, the speech community under scrutiny in this study, did not interact with this latter audience.

The second research question of the study asks what are the communicative purposes of the AWPs of Turkish third wave coffee shops genre are. The communicative purpose, whether singular or multiple, is a defining aspect of any genre, in the realm of linguistic genre analysis. Whether or not it made sense to speak of this online discourse found in the AWPs of third wave coffee shops as a genre hinged upon whether it was possible to locate and describe a (set of) communicative purpose(s) shared by the businesses. Two such communicative purposes were found to be shared across the genre. Firstly, it was observed that, first and foremost, by means of these tests, the authors of this genre seek to promote their businesses. Secondly, it was found that the authors seek qualify their businesses as third wave coffee shops, i.e., demonstrate to the reader that the business adheres to the third wave coffee subculture, and provides the experiences and products the typical consumer thereof seeks in a third wave coffee shop they patronise. It was also found that these two communicative purposes were in interaction, because to promote the business to a third wave coffee enthusiast audience required establishing its credentials as a third wave coffee shop. And arguably, such a process of demonstration is inherently promotional.

The last research question concerned the rhetorical discursive structure of the genre: what are the moves and what does the move structure look like, what strategies and/or structural elements are observed that co-occur with the moves, and what lexicogrammatical

patterns are found to be salient in the moves as well as in whole genre-texts. After the application of a genre analytical procedure based on Bhatia's *analysing unfamiliar genres* framework and Kanoksilapatham and Biber's *top-down genre analysis*, it was found that a rhetorical move structure made up of seven moves, one of which was obligatory, another of which was conventional, and the remaining five of which were optional, was shared between the genre-texts. Some of these moves displayed sets of recurring rhetorical patterns within themselves, which were described as strategies of their containing moves. The said moves are, in the order of their typical sequential order (in parentheses next to them percentage of the samples in the corpus they occurred in), (i) presenting the business (obligatory move, 100% occurrence), (ii) establishing third wave credentials (conventional move, 75% occurrence); (iii) describing the shop (optional move, 20.8% occurrence), (iv) listing secondary enterprises (optional move, 8.3% occurrence), (v) presenting the founders (optional move, 8.3% occurrence), (vi) stating goals and values (optional move, 33.3% occurrence), and (vi) inviting customers (optional move, 37.5% occurrence).

The presenting the business move is the most frequent move of the genre, and it regularly appears as the first move in genre texts. It is also where the arguably most characteristic strategy of the whole genre appears: the brief history strategy, which amounts to a short one sentence *bio* of the business, almost always providing established date and/or established location information. The establishing third wave credentials move is the only move in this genre that is considered to be conventional, appearing in three fourths of the final corpus. It is concerned with presenting to the customer clues as to how the business fulfils the criteria that renders it as a proper adherent of third wave coffee subculture. This move tends to appear second in genre texts, often following the presenting the business move. There is only one other move in the genre which can be considered to have a fixed location, and that's the seventh move, the inviting customers move. It usually appears in the end of the genre texts, and contains a little final quip that might incentivise or compel the customer to patronise the business. Besides these moves, there are four moves that appear in the *middle*, i.e. usually not last and usually not the first, but cannot be put into a strict sequential position. First among these is the listing secondary enterprises move, where businesses talk about what are effectively their branches. Now, branches are not

regularly a feature of third wave coffee businesses, as in the subculture there is a general preference for boutique coffee shops, and thus the instances of this move talk of them in peculiar manners, backgrounding their nature as branches of the business. The presenting the founders move is given a rather transparent name: the move consists of short biographies of the founders of the coffee shop. The describing the shop move involves descriptions of or references to the physical space of the coffee shop, with the aim of presenting the café as a desirable place to be in, and of demonstrating its adherence to the tastes and preferences of the third wave coffee subculture. Lastly, the stating goals and values move is one where the businesses elaborate on their social attitudes, their professional goals, their missions, their role in the third wave coffee industry. It is distinguished from other moves in its *telegraphed* nature, i.e., the move is usually demarcated and organised using keywords such as 'mission', "our goal/aim/passion/…", etc.

A broad variety of rhetorical strategies were described for a subset of the moves. The most salient among these was the brief history strategy, the most salient rhetorical strategy by frequency as well as rhetorical and lexicogrammatical features. Its use of time and place adverbials to summarise the spatio-temporal history of the business as well as interact with discourses of *elite authenticity* and phenomena of gentrification and neoliberal labour aristocratic and post-Fordist ideologies of consumption and distinction arguably made it illustrative of and central to the entire genre itself.

Analysis of lexicogrammatical patterns relied on the close inquiry in the main study based on categories of interest that were located by the pilot studies. These categories were (i) person in verbs and pronouns, verb tense, sentence complexity, and, time and place adverbials. Pilot studies suggested that these linguistic features were deployed in the genre with abundance and in specific ways motivated by the communicative purpose. A variety of patterns were found both for individual moves as well as those pertaining to the whole genre-texts. Salient among these was the dominance of complex sentences; first person plural for businesses referring to themselves; an abundance of third person singular verbs; varied preferences of the businesses in the use of formal variants of present and past tense such as -DIr, -mAktAdIr, and -mIştIr; and peculiar usages of time and place adverbials in the brief history strategy as well as the presenting the founders move. For further details

the reader is directed to the section 3.3.2 for those patterns which pertain to the individual moves, and to the section 3.3.3 for patterns that extend beyond the move boundaries.

All in all, it was observed that AWPs of third wave coffee shops in Türkiye formed a genre that was defined by two communicative purposes, a move structure that consisted in seven moves, peculiar lexicogrammatical usages, and a distinct situational context surrounding its authors and interlocutors. It was found also to be in essence a promotional genre, falling within the promotional genre universe as described by Bhatia to contain all those genres which are defined by the common abstract communicative purpose of promoting products and services to given target audiences, on the basis of both it sharing the aforementioned core communicative purpose, as well as the similarities it displays with other promotional genres.

In particular, the genre concerns promoting the cafés run by its authors, to potential customers. The two communicative purposes of the genre are both aspects of this overall goal. It is obvious how the first communicative purpose, "promoting the business", relates to this overarching goal, but the second communicative purpose of "qualifying the business as third wave" also serves this end, because in qualifying the business as such, the genre-text informs the third wave customer that the business is worthwhile of their interest.

There is also some structural similarities between the AWPs of third wave coffee shops and other promotional genres. Primarily, the rather characteristic move of establishing credentials is also present in the subject-matter genre, wherein its function is to present the business as fulfilling the requirements of third wave coffee subculture. Other discursive features common in promotional texts such as calls to action, strategic usage of pronouns and other person markers, are also present in the genre.

There are various topics and research directions that were not taken, due to considerations of practicability, and scope. Perhaps most saliently, it lacks an ethnographic component. An *ethnomethodological* component, perhaps reminiscent of that present in Türkyılmaz (2020), could both improve the emergent genre structure, and it's sociocultural interpretation.

Relatedly, it appears that AWPs of third wave coffee shops are a locus of identity building and identity work for these cafés. Third wave coffee subculture is one where identity matters a lot, where especially those participants that are at the consumer end as well as those who operate those businesses that relate to importation, processing, and distribution to privileged markets of speciality and single origin coffee, and the cafés also, identify with third wave coffee to a great extent. This seems to be reflected also in the structure and content of their discourses, including in the discourse organisation and linguistic peculiarities of the genre of third wave coffee shops' AWPs. Preliminary investigations into this nature of these texts, as part of the preparatory phase of the present study, suggested that this aspect of the subject-matter genre is a fruitful area of study, applying a theoretical framework of identity discourse to the genre structure.

