

LANGUAGE, COMMERCE, AND URBAN IDENTITY: A SOCIO-ONOMASTIC STUDY OF COFFEE SHOP NAMING PRACTICES IN SURABAYA

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ABSTRACT

This study investigates how coffee shop naming practices in Surabaya function as socio-onomastic acts that negotiate urban identity through linguistic choices. Using a qualitative and document-based approach, the study documented 71 coffee shop names across diverse neighborhoods in Surabaya. Data were analyzed to identify patterns in linguistic structure, language origin, and extra-linguistic factors influencing naming. The findings reveal that coffee shop names are not merely identifiers but strategic socio-onomastic practices that actively construct Surabaya's hybrid urban identity. The linguistic choices demonstrate continuous negotiation between local rootedness and global modernity—Javanese

names index cultural intimacy and authenticity, while English or French names signal cosmopolitan aspirations. References to geography and history further strengthen national belonging distinct from colonial and global identities. This study contributes to the broader understanding of how language, commerce, and culture intersect in Indonesia's urban linguistic landscape, offering both theoretical insight and practical implications for local branding strategies.

Keywords: coffee shop; naming system; socio-onomastics; urban identity; Surabaya

Introduction

As Indonesia's second-largest metropolitan center, Surabaya has undergone rapid urbanization and economic transformation in recent decades. The city's dynamic growth has been accompanied by shifting consumption patterns among its expanding middle class, leading to the emergence of a vibrant coffee shop culture (Ardhan, 2023). According to data from local business directories (Google Maps, 2024), the number of coffee shops in Surabaya has significantly increased in the past five years, reflecting the city's growing urban lifestyle and the influence of global café trends. While this phenomenon aligns with global developments, Surabaya's coffee culture also exhibits distinct local characteristics shaped by its Javanese heritage and maritime history.

Widodo et al. (2010) confirmed that names should be understood as social constructs, reflecting different social groups' distinct cultural characteristics and traditions. The establishments have evolved beyond mere places for coffee consumption into important social spaces that facilitate urban interactions, shape community identities, and serve as indicators of socio-onomastic change (Citraresmana et al., 2022; Rahmawati & Mulyadi, 2021). The rise of coffee shop

culture in Surabaya mirrors similar developments in other Southeast Asian cities yet remains uniquely influenced by the city's Javanese heritage and its historical role as a significant trading port (Kaenmuang et al., 2025).

In Indonesia's multilingual context, business names often incorporate elements from different languages, including Indonesian, Javanese, English, Arabic, and sometimes Dutch, that reflect the country's complex linguistic landscape. Coffee shop names in Surabaya demonstrate linguistic diversity while also revealing patterns of language choice that correlate with business types, target markets, and location strategies (Sitaresmi et al., 2025). The naming practices offer insights into how local entrepreneurs navigate global influences while maintaining cultural authenticity. They are valuable case studies for understanding contemporary urban identity formation in developing cities like Surabaya, Indonesia.

Coffee shop names in Surabaya serve multiple functions beyond simple identification from a socio-onomastic perspective. As branding tools, the names operate as primary markers of business identity strategically designed to convey specific brand personalities and market positioning. They employ linguistic devices such as neologism, loanwords, and cultural references to create distinctive brand images that appeal to target demographics. The naming strategies often reflect careful market segmentation, with upscale establishments favouring cosmopolitan English names while traditional shops employ Javanese terms to signal authenticity. Also, coffee shop names produce urban space and neighbourhood character in Surabaya, which functions as spatial signifiers. The distinct naming patterns emerge across different city districts that reflect and reinforce local identities so that it does not only reflect existing neighbourhood identities but actively participate in place-making processes that help to shape perceptions of urban spaces and continue to the sociolinguistic landscape of the city (Agus et al., 2022). The study of the names further shows how urban commercial spaces negotiate between tradition and modernity, local identity and global influence. Moreover, as Surabaya continues to develop as a significant urban centre in Indonesia, the naming practices offer clues about the city's evolving position within regional and global networks of commerce and culture.