A nascent area of commercial activity that is adjacent to third wave coffee is that of third wave chocolate, where products based on single origin cocoa beans are peddled in quite a similar way to third wave coffee. This niche doesn't seem to be a very large one, but it might regardless be a fruitful matter for a study of post-Fordist, commercial discourse.

This study is focuses on the Turkish language and is limited to the context of Türkiye. Applications in other languages, and multilingual and comparative applications may yield more general research processes, as well as a more complex and comprehensive picture of the regional-linguistic variations in the third wave/speciality coffee discourse.

Another important limitation is the source of the corpus that was studied: websites of third wave coffee shops. It was observed, during the data collection phase, that a majority cafés, at least in Türkiye, opted to use social media profiles as their only form of online presence. Statistics weren't collected or calculated for this situation, but anecdotally, about two thirds of the cafés appeared to only have social media accounts and no websites. It was also observed that the social media platform 'Instagram' seemed to be the prominent choice, where visual content far outweighed the text. Exploration of this aspect could prove rather fruitful, especially with the observation that density of text in the linguistic landscape of gastronomic businesses tend to correlate with the social status of the business and their expected target audiences: businesses associated with higher status, white collar and middle class culture, and gentrification display, at least in some context, a tendency to have less obvious signage, and less information spelled out in writing (Järlehed

et al., 2018). Whether the observations of Järlehed et al. in the physical realm of Gothenburg hold, at least to some extent, for the *virtual storefronts* of the businesses, be it on social media or also websites, would represent a worthwhile contribution to both linguistic landscape research, as well as studies of identity work and identity discourses. And besides, of course a comparison of third wave coffee shop identity discourses (or similar other discourses) between social media and websites by itself is also expected to be a fruitful topic of study.

As mentioned near the end of section 3.3.3, some coffee shops display a preference for the formal register, evidenced in particular by their use of certain verb forms that have been described in the literature on Turkish language as belonging to an authoritative or formal register. This was a rather unexpected finding, in fact it was expected that a mostly informal attitude would dominate the genre, given the demographics of the speech community it is associated with. This preference is presumably determined by and indicative of various aspects of the business and its operators, and thus presents an interesting opportunity for further inquiry.

Gender was excluded as a factor from this study, mainly because the analysed material, AWPs of third wave coffee shops, did not present a lot of salient effects of gender and genderedness that could be treated in a genre-analysis based study. But, as e.g. Shaker Ardekani and Rath (2020) finds, gender is very relevant in these spaces. In that light, it is predicted that a study with gender in focus could yield interesting results, especially if an ethnomethodological, sociocultural linguistic, and/or metrolinguistic (Otsuji, 2015) approach is combined with a feminist or queer angle.

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APPENDIX 1
FINAL CORPUS

1978 Coffee

1   '78Coffee, 2016 yılında Eskişehir'de kuruldu. Kahveci olan dedemizin kahvehanesini açtığı tarih olan 1978 i kendimize saygı ve başlangıç olarak belirledik. 3. Nesil olarak görevimizi en kaliteli ve nitelikli şekilde yapmaya çalışıyoruz.

2   Bizler kahve çekirdeğine , üreticisine, tedarikçisine, kavurucusuna, baristasına, tüketicisine kısacası bu meyvenin fincanımıza gelene kadar olan bu yolculuğundaki herkese sonsuz saygı ve minnet duyuyoruz.

A4 Kahve

1   Herkes gibi haliyle bizim de bir hikâyemiz var.

2   Dijital çağda bulunduğumuz her sanal platformda karşımıza SSS çıkar.

3   Peki, bu sıkça sorular sorulardan biz nasıl nasibimizi aldık?

4   A4 isminin nasıl oluştuğu, nerden geldiğine ilişkin ciddi bir merak bulunmaktadır.

5   Biz daha çok nereye gideceğini merak ediyoruz ama tabii ki bu soruyu cevaplamayı da çok seviyoruz.

6   Psikolojide hafıza, bir organizmanın bilgiyi depolama, saklama ve sonrasında ise geri çağırma yeteneği olarak tanımlanmıştır. Veya diğer bir bakış açısıyla, araya giren belli bir süreden sonra deneyimin davranışlarda etkisini göstermesi, deneyimin izinin bir şekilde saklandığını gösterdiğine göre bu saklama işlemine bellek denmektedir. İşte insan hafızası kısa süreli anımsama yerine uzun süreli hatırlama yaptığında farkında olmadan bir kodlama yapar. Bu kodlama ile de hafızada bilgi tutmayı kolaylaştırır.

7   Mandler (1967) deneyinde sayı ile rakam arasında uzun süreli hafıza ilişkisini çok net şekilde ortaya koymuştur. Bunun içindir ki bilinen çoğu marka isimlerinde bir harf bir rakam kullanırlar. İşte isim yolculuğumuzdaki temel felsefelerden birisi budur. Temmuz 2018'de yola başladığımız ODTÜ öğrenci kapısının ismi, bilindik araba markası, en çok kullandığımız kâğıt tipinin ismi de bize ilham veren diğer önemli etmenler olmuştur. İşte bu hikâye ile başlayan yolculuğumuz şimdi Kuğulu Park'ın hemen yanında ve yakında büyüyecek organizasyonuyla şimdilik tek noktadan hizmet vermektedir. Kendine has ortamı, Tesla, Einstein ve bilim düşkünlüğü, kitap sevdası ve yüzlerce fotoğrafa fon oluşturan yeşil botanik alanıyla A4 sizleri ağırlamaktan mutluluk duyar.

Blum Coffee House

1   Hikayemiz

2   Çünkü Kahveyi Seviyoruz

3   Nitelikli kahveler ile doğal, katkısız ve organik lezzetleri bir arada sunan, yaratıcı tasarımı, gurme lezzetleri ve farklı felsefesi ile kendine özgü bir mekan olan Blum Coffee House, Akaretler, İstanbul'da 2016 yılı Aralık ayında açıldı.

4   Blum Coffee House, farklı ve sıradışı atmosferinde konforlu bir şekilde kahvenizi yudumlayacağınız, salıncaklı köşesinde çocukluğunuza döneceğiniz bir mekan. Misyonumuz, kahve severlerin bir araya gelerek nitelikli kahvenin tadını çıkardığı, kendileri evlerinde hissettiği sıcak ve huzurlu bir ortam yaratmak. Kahveye olan tutkumuz ve misafirlerimizin mutluluğu en büyük itici gücümüzdür.

5   'Blum your day/ Gününüzü çiçeklendirin' sloganımız ile, fair- trade ve nitelikli kahve çekirdeklerinden yaptığımız kahveyi en yüksek standartlarda üçüncü nesil yöntemlerle sunmaktayız. Espresso bazlı içeceklerden, yeni nesil demleme yöntemlerine ve Blum imzalı spesyallere kadar geniş bir kahve menüsünün yanı sıra nitelikli çaylar, smoothie/milkshake gibi ürünleri içeren bir içecek menümüz bulunmaktadır. Espresso bazlı içecekler için single origin kahve çekirdekleri kullanılırken, sütlü içecekler için Blum'a özel bir blend kullanmaktayız. Gerek demleme gerekse espresso içecekler için organik kahve çekirdekleri alternatifleri de mevcut.