Naming practices are deeply intertwined with cultural identity, power structures, and social change. In Indonesia, Wijana's (2014) seminal study on business names in Yogyakarta reveals how nomenclature reflects power dynamics and resistance, particularly in Javanese cultural hegemony. The interplay of language and authority is echoed in Agus et al.'s (2022) analysis of Buginese naming conventions, where names serve as markers of ethnic identity and historical continuity. Similarly, Aribowo's (2017) examination of Arabic-derived business names among Arab-Indonesian communities underscores how religion (Islam) and economic aspirations shape commercial onomastics. The evolution of naming systems further illustrates cultural adaptation. Aribowo and Herawati (2016) document a shift from traditional Javanese to Arabic names in Java that reflect broader socioreligious transformations. The trend is mirrored in transnational contexts conducted by Widodo et al. (2023), who explore how Javanese diaspora communities in Malaysia hybridize naming conventions to negotiate cultural identity in a multicultural setting. Such studies collectively emphasize names as sites of cultural negotiation where tradition intersects with globalization and religious influence. Symbolic and cosmological dimensions of naming are also critical. Pamungkas et al. (2021) demonstrate how Javanese literary names encode cosmological beliefs that serve as metaphors for human-nature relationships. The symbolic function highlights the role of names in preserving intangible cultural heritage, particularly in literary and oral traditions.

Furthermore, commercial naming practices are strategic tools for branding, market positioning, and cultural appeal. Ardhan's (2023) anthropological study of drugstore names in Surabaya reveals how linguistic choices (e.g., Latinized or traditional terms) reflect consumer trust and modernity. Similarly, Kaenmuang et al. (2025) identify creativity and cultural resonance as key strategies in Bangkok's noodle shop names, blending humour, local idioms, and aspirational terms to attract patrons. Naming in a culinary context becomes a vehicle for tourism and cultural commodification. Wiyana et al. (2021) analyze how soto, a traditional soup name in Indonesia, is branded to evoke authenticity and regional pride, which enhances culinary tourism. Rahmawati and Mulyadi (2021) extend this to Mandailing cuisine, where food names encode historical narratives and ingredient symbolism that bridge gastronomy and linguistic heritage. Citraresmana et al. (2022) further argue that Sundanese culinary names act as "cognitive artifacts," preserving cultural memory through metaphors tied to local ecology (e.g., lauk pauk for side dishes). These studies collectively illustrate how commercial names balance marketability with cultural authenticity.

Linguistic structures and socio-onomastic patterns provide insights into naming conventions. Sitaresmi et al. (2025) deconstruct Sundanese proper names, identifying morphological patterns (e.g., prefixes {A-}) that denote social roles or familial ties. Kristianti and Wijana (2025) adopt a socio-onomastic lens to study phone contacts' nicknames, revealing how proximity and social hierarchy influence abbreviated or affectionate naming. Such structural analyses highlight the rule-governed nature of naming systems, even in informal contexts. Emerging methodologies are expanding the scope of onomastic studies. Aribowo et al. (2025), pioneers using Google Maps data to map Javanese business names, demonstrate that spatial tools can uncover regional naming trends at scale. The digital approach complements traditional ethnographic methods, which provide efficiency and breadth in data collection.

Existing onomastics studies have extensively examined naming practices across digital and commercial contexts. However, limited attention has been given to analyzing how coffee shop names function as deliberate acts of urban identity representation within multilingual and rapidly developing cities. Additionally, previous studies do not explore how naming practices mediate cultural identity negotiations in urban spaces. Therefore, the present paper investigates Surabaya's coffee shop naming practices through a socio-onomastic lens by exploring how linguistic choices in signage reflect and shape the city's hybrid urban identity at the intersection of Javanese tradition and global modernity. The paper attempts to uncover what linguistic forms characterize coffee shop naming practices in Surabaya, what social factors influence coffee shop names, and how do they contribute to constructing and negotiating Surabaya's urban identity, and how do these coffee shop naming practices reflect commercial strategies tied to Surabaya's evolving urban identity. The present paper expects to complete the previous research focusing on the socio-onomastic study and enrich the comprehension of how urban identity can be represented through coffee shop naming practices.

Methods

The present study adopts a qualitative and document-based research design rooted in socio-onomastic and linguistic landscape methodologies. The approach focuses exclusively on non-intrusive data collection, eliminating interviews to prioritize systematic visual documentation and secondary source analysis. Primary data is then gathered through photographic fieldwork capturing coffee shop signage across strategically selected neighbourhoods in Surabaya, including commercial districts like Tunjungan of West Surabaya and heritage areas. The study followed Backhaus's (2007) linguistic landscape sampling principles in which the study documents at least 71 coffee shop facades that ensure the representation of diverse business types such as speciality cafes, local chains, and traditional coffee shop and linguistic variations by which the naming system is in Indonesian, Javanese, English and other languages. Each photograph is geotagged and accompanied by metadata noting location characteristics, business tier, and visual contexts like signage design and multilingual elements.