6   Vizyon/Misyon/Değerlerimiz

7   İzlediğimiz Yol…

8   Yaratıcı, yenilikçi, sağlıklı yaşam odaklı, evrensel standartlardaki hizmet yaklaşımıyla üçüncü dalga kahve sektöründe organik, %100 doğal, taze ve lezzetli yiyecek ve içecekleri sunarak yeni bir trend yaratmak ve en iyi kalitedeki kahveleri en yeni ve lezzeti maksime edecek demleme yöntemleri ile müşterilerimize sunmak. Müşterilerimize beslenme açısından zengin gıdalar sunarak, hem fiziksel hem de zihinsel olarak daha sağlıklı bir toplumun yaratılmasına katkıda bulunmak.

9   Misyonumuz

10   -Tek bir yerin hasadı olan ya da özel harman kahve çekirdeklerini her fincan için taze çekerek, yenilikçi demleme methodları ile müşterilerimize sunmak,

11 – Naturel, taze, organik ve lezzetli, yiyecek ve içecekleri kullanarak müşterilere yüksek kalitede bir kahve servisi deneyimi yaşatmak,

12 – Müşterilerimizin fiziksel ve psikolojik olarak kendilerini daha iyi hissetmelerini sağlayacak %100 doğal, lezzetli ve beslenme açısından zengin içecek ve yiyecekler sunmak,

13 – Ülkemizin rekabet gücüne ve dünya ekonomisine katkı sağlayacak ürünler sunarak topluma, sektöre, çevreye ve iş ortaklarımıza kattığımız değeri sürekli arttırmak,

14 – Sağduyulu bir yaklaşımla yeşil ve temiz bir çevrenin geleceğimiz olduğu bilinciyle hizmet sunmak,

15 – Kenetlenmiş ekip çalışması ve müşteri odaklı bir yaklaşımla her türlü yiyecek ve içecek ihtiyacına en uygun çözümü üretmek,

16 – Dizginlenemeyen merakımız, devamlı gelişim ve değişim ile kendimizi yenileyerek en son trend ürünler ile müşterilerimizin dünyadaki kahve tendlerinden haberdar olmalarını ve deneyimlemelerini sağlamak,

17 – Geri dönüşümlü kağıt, ambalaj ve ekipmanlar kullanarak, yeşil bir çevreye ve doğanın korunması gerektiğine dikkat çekmek,

18 -Aylık hasılatımızın bir bölümünü bağışlayarak sosyal sorumluluk bilincini arttırmak şirketimizin varoluş amaçlarındandır.

19 Değerlerimiz

20 Doğallık

21 Sadece doğal malzemeler kullanmakla kalmıyoruz , aynı zamanda müşterilerimize olan yaklaşımımızda da doğallığı benimsiyoruz.

22 Entegre Hizmet Kalitesi

23 Müşteri memnuniyeti ile ürün/hizmet kalitesi şirketimizin en önemli elementlerindendir.

24 Sağlıklı kahve ve yiyecekler.

25 Modern, müşteri-odaklı, dinamik ve proaktif hizmet

26 Sürekli Gelişim

27 Yaratıcı ve yenilikçi fikirlere önem veririz.

28 Teknoloji, araştırma ve geliştirme bizim için önceliklidir.

29   Ahlaki değerlere bağlılık

30   Dürüstlük ve şeffaflık bizim için önemlidir.

31   Takım Çalışması

32   Çalışanlarımız, müşterilerimiz, iş ortaklarımız ve tüm paydaşlarımız bizim için önemlidir.

33   Karşılıklı saygı, güven ve işbirliği ile iş yaparız. Tüm iş ortaklarımızla açık bir iletişim kurarız.

34   Sosyal Sorumluluk

35   Toplum, çevre ve insanlara ihtiyatlı bir yaklaşım güderiz. Topluma olan katkımızı artırmak için sıkı çalışırız.

Bond Coffee Co.

1   Bond CoffeeCo., 2017 yılında Ortaköy' de kuruldu.

2   Uzun yıllar hizmet sektöründe tecrübe kazanmış dinamik, tutkulu ve heyecanlı bir ekiple işletiliyor. Her geçen gün yeni tekniklerle harmanladığımız kaliteli kahve deneyimini kahve severlerle buluştururken, akademik çalışmalarla kendine özgü motivasyonunu ve geliştirici ruhunu yaşatıyor.

3   Hedefimiz Türkiye'de kaliteli yeni nesil kahveciliğin öncü markası olmak

4   ve marka ilkelerinden hiçbir koşulda ödün vermemek. Ürün geliştirme çalışmalarına aralıksız devam etmek ve en iyi ekipmanları kullanmak. Yenilikçi tat ve sunumlarla hep daha iyisini kahve severlerle buluşturmaktır.

5   Kahve üretirken asıl hedefimiz,

6   aradığımız lezzette bulamadığımız kalitede kahvenin içilmesini sağlamak. Her kahve çekirdeği için farklı kavurma teknikleri deneyerek kaliteyi artırmaya çalışıyor ve kendi özel harmanlarımızı oluşturuyoruz. Kavurma teknikleri ile ilgili çok özenli çalışıyor ve yeni denemelerle hep daha yüksek kaliteyi yakalamayı amaçlıyoruz.

Borderline

1   BORDERLINE'ı, dostlarımız ve komşularımızla nitelikli kahve ve yemek etrafında buluşmak için kurduk. Kurduğumuz günden beri hem çok iyi hizmet hem de her gün anlatabileceğimiz yeni hikayeler yaratmak için yedi gün yirmi dört saat çalışıyoruz.

2   Herşey Eylül 2017'de açılan ilk BORDERLINE ile başladı.

3   Türkiye'nin en geniş kahve koleksiyonunu harika yemeklerle birleştire-
        bileceğimiz bir yer açtık, tam da Topağacı'nın göbeğinde. Tim Wendelboe,
        George Howell, Assembly gibi dünyanın en iyi kavurma evlerinden
        kahvelere ek olarak yakın dostlarımız Boxx, Coffee Department, Troika,
        Kimma ve Probador Collectiva'nın da kahvelerini komşularımızla buluştur-
        duk. Yanına da akşam yemeği kalitesinde atıştırmalıkları ekledik, ekmek
        üstü avokadodan, glütensiz ve şekersiz tatlılara, buddha bowl seçeneklerin-
        den nefis kurabiyelere, otuzun üzerinde nitelikli yiyeceği kendi
        mutfağımızdan sunmaya başladık. Hem kahve hem de yiyecek menüsü,
        değerli şeflerimiz ve baristalarımızın emekleriyle hergün gelişerek
        dostlarımızla buluşmaya devam etti.

4   Mart 2018'de, Türkiye'nin ilk COLD Brew Coffee Bar'ını Istanbul Kanyon
        Alışveriş Merkezi içindeki Souq Dükkan'da açtık.

5   Nisan 2018'de rengimizi biraz QuickCup sarısına çektik ve Istanbul Emaar
        Square Mall'da ilk Filtre Kahve Kiosk'umuzu açtık.

6   Haziran 2018'de Istanbul'un en güzel çiçekçilerinden biri Miss Bloom'la
        beraber TomTom'a indik, yanımıza Blended, Bröd, Boxx gibi dostlarımız
        da aldık.

7   Ekim 2020'den itibaren Origami ile güçlerimizi birleştirdik, Topağacı'ndaki
        dükkanımızı bir Origami noktasına çevirdik. Böylece belki de ülkedeki en
        iyi kruvasanlar şimdi hergün Topağacı'nda.

8   Bugüne kadar bizimle olan tüm dostlarımıza ve komşularımıza teşekkür
        ederiz.

9   Koşturmaya devam.

10   BORDERLINE İçecek A.Ş.

cafeMU

1   cafeMU Yeldeğirmeni

2   Kadıköy Yeldeğirmeni'nde kapılarımızı araladığımız 2014 sonbaharında,
        bizi heyecanlandıran ama bilinirliği ve erişimi ülkemizde henüz kısıtlı olan
        üçüncü nesil demleme teknikleri ile nitelikli kahve anlayışını paylaşmak
        üzere serüvenimiz başladı.

3   Sürdürülebilirliği ve doğayı odağında bulunduran bir yaklaşımı ben-
        imsemiş ve işine tutkuyla bağlı küçük bir ekip olarak, özenle sunduğumuz
        taze ve iyi kahvenin yanı sıra, tatlıdan tuzluya, şekersiz, glutensiz ve raw
        alternatifler de dahil olmak üzere kendi mutfağımızda hazırladığımız yal-
        nızca vejetaryen ve vegan lezzetleri sizlerle buluşturmaktan heyecan duy-
        uyoruz.

4   Yumuşak içimden keyif alanlardan keskin ve deneysel tatların izini sürenlere, geniş bir yelpazede değişik damak zevklerine hitap eden çekirdek ve farklı demleme metotlarına uygun öğütülmüş kahve seçeneklerini kahveseverlerle kavuşturmaya online dükkanımızda da devam ediyoruz.

Coffee Addis Ababa

1   Addis Ababa Coffee "Bir Kahveden Daha Fazlası"

2   Kahvenin büyülü dünyasına "Hoşgeldiniz" :)

3   Kahve Çekirdeklerini anavatanı Etiyopya'da kendi tarlalarımızda üretir, fincanlarınıza ulaşma yolculuğunda etkileyici hale dönüştürürüz. Ekibimizle birlikte büyük bir titizlikle hizmet veriyoruz, çünkü isteğimiz aynı. Kahve severlerin, kalitemizi ve samimiyetimizi hissetmesi... Her zaman hassas bir dokunuşla, kalite ve detaylara gösterdiğimiz özenden gurur duyuyoruz.

4   Farkımız;

5   Yüksek kaliteyi, uygun fiyatlar ile sunabilmek. Kahvedeki tüm tatlar (çikolata, narenciye...vs.) kendi doğal aromalarıdır. Aroma ilave edilmez. Dengeli kavurma ile trans yağların oluşması önlenir. Bu yöntemle asit ve acı maddeler nazikçe parçalanır. Addis Ababa Coffee tüm kahvelerini dikkatlice kavurmak için fazladan zaman harcar. Çünkü: "İyi şeyler zamana ihtiyaç duyar"

6   Addis Ababa Cofffee Marka İsmi ve Logosu Nereden Mi Geliyor?

7   Hayattaki her şeyin bir adı vardır ve her birinin kendisine özgü anlamı. Markamıza isim düşünürken, kahve çekirdeklerimizin sevgiyle yetiştiği topraklardan esinlendik. Addis Ababa Etiyopya'nın başkentidir. Addis: Yeni, Ababa: Çiçek anlamına gelir. Yemen'de Khaldi adındaki bir çoban ay ışığında keçi sürülerini otlatırken, hayvanların bazı yeşil ve sarı meyveleri yediğini görür. Hemen sonrasında canlandıklarına ve hızlandıklarına tanık olur. Khaldi de denemek ister ve tadına bakar. Tıpkı keçileri gibi ona da bir canlılık gelir. Bu olay dilden dile dolaşır, içecek olarak denenmeye varacak bir yolculuk başlar. Merak iyidir, bazen mucizevi olayları başlatır. Kahve yolculuğunu başlatan keçilerin hikayesi ise logomuza ilham oldu.

8   Galata'ya yolunuz düşerse, sıcak bir karşılama ve misafirperverliğimizle tanışmaya bekleriz.

9   Kahve Tadında Kalınız...

Coffee Molecule

1   Bize Yazın

2 Kahve bahane, ne dilerseniz…

3 Molecule Hakkında

4 Molecule Roastery & Design Company

5 Molecule, nitelikli çay, nitelikli kahve ve seramik markasıdır. İstanbul Beşiktaş'ta 2016 yılından beri bu alanda hizmet vermektedir. Kendi kahvelerini kavurmakta, seramik ve tasarım ürünlerini üretmektedir.

6 Molecule her zaman doğallıktan, sadelikten ve yüksek kaliteden yanadır. Tüm ürünlerini bu amaç doğrultusunda imal veya tedarik etmektedir.

7 Kahveler en az 84 SCA puanlı, "speciality coffee" ilkelerine uygun, taze ve yeni hasat kahvelerdir.

Coffee Sapiens

1 Coffee Sapiens tutkuyla yarattığımız bir marka. Lezzet ve çeşit açısından farklı ve kaliteli kahvelere duyduğumuz özlem Coffee Sapiens markasının doğmasına sebep oldu. Adımızdan da belli olduğu üzere kendimizi kahve insanları olarak tanımlıyoruz. Kahve bizim için keyifli bir içecekten fazlasını ifade ediyor. Kahvenin insanları ve kıtaları birbirine bağlayan bir kültür olduğuna inanıyoruz. Kendimize bu kültürü en iyi şekilde yaymak gibi bir misyon edindik. Farkımızda buradan kaynaklanıyor çünkü amacımız en iyi tada ulaşmak ve bunu en iyi ve doğru bir şekilde sunmak.

2 Kahvelerimizi yeşil çekirdek olarak dünyanın en iyi kahve yetiştiren bölgelerinden alıyor ve kendimiz kavuruyoruz. Kendimizi öncelikle coffee roaster yani kahve kavurucu olarak tanımlıyoruz. Her kahve çekirdeği için farklı kavurma teknikleri deneyerek en iyi tadı yakalamaya çalışıyor ve kendi özel harmanlarımızı oluşturuyoruz. Özellikle kavurma teknikleri ile ilgili çok özenli çalışıyor ve sürekli yeni denemelerle en iyiyi yakalamayı amaçlıyoruz. Herkesin damak tadına hitap edecek kahveyi yaratmaktan ziyade kendi sevdiğimiz ve bizi içtiğimizde mutlu eden tatlar yaratmaya odaklandık. Kahvelerin en doğru yöntemlerle hazırlanması bizim için çok önemli.

3 Hedefimiz adım adım kendimize belirlediğimiz amaçlar doğrultusunda Coffee Sapiens'i tanıtmak ve kahvemizi kalitesiyle diğerlerinden ayrıştırmak. Gelecekte ise amacımız kahve konusunda sadece ticari olarak değil sosyal projeler çerçevesinde de çalışmak. Uygun ve adil koşullarda üretilmiş kahveyi, doğrudan üreticiler ile birlikte çalışarak siz kahve severlerin beğenisine sunmak en büyük arzumuz.

4 İBRAHİM BURAK GÖĞÜŞ:

5 Kadıköy Anadolu Lisesi'nden mezun olduktan sonra Mimar Sinan Üniversitesi Şehir Bölge Planlama bölümünden mezun oldu. Daha sonra Galatasaray Üniversitesi'nde Gazetecilik yüksek lisansı yaptı ve televizyon

alanında çalıştı. Ardından Westminster Üniversitesi'nde Uluslarası İşletme masterı yapan Burak, online ürün yönetimi ve sosyal medya alanında çalıştığı profesyonel hayatı bırakarak Coffee Sapiens markasını kurdu.