Moreover, the secondary data collection also complements fieldwork through digital and archival sources that adapt Huang's (2021) geolinguistic mapping techniques, which include (1) business directories (Google Maps, GoFood) to verify geographic distribution, (2) social media content (Instagram posts, Facebook contents) to analyze how names are presented digitally, and (3) local publications (magazines, brochures) contextualizing naming trends within Surabaya's urban development. The methodology excludes interviews but strengthens validity through triangulation between signage and media documentation, an approach validated in comparable studies of commercial onomastics (Huebner, 2009; Sercombe et al., 2014). In this study, triangulation was conducted by cross-verifying data from three complementary sources: (1) physical signage documentation obtained through direct photographic fieldwork, (2) digital listings from Google Maps and GoFood to confirm the geographic accuracy and business existence, and (3) social media posts on Instagram and Facebook that provided visual and textual representations of the same establishments. Each data source was compared to ensure consistency in name spelling, language use, and location context, thereby enhancing methodological reliability and reducing observer bias.

Result

Structure of Coffee Shop Names in Surabaya

The following are results regarding the verbal structures, language origin, and extra linguistic factors affecting the coffee shop naming in Surabaya. It is found that the coffee shop names can consist of one, two, three, and four elements. Those types of structural naming are discussed in the following sections.

Coffee Shop Names Consisting One Element

- (1) Kolokial
- (2) Moengkopi
- (3) Kopitagram
- (4) Dejavu

Several coffee shop names in Surabaya are constructed by single elements, although from a diachronic perspective, they may involve blending or abbreviations of multiple words. Some data show the naming strategy created from stylistic wordplay. For instance, (1) *Kolokial* refers to the Indonesian word *kolokial* meaning 'colloquial', which denotes informal language and the name suggests a casual and relatable coffee experience. Another example is (2) *Moengkopi*, which appears to be a stylized fusion of *ngopi* 'to drink coffee' in Javanese/Indonesian and possibly *moe* as a playful or

personal prefix. This naming reflects local language influence and a lighthearted branding. Likewise, (3) *Kopitagram* is a creative blend of *kopi* 'coffee' and *Instagram*, indicating a trendy, social-media-friendly café environment. One more example is *Dejavu*, taken from the French loanword *déjà vu*, meaning 'already seen', used in Indonesian to refer to something familiar. As a single-element brand, *Dejavu* evokes mystery and a nostalgic feeling.

Coffee Shop Names Consisting Two Elements

- (5) Titik Koma
- (6) Djajan Kopi
- (7) Ruang Temu
- (8) Pohon Kopi
- (9) Arung Senja

Data above shows that coffee shop names in Surabaya are constructed from two elements, often combining nouns or verbs with symbolic or descriptive meaning to create an imaginative and poetic impression. For instance, (5) *Titik Koma* literally means 'semicolon', a punctuation mark used to connect closely related ideas, suggesting a space for pause and continuation that reflects a café as a place for reflection or transition. Similarly, (6) *Djajan Kopi* is composed of *djajan* 'to buy snack' and *kopi* 'coffee', which together suggest a casual and local experience of snacking while drinking coffee. Another example, (7) *Ruang Temu*, combines *ruang* 'room' and *temu* 'meeting', referring to a meeting place, possibly emphasizing the café's function as a social hub. In (8) *Pohon Kopi*, the name consists of *pohon* (tree) and *kopi* (coffee) symbolizing the origin of coffee and natural freshness. Meanwhile, (9) *Arung Senja* is a more poetic phrase, combining *arung* (to cross) and *senja* (twilight), evoking the image of journeying through the evening, a romantic metaphor for relaxation.

- (10) Coffee Toffee

It is also possible that the name uses reduplication, which in this context refers not to grammatical repetition but rather to playful phonological similarity or rhyming. One example is as in (10) *Coffee Toffee*, which combines the word coffee combined with toffee as a sweet, caramel-like candy. While the two words are semantically different, their similar endings form a rhyming pattern that creates a catchy, memorable brand name. The word structure mimics reduplication through rhyme rather than exact repetition.