6 MİRHAN KÖROĞLU GÖĞÜŞ:

7 Marmara Üniversitesi Siyaset Bilimi ve Uluslararası İlişkiler bölümünden mezun olan Mirhan ardından Sabancı Üniversitesi ve Aarhus Üniversitesi'de Avrupa Çalışmaları bölümünde yüksek lisans yaptı. Brüksel'de Avrupa Parlamentosu'nda çalıştıktan sonra London School of Economics'de Siyaset Ekonomisi masterı yapan Mirhan , 2010 yılından bu yana Sabancı Üniversitesi Kurumsal Yönetim Forumu çatısı altında Sürdürülebilirlik ve İklim değişikliği konularında çalışmalarını sürdürüyor ve dünyanın en büyük çevre girişimlerinden biri olan CDP'nin Türkiye ayağını yürütüyor. Kahve ve sürdürülebilirlik konularına özel ilgili olan Mirhan Coffee Sapiens'in kurucu ortaklarından.

Coffeeciel

1 Coffeeciel, nitelikli kahveye gönül vermiş 3 kahveseverin, yıllar boyunca kazandıkları deneyim, bilgi ve birikimi, kahve keyfi ile harmanlayarak; sizlere en iyi kahve deneyimini sunmak amacıyla, 2018 yılında Eskişehir'de kuruldu.

2 Geliştirmiş olduğumuz kahve kavurma profilleri ve tekniklerini kullanarak, taze ve nitelikli kahveyi, yeşil kahveden itibaren işliyor, paketliyor ve tanzimini sağlıyoruz. Eskişehir'in merkezinde bulunan kafe ve imalathanemizde, 4 kıta ve 13 ülkeden seçmiş olduğumuz kahveleri, çeşitli demleme metodları kullanarak, keyfinize sunuyoruz.

3 ERHAN GÜNGÖR

4 1988 yılında İstanbul'da doğdu. İstanbul Universitesi'nde Turizm İşletmeciliği, Anadolu Universitesi'nde Fransızca Öğretmenliği bölümünden mezun oldu. İlk olarak Roka Davet adlı bir Catering firmasında barmen, komi ve garson olarak, ardından 3 sene boyunca Aldo Turizm'de Operasyon Görevlisi olarak, sonrasında 5 sene Varuna Gezgin ve 3 sene Black Cat Coffee'de Personel Şefi ve Barista olarak çalıştı. Kazandığı deneyimlerden sonra artık kendi işinin peşinden koşuyor.

5 KEMAL İLTERBERK

6 1984 yılında Eskişehir'de doğdu. İlk, orta ve liseyi Eskişehir'de, üniversiteyi ESOGÜ Ziraat Fakültesinde okudu. ESOGÜ AKUT Öğrenci topluluğun kurucu üyelerindendir. Öğrencilik yıllarında garsonluk, barmenlik, baristalık gibi hizmet sektörünün pek çok alanında faaliyet göstermiştir. Bu yıllarda profesyonel olarak müzikle uğraşmıştır. Üniversiteden sonra asıl mesleği olan ziraat mühendisliğini icra etmiştir. Kardeşi ile kurduğu aile işletmesi olan Black Cat Coffee ile 4 sene boyunca kahve kavurma, kahve

demleme ve kahve tadımcılığı ile ilgili bilgisini arttırmıştır. Elde etmiş olduğu tecrübelerini kullanarak, hayallerini artık bir üst seviyeye taşıyor.

7   SEMİH KARAKURT

Cup of Joy

1   2013 yılında Bebek'teki Yasemin Pasajı'nda küçük bir dükkanda açılan COJ, Türkiye'de 'nitelikli kahve' sektörünün ilklerindendir.

2   Bebek, Zorlu Center, Levent Loft, Vadistanbul ve Nişantaşı olmak üzere 5 şubesi bulunan COJ, Mart 2018 itibariyle, dünyanın farklı bölgelerindeki çiftliklerden getirdiği yeşil kahve çekirdeklerini kendi bünyasinde kavurmaya başlamıştır.

3   Kahveseverler özel "Cup of Joy" harmanı ile espresso bazlı kahvelerin yanısıra, V60 ve Aeropress, Cold drip gibi demleme yöntemleriyle farklı bölgelerin "single origin" kahvelerini de tadabilirler.

4   Bebek ve Vadistanbul şubelerinde özellikle sporcular ve sağlıklı beslenmeye özen gösterenler için tüm gün geniş bir kahvaltı menüsü sunan COJ'da ayrıca kahve keyfini tamamlayacak pastane ürünlerini bulmak mümkün.

5   30 dan fazla pastane ürününün sergilendiği COJ'da, glutensiz, şekersiz, vejetaryen, raw ve vegan ürünler de dahil olmak üzere farklı diyet alternatiflerini bulmak da mümkün.

Grey Coffee etc

1   Kahve sektörü ülkemizde son 10 yıldır inanılmaz bir hızla büyümektedir ve farklı jenerasyonların günlük rutininin önemli bir parçası haline gelmiştir.

2   2020 yılında hizmete başlayan Grey Coffee Etc. her jenerasyondan kahve severlere hitap eden, samimi hizmet, sıcak bir atmosfer ve her zaman ustalıkla kavrulmuş ve kıvamında hazırlanmış bir fincan kahveyi yudumlayabileceğiniz bir mekan.

3   Tutkumuz, sadece kahveye değil, onu tamamlayacak deneyimi de en iyi şekilde sunabilmek.

4   Kahveler ile uyumlu yiyeceklerden, mağaza ortamını tamamlayan görsellerden, müziklere kadar her şeyi sizin için özel olarak seçiyoruz.

Hey Joe Coffee Co

1   Hikayemizi bir de bizden dinleyin.

2   Hey Joe Coffee olarak anlayışımızın temelinde, kullandığımız nitelikli kahve çekirdeklerimizin sunmuş olduğu aromatik zenginliği sizlerle buluşturmak yatmaktadır. Bu zenginliğin keşfedilmesini ve fincana taşınmasını ise başlıca sorumluluğumuz olarak görüyoruz.

3   Kahvenin bize kadar olan yolculuğu tamamlandığında, her çekirdeğe özgü karakteristikleri ortaya koymak üzere kahvenin yetiştiği bölgeyi, türünü, işleme yöntemini ve daha birçok değişkeni dikkate alıyoruz ve bu doğrultuda bir kavurma profili geliştiriyoruz. Kahvenin bize kadar olan yolculuğunda geçirmiş olduğu her aşamada emek verenleri onurlandırmak ve sizlere üstün nitelikli kahveler sunmak üzere elimizden gelen tüm çabayı göstermeye gayret ediyoruz.

Järn Coffee

1   Lezzeti Yakalayın

2   Kahvesiz bir hayat fikri cidden korkunç. Bu yüzden 2000 yılından beri İstinye bölgesinde gururla taze kahve sunuyoruz. Dünyanın her yanından tedarik edilmiş en leziz harmanlarımızla sizlere en zor günlerinizi bile kolaylaştıracak, muhteşem kahveler sunuyoruz.

3   Bizim için işimiz sadece kahve demlemekten ibaret değil. Müşterilerimize, mümkün olan en leziz ve en yoğun içecekleri sunmayı kendimize misyon edindik. Mekanlarımızın konumları ve tedarik tekniklerimiz hakkında daha fazla bilgi edinmek için sitemize göz atın.