- (11) Omah Sae
- (12) Omah Tua
- (13) Omah Wasik

Some names are also constructed using the head-modifier structure, with *Omah* (Javanese for 'house') functioning as the head noun followed by a modifying adjective that describes the quality or atmosphere of the place. One example is (11) *Omah Sae*, in which *sae* means 'good' in Javanese, thus forming the meaning 'beautiful home', suggesting a cozy, aesthetically pleasing environment. Another example is (12) *Omah Tua*, where *tua* means 'old', referring to either an old building, vintage style that evokes feelings of tradition and memory. Similarly, (13) *Omah Wasik* uses *wasik*, a colloquial Javanese word meaning 'tidy' to create the meaning 'neat house', implying a well-maintained, clean, and welcoming space. These names follow a consistent structure of [Head: Omah] + [Modifier] that highlights the café as a 'home-like' space with specific traits. The use of Javanese elements in these names also reflects local identity, cultural intimacy, and warmth, offering a familiar and rooted experience for customers who associate the concept of *omah* with comfort and community.

- (14) Greenstones Coffee
- (15) Shaisho Coffee
- (16) Kosaku Coffee
- (17) Baradjawa Coffee

Similarly, some coffee shop names function "coffee" as the head noun and are preceded by modifiers that specify identity, origin, and thematic concept. One example is (14) *Greenstones Coffee*, in which *Greenstones* possibly refers to a natural element, symbolizing freshness, earthiness, and environmental consciousness, thus giving the impression of a nature-inspired coffee shop. Then, (15) *Shaisho Coffee*, where *Shaisho* appears to be a stylized and Japanese-inspired name, suggesting a cultural theme, possibly indicating the café's aesthetic or menu influence. Similarly, (16) *Kosaku Coffee* also adopts a Japanese-sounding modifier, which may refer to a cultural element, giving the name a thematic identity. (17) *Baradjawa Coffee* combines *Baradjawa*, a creative compound of *Barat* (west) and *Jawa* (Java), to signify a blend of regional identities, possibly referring to the origin of the coffee beans. The names follow a consistent [Modifier] + [Head: Coffee] structure, where the modifier functions to create branding depth and thematic association.

- (18) Kopi Konnichiwa
- (19) Yoi Kona
- (20) Mama Noi

(21) Timoer Kopi

The coffee shop names can be formed into blending of two words from different languages, creating a cross-cultural branding strategy that appeals to modern and globally minded consumers. One example is (18) *Kopi Konnichiwa*, in which kopi is the Indonesian word for 'coffee', while konnichiwa is the Japanese greeting for 'hello', resulting in a friendly and culturally hybrid expression meaning 'hello coffee'. Another example is (19) *Yoi Kona*, combining *yoi*, a Japanese slang meaning 'good', with *kona*, a possible adaptation of kona coffee, a high-quality coffee variety from Hawaii. Similarly, (20) *Mama Noi* blends the English word mama which is a familiar and warm address for mother with *noi*, a Thai word meaning 'little', possibly suggesting a cozy and nurturing atmosphere. Lastly, (21) *Timoer Kopi* combines *Timoer*, the old spelling of timur (east in Indonesian), with kopi, implying 'eastern coffee', which may reflect regional identity.

(22) Kafetien 88

(23) 28 Finest

(24) C12 Cafe

(25) Bodrie 1934

(26) Urban 18 Cafe

(27) 1Up Cafe

The insertion of numbers in coffee shops function either as part of the brand identity and as symbolic markers of meaning. One example is (22) *Kafetien 88*, where *Kafetien* is a stylized form of "café" and the number 88 may signify a birth year, a lucky number often associated with prosperity in Chinese culture. Similarly, (23) *28 Finest* pairs the number 28 potentially indicating an address meaning combined with a superlative adjective that emphasizes quality. (24) *C12 Cafe* uses an alphanumeric format, where C could represent a building block (e.g. block C), while 12 might refer to a location. (25) *Bodrie 1934* blends a name, likely *Bodrie* with the year 1934, which could indicate a historical event. (26) *Urban 18 Cafe* combines a modern, cosmopolitan term Urban with the number 18, perhaps denoting a street symbol. Lastly, (27) *1Up Cafe* adopts gaming culture terminology where 1Up refers to gaining an extra life, suggesting energy and refreshment.