Just Coffee

1   sen de haklısın

2   Kahve maceramıza 2014 senesinde Beşiktaş'ta minik bir köşe dükkanla başladık. Ülkemiz için oldukça yeni ve kabullenmesi zaman alacağını bildiğimiz bir kahve bilinci oluşturmak üzere kolları sıvadık. Kahve üzerine dünyada olup biten tüm gelişmeleri takip etmeye özen göstererek birkaç senemiz, yerleşik hale gelmiş ve doğru olduğu düşünülen tüm tabuları, ufak ufak yıkmaya çalışmakla geçti. bu zaman zarfında ulaşabildiğimiz en iyi kahveleri, kendi potansiyellerinin en üst seviyesinde kahve meraklılarına sunmaya çalıştık.

3   2016'nın başlarına geldiğimizde, edindiğimiz tüm bu bilgi ve tecrübeleri yeni bir tarzla harmanladık ve aynı lokasyonda bambaşka bir anlayışla Just'ı yarattık.

4   Bugün Beşiktaş'ta Ihlamur Deresi üzerinde yürürken kulağınıza çalınan müziği ve taze kavrulan kahvenin kokusunu takip ederseniz bir anda kendinizi oldukça samimi bir 'kahve barı'nda keyifli bir kahve molasında bulabilirsiniz..

5   don't let your dreams be dream

6   3 bina toplam 14 kattan oluşan Just Coffee Complex'ine adım attığınızda, bahçedeki kalabalığın içinden geçerek merdivenleri tırmanmaya başladığınızda ulaşacağınız ilk yer 'workspace' dir. Geniş çalışma masalarında zorlu sınavlara hazırlanılan, nice bitirme projelerinin yazıldığı, 'yapıyor olacağız' maillerinin atıldığı bu kütüphanevi alanda fısıldanarak konuşulur, priz ve internet derdi de olmaz.

7   beni böyle sev

8   Workspace'den parmak uçlarınızla yukarı doğru merdivenleri tırmanmaya devam ettiğinizde dükkanımızın yaramaz çocuğuna ulaşırsınız. Roof haşarı personeli, dikkat çekicek tarzda ve desibelde çalınan müzikleri ve kahvesini bu atmosferde içmek isteyen 'marjinal' genç müşteri kitlesi ile birazcık göze batabilir. Ufak ve kalabalık olmasından kaynaklı genellikle zor yer bulunur. Yer bulamayan gönül koyar, bulan da genellikle bir daha kalmak istemez.

9   herkes cehenneme kendi ateşini götürür

10   Kahve bir derya deniz ve içine girdikçe derinleşiyor. Bu bitmek bilmez hikaye tarladan başlıyor. bizler henüz tarla saban işlerine bulaşmamış olsak da, kahveyi en adil ticari koşullarda ve minimum aracı ile tedarik etmeye gayret gösteriyoruz. Bu noktada tüm kahve coğrafyasını ve bu coğrafyada bulunan sürdürülebilir tarım yapan profesyonel kahve çiftliklerini ve kooperatiflerini takip etmeye çalışıyoruz. 2017 yılından bu yana, bahsedilen profesyonel çiftliklerin nitelikli bu tarım ürünlerini sizlere en doğru şekilde hazırlayıp sunmak için çabalıyoruz. Bu maksatla; her zaman yeni hasat edilmiş nitelikli yeşil çekirdeği yüksek teknoloji ve doğru, güncel, bilimsel teknikler ile kavuruyoruz. Kavrulmuş kahve çekirdeğini uygun klimatik ortam şartlarında dinlendirip paketliyoruz. Öğrenmekten ve kendimizi geliştirmekten geri durmuyoruz.

Lagetom Coffee

1   Lagetom, size hızla akıp geçen bir günde, biraz yavaşlamanın problem olmadığı bir zaman aralığı sunuyor. Hayata bakış açısını ve işletme değerlerini "lagom" felsefesinden alan Lagetom, Kasım 2019'da Ankara'da sizlerle buluştu. Faaliyete geçtiğinden bu yana tüm hizmet ve üretim aşamalarında her zaman sürdürülebilirlik, verimlilik ve estetik konularına büyük önem veren Lagetom, hümanist bir yaklaşımla öncelikle insan değerini sonra kahveye olan tutkusunu merkezine aldı.

2   Lagom, diğer dillere tam olarak çevrilemese de yaklaşık olarak "ne çok az ne çok fazla, tam kararında" anlamına geliyor. Yaygın olarak kelimenin Viking terimi "laget om"dan geldiğine inanılmaktadır. Lagom kavramında, hayatın her alanında orta noktayı, dengeyi bulmak öğütlenmektedir. Şayet herhangi bir konuda dengeyi buluyorsanız, ne çok ne de az olmayı becerebiliyorsanız; tebrikler. İşte o zaman siz "lagom"a ulaşmışsınız demektir.

Olmadık Kahveler Atölyesi

1   Olmadık Kahveler, füzyon mutfak yaklaşımını içeceklere taşıyarak denenmemiş tatlar ortaya çıkarıyor. Farklı malzemeleri kahveyle harmanlayan, fonda her zaman caz müziğin ziyaretçilere eşlik ettiği atölye mekanında, barista ve gastronomi uzmanlarından oluşan 6 kişilik bir ekip görev yapıyor.

2   Ekibin imzasını taşıyan ve özel reçetelerle hazırlanan menüde, 29 farklı olmadık kahve ve 16 farklı kahvesiz olağan dışı lezzet bulunuyor. Turkuaz rengin sıcaklığını deneyimsel mutfakla buluşturan Olmadık Kahveler Atölyesi, farklı tatlar arayanlara hitap ediyor.

3   Meşe isinden yöresel tatlara, rokadan çileğe kadar farklı aromalara sahip birçok malzeme özellikle kahveyle buluşuyor. Sonunda ise 28inch, Amigo, Esmeralda, CocoBongo gibi eğlenceli isimlere sahip içecekler ortaya çıkıyor.

Ordinarius Coffee

1   Ordinarius olarak, 22 Temmuz 2018 tarihinde Eskişehir'de kahvenin kendi tat ve aromasını açığa çıkartmak ve yükselen kahve sektörüne ortak olmak amacıyla kurulduk.

2   Kahvenin, çekirdekten fincana kadar olan bu zorlu yolculuğuna duyduğumuz saygı büyük. Bu yüzden kahveyi en doğru şekilde sunabilmek için ilk günden beri tutkuyla çalışıyoruz.

3   Nitelikli kahve severler olarak olarak bizim tutkumuza ortak olabilir, Ordinarius'un bu macerasında bizimle yol alabilirsiniz.

Owster Coffee

1   OWSTER COFFEE

2   Owster Coffee olarak amacımız; En iyi kahvenin beğenilmesi ve değerli ilişkiler kurulması için ilham vermek. Her gün başkalarıyla vakit geçirmek için iyi bir şanstır ve biz de gününüzün bir parçası olmayı umuyoruz. İş yapmak için en iyi yolun o işi mükemmel yapmak olduğuna inanıyoruz. Kahvemizden tasarımımıza kadar yaklaşımımız sevdiğimiz şeyleri yaratmak. Bunları sizin de seveceğinizi düşünüyoruz. Bize katılın ve birikte dünyaya ilham verelim!

3   Owster Coffee

4   Owster Coffee Ankara'da tutkuyla yarattığımız bir marka. Lezzet ve çeşit açısından farklı ve kaliteli kahvelere duyduğumuz özlem Owster Coffee markasının doğmasına sebep oldu. Adımızdan da belli olduğu üzere kendimizi kahve insanları olarak tanımlıyoruz. Kahve bizim için keyifli bir

içecekten fazlasını ifade ediyor. Kahvenin insanları ve kıtaları birbirine bağlayan bir kültür olduğuna inanıyoruz. Kendimize bu kültürü en iyi şekilde yaymak gibi bir misyon edindik. Farkımızda buradan kaynaklanıyor çünkü amacımız en iyi tada ulaşmak ve bunu en iyi ve doğru bir şekilde sunmak. Kahvelerimizi yeşil çekirdek olarak dünyanın en iyi kahve yetiştiren bölgelerinden alıyor ve kendimiz kavuruyoruz.