Coffee Shop Names Consisting Three Elements

(28) De Mandailing Cafe

(29) Le Cafe Gourmand

Data (28) and (29) are constructed using three elements, often blending foreign linguistic influences with descriptive and cultural identifiers. One example is (28) *De Mandailing Cafe*, where *De* is a Dutch article meaning 'the', *Mandailing* refers to an ethnic group in North Sumatra well known for its coffee, and *Cafe* functions as the main noun indicating the type of establishment. The three elements combine to suggest a culturally rooted yet stylistically European coffee house that emphasizes heritage and authenticity. Another example is (29) *Le Cafe Gourmand*, with *Le* being the French definite article 'the', *Cafe* denoting the type of business, and *Gourmand* meaning a person who enjoys fine food and drink. The name implies a café that not only serves coffee but also offers indulgent culinary experiences.

Coffee Shop Names Consisting Four Elements

(30) Ada Apa Dengan Kopi (AADK)

The coffee shop name as in (30) is formed of phrases that are later abbreviated into acronyms for branding efficiency and memorability. (30) *Ada Apa Dengan Kopi*, which directly translates to 'What's Up with Coffee' in English. The name consists of four elements: *Ada* (there is/what is), *Apa* (what), *Dengan* (with), and *Kopi* (coffee). The phrase is a playful adaptation of the popular Indonesian film title *Ada Apa Dengan Cinta* ('What's Up with Love') that creates a culturally resonant and humorous twist that draws immediate recognition. The name is further abbreviated into the acronym *AADK*, which simplifies the branding while maintaining the full phrase's cultural and emotional connection. The type of construction shows a creative linguistic strategy, where a full sentence structure is employed to engage the audience, supported by acronym usage for practicality in signage, marketing, and online presence. The use of four-element names reflects a modern and expressive trend in coffee shop naming, where storytelling and cultural referencing are embedded into the name itself to foster familiarity and uniqueness.

Interjection in Coffee Shop Names in Surabaya

(31) Yoohoo

(32) Oh Gelato Cafe

There are also coffee shop names that use interjections, which are expressive words and phrases used to convey emotions and attract attention. For instance, (31) *Yoohoo* is an interjection commonly used in English to call someone's

attention in a cheerful manner. Its use as a coffee shop name implies a welcoming and lively atmosphere that aims to invite customers in a friendly and casual tone. Another example is (32) *Oh Gelato Cafe*, where *Oh* functions as an interjection expressing surprise. Combined with *Gelato Cafe*, it suggests a moment of pleasant as if the taste of gelato has triggered a joyful reaction. The use of interjections adds an emotive and conversational layer to the naming that makes the coffee shop appear more engaging to younger audiences and casual visitors looking for a memorable experience.

Word Origin of Coffee Shop Names in Surabaya

French Words

- (33) *La Patisserie*
- (34) *Bonne Journee*
- (35) *Laterre Cafe*

French word also found in several coffee shop names in Surabaya. (33) *La Patisserie* where *la* is the definite article meaning “the,” and *pâtisserie* means “pastry shop” where pastries are sold.” The use of this name suggests that the café may specialize in baked goods to convey a French bakery atmosphere. Another name, (34) *Bonne journée*, which means “Have a nice day” in French. *Bonne* means “good,” and *journée* means “day,” referring to the duration rather than just the calendar day. The name attempts to bring a friendly and polite French touch. (35) *Laterre Cafe*, seems to be derived from “*La Terre*,” which translates to “The Land.” *La* means “the,” and *terre* means “land.” The name might aim to emphasize natural themes, which are popular in modern café branding.

English Words

- (36) *Papercup Coffee*
- (37) *Brain Coffee*
- (38) *Common Ground*
- (39) *One Pose*

The use of English is so common in the coffee shops in Surabaya. (36) *Papercup Coffee* which combines the words paper and cup to refer to the disposable cups commonly used for take-away drinks. The name gives a simple and casual impression. Structurally, *Papercup* is a compound noun made by joining two words that together describe a single object. Another example is (37) *Brain Coffee*, which uses the word brain to suggest intelligence qualities often associated with drinking coffee. The name may appeal to students who come to the café to study. Similarly, (38) *Common Ground* is a well-known English expression that means shared interests