5   Ağızdan ağıza dolaşan

6   "O ENFES KAHVEYİ BİZ HAZIRLIYORUZ"

7   Tüm bu keyiflerin tadını çıkarmak için sizi de şubemize bekliyoruz.

Pablo Artisan Coffee

1   Pablo Hakkında

2   Sektördeki 15 yılı aşkın deneyimiyle PABLO ARTİSAN COFFEE markası Mert DOĞAN ve ekip arkadaşları tarafından hayata geçirilmiş bir sosyalleşme alanı projesidir.

3   PABLO ARTİSAN COFFEE nin konsepti orta ve kuzey avrupa ülkelerinin ara sokaklarındaki neredeyse tüm kahveciler gezildikten sonra şekillenmiştir.Bu vesile ile konseptimizde Düseldorftan Amsterdama, Berlinden Parise kahveye gönül vermiş dostlarımızın izleri vardır. Üçüncü nesil kahvecilikte kahve kavurmak önemlidir. Herkese açık kavurma işlemimizi gelip yerinde görebilir bu konuyla ilgili detaylı bilgi alabilirsiniz. Standart çekirdeklerimizin yanında tüm dünyadan en farklı çekirdekleri bulup kavurma aşkımız hiç bitmeyecek. Her geçen gün en iyi kahveci biziz havasından uzak İstanbul da ve Avrupa da ki dostlarımızla değişik kavurma yöntemleri istişaresi yapıyoruz. Kahvemizi kendimiz kavuruyoruz diyerek kavurma atölyesini saklayan kahvecilerden değiliz.

Paper Coffee

1   BİZİM HİKAYEMİZ.

2   Paper Coffee, 2017 yılında kahve tutkunu bir ekip tarafından Ankara'da kuruldu. Bu tutkuyu misafirlerimize aktarmak ve kahve tutkusunu,Paper markası ile daha dinamik hale getirmek için uğraştık. Başta kahve, çikolata, konsept müzik organizasyonları ve workshoplar ile bir kültür haline geldik. Tüm inancımız ve heyecanımızla bu keyfi yaşamaya devam ediyoruz.

Parodia Coffee House & Bistro

1   Parodia Coffee House & Bistro

2   Adını çiçek açan kaktüs çeşidinden alan Parodia Coffee House & Bistro, 2016 Kasım ayından bu yana Beşiktaş'ta hizmet vermektedir. Tasarım, konsept ve logo seçiminde de bu isimden esinlenen marka, insan ve nitelikli kahvenin birlikteliğini ön plana çıkarıp sergileyebilmek için beyaz renk ve minimal tasarım tercih etmiştir. Tasarımda doğallığa odaklanan Parodia, iç mekan kurgusuyla da farklılaşmayı hedeflemiştir.

3   Sosyalleşmek, ders çalışmak, sevdikleriyle hoş vakit geçirmek ve bunları yaparken de nitelikli kahve içmek isteyenler için yola çıkan Parodia, ev yapımı tatlıları ve mekana özgü yiyecek ve içecek reçeteleriyle alışılmışın dışında bir menüye sahiptir.

4   Genç yaşta bir ekip tarafından yönetilen Parodia'nın kendini sürekli yenileyen dinamik yapısını çalışan ekipten dinlenen müziklere kadar birçok alanda hissetmek için sizleri de aramızda görmeyi sabırsızlıkla bekliyoruz.

Story Coffee

1   Story Coffee Roasters olarak amacımız, iyi kahve eşliğinde değerli ilişkiler kurulmasına ilham olmak. Her yeni gün birbirimizle vakit geçirmek için iyi bir şanstır ve biz de gününüzün bir parçası olmayı, sizden ilham almayı umuyoruz.

2   İş yapmak için en iyi yolun o işi mükemmel yapmak olduğuna inanıyoruz. Kahvemizden tasarımımıza kadar yaklaşımımız sevdiğimiz şeyleri yaratmak. Bunları sizin de seveceğinizi düşünüyoruz.

3   Bize katılın ve birikte dünyaya ilham verelim!

Walker's Coffee House

1   Walker's Coffee House Eskişehir de kurulan kahvede uzmanlaşmış butik kahve dükkanıdır.

2   Dünyanın farklı bölgelerindeki çiftliklerden getirdiğimiz yeşil kahve çekirdeklerini kendi bünyemizde kavuruyoruz.

3   Her kahve çekirdeği için farklı kavurma teknikleri deneyerek en iyi tadı yakalamaya çalışıyor ve kendi harmanlarımızı oluşturuyoruz.

4   Amacımız iyi kahve içmek, sunmak ve bizim gibi düşünen kahveseverler ile paylaşmaktır.

5   Walker's Coffee House'daki kahvelerin keyfini evinize ya da ofisinize taşımak isterseniz öğütülmüş kahvelerimize şubelerimizden ya da sitemiz üzerinden ulaşabilirsiniz.

APPENDIX 2
TEXTS EXCLUDED FROM THE FINAL CORPUS

1. Mesela Coffee

   https://meselacoffee.com/tr

2. Kennedy 41 Coffee and Bakery

   https://www.kennedy41ankara.com/hakk%C4%B1m%C4%B1zda

3. Kaffehause

   https://www.kaffehause.com/hakkimizda/

4. Geyik

   https://geyikdukkan.com/tanisalim/

5. Coffee Sumatra

   http://www.coffeesumatra.com.tr/coffee-sumatra-kurumsal-hakkimizda

6. The Coffee Factory

   https://www.thecoffeefactory.com.tr/hikayemiz.html

7. Duppo Coffee and Food

   https://www.duppocoffee.com/hakkimizda

8. Rafine Espresso Bar

   https://www.rafineespressobar.com/hakkimizda

9. Coffeetopia

   https://coffeetopia.com.tr/hakkimizda.html

10. Coffee Shot Stop

    https://shotstoptr.com/hakkimizda/

11. Mio Coffee

    https://miocoffee.com.tr/biz-kimiz/

12. Hill Son's Coffee

    https://www.hillsonscoffee.com/hakk%C4%B1m%C4%B1zda

13. Coffee Break

    https://coffeebreak.com.tr/Biz.html

14. Espressolab

    https://www.espressolab.com/kahve-ve-biz/

15. Parsa Coffee Roasters

    https://parsacoffeeroasters.com/about/

16. Klar Coffee

    https://www.klarcoffee.com/sayfa/hakkimizda

17. Gordion Coffee

    https://www.gordioncoffee.com/hakkimizda

18. Tropika Coffee Roastery

    https://www.tropikacoffee.com/tr/about

19. Petra Roasting Co.

    https://www.petracoffee.com/pages/yaklasimimiz-2022

APPENDIX 3

ETHICS BOARD WAIVER FORM

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu *Form No.*	FRM-YL-09
		Yayım Tarihi *Date of Pub.*	22.11.2023
	FRM-YL-09 Yüksek Lisans Tezi Etik Kurul Muafiyeti Formu *Ethics Board Form for Master's Thesis*	Revizyon No *Rev. No.*	02
		Revizyon Tarihi *Rev.Date*	25.01.2024

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİL BİLİMİ ANABİLİM DALI BAŞKANLIĞINA

Tarih: .../.../.........

Tez Başlığı (Türkçe): TÜRKİYE'DEKİ ÜÇÜNCÜ NESİL KAHVE DÜKKANLARININ OTOBİYOGRAFİK WEB SAYFALARININ BİR TÜR ANALİZİ
Tez Başlığı (Almanca/Fransızca)*: ....
....

Yukarıda başlığı verilen tez çalışmam:
1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır.
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne veya ruh sağlığına müdahale içermemektedir.
4. Anket, ölçek (test), mülakat, odak grup çalışması, gözlem, deney, görüşme gibi teknikler kullanılarak katılımcılardan veri toplanmasını gerektiren nitel ya da nicel yaklaşımlarla yürütülen araştırma niteliğinde değildir.
5. Diğer kişi ve kurumlardan temin edilen veri kullanımını (kitap, belge vs.) gerektirmektedir. Ancak bu kullanım, diğer kişi ve kurumların izin verdiği ölçüde Kişisel Bilgilerin Korunması Kanuna riayet edilerek gerçekleştirilecektir.

Hacettepe Üniversitesi Etik Kurullarının Yönergelerini inceledim ve bunlara göre çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Ad-Soyad/İmza

Öğrenci Bilgileri	Ad-Soyad	İsmail Göktuğ KAYAALP
	Öğrenci No	N19138740
	Enstitü Anabilim Dalı	İngiliz Dil Bilimi
	Programı	İngiliz Dil Bilimi

DANIŞMAN ONAYI

UYGUNDUR.
(Unvan, Ad Soyad, İmza)

* Tez **Almanca** veya **Fransızca** yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-YL-09
		Yayım Tarihi Date of Pub.	22.11.2023
	FRM-YL-09 Yüksek Lisans Tezi Etik Kurul Muafiyeti Formu *Ethics Board Form for Master's Thesis*	Revizyon No Rev. No.	02
		Revizyon Tarihi Rev.Date	25.01.2024

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LINGUISTICS

Date: .../..../.........

ThesisTitle (In English): A GENRE ANALYSIS OF THE AUTOBIOGRAPHICAL WEB PAGES OF THIRD WAVE COFFEE SHOPS IN TÜRKİYE

My thesis work with the title given above:

1. Does not perform experimentation on people or animals.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not a research conducted with qualitative or quantitative approaches that require data collection from the participants by using techniques such as survey, scale (test), interview, focus group work, observation, experiment, interview.
5. Requires the use of data (books, documents, etc.) obtained from other people and institutions. However, this use will be carried out in accordance with the Personal Information Protection Law to the extent permitted by other persons and institutions.

I hereby declare that I reviewed the Directives of Ethics Boards of Hacettepe University and in regard to these directives it is not necessary to obtain permission from any Ethics Board in order to carry out my thesis study; I accept all legal responsibilities that may arise in any infrigement of the directives and that the information I have given above is correct.

I respectfully submit this for approval.

Name-Surname/Signature

Student Information	Name-Surname	İsmail Göktuğ KAYAALP
	Student Number	N19138740
	Department	English Linguistics
	Programme	English Linguistics

SUPERVISOR'S APPROVAL

APPROVED
(Title, Name Surname, Signature)

FRM-YL-09   Rev.No/Tarih: 02/25.01.2024

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APPENDIX 4

ORIGINALITY REPORT

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-YL-15
		Yayım Tarihi Date of Pub.	04.12.2023
	FRM-YL-15 Yüksek Lisans Tezi Orijinallik Raporu Master's Thesis Dissertation Originality Report	Revizyon No Rev. No.	02
		Revizyon Tarihi Rev.Date	25.01.2024

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİL BİLİMİ ANABİLİM DALI BAŞKANLIĞINA

Tarih: 8/6/2024

Tez Başlığı: TÜRKİYE'DEKİ ÜÇÜNCÜ NESİL KAHVE DÜKKANLARININ OTOBİYOGRAFİK WEB SAYFALARININ BİR TÜR ANALİZİ
Tez Başlığı (Almanca/Fransızca)*:...

Yukarıda başlığı verilen tezimin a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 109 sayfalık kısmına ilişkin, 8/6/2024 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda işaretlenmiş filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 6 'dır.

Uygulanan filtrelemeler*:

1. ☒ Kabul/Onay ve Bildirim sayfaları hariç
2. ☒ Kaynakça hariç
3. ☐ Alıntılar hariç
4. ☒ Alıntılar dâhil
5. ☒ 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orijinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tezimin herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumlarda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

Ad-Soyad/İmza

Öğrenci Bilgileri	Ad-Soyad	İsmail Göktuğ KAYAALP
	Öğrenci No	N19138740
	Enstitü Anabilim Dalı	İngiliz Dil Bilimi
	Programı	İngiliz Dil Bilimi

DANIŞMAN ONAYI

UYGUNDUR.
(Unvan, Ad Soyad, İmza)

* Tez **Almanca** veya **Fransızca** yazılıyor ise bu kısımda tez başlığı **Tez Yazım Dilinde** yazılmalıdır.

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu *Form No.*	FRM-YL-15
		Yayım Tarihi *Date of Pub.*	04.12.2023
	FRM-YL-15 **Yüksek Lisans Tezi Orijinallik Raporu** *Master's Thesis Dissertation Originality Report*	Revizyon No *Rev. No.*	02
		Revizyon Tarihi *Rev.Date*	25.01.2024

**Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orjinallik Raporu Alınması ve Kullanılması Uygulama Esasları İkinci bölüm madde (4)/3'te de belirtildiği üzere: Kaynakça hariç, Alıntılar hariç/dahil, 5 kelimeden daha az örtüşme içeren metin kısımları hariç (Limit match size to 5 words) filtreleme yapılmalıdır.

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu Form No.	FRM-YL-15
		Yayım Tarihi Date of Pub.	04.12.2023
	FRM-YL-15 **Yüksek Lisans Tezi Orijinallik Raporu** *Master's Thesis Dissertation Originality Report*	Revizyon No Rev. No.	02
		Revizyon Tarihi Rev.Date	25.01.2024

TO HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
DEPARTMENT OF ENGLISH LINGUISTICS

Date: 8/6/2024

Thesis Title (In English): A GENRE ANALYSIS OF THE AUTOBIOGRAPHICAL WEB PAGES OF THIRD WAVE COFFEE SHOPS IN TÜRKİYE

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options checked below on 8/6/2024 for the total of 109 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled above, the similarity index of my thesis is 6 %.

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1. ☒ Approval and Decleration sections excluded
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I hereby declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

Kindly submitted for the necessary actions.

Name-Surname/Signature

Student Information	Name-Surname	İsmail Göktuğ KAYAALP
	Student Number	N19138740
	Department	English Linguistics
	Programme	English Linguistics

SUPERVISOR'S APPROVAL

APPROVED
(Title, Name and Surname, Signature)

	HACETTEPE ÜNİVERSİTESİ SOSYAL BİLİMLER ENSTİTÜSÜ	Doküman Kodu *Form No.*	FRM-YL-15
		Yayım Tarihi *Date of Pub.*	04.12.2023
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		Revizyon Tarihi *Rev.Date*	25.01.2024

**As mentioned in the second part [article (4)/3]of the Thesis Dissertation Originality Report's Codes of Practice of Hacettepe University Graduate School of Social Sciences, filtering should be done as following: excluding refence, quotation excluded/included, Match size up to 5 words excluded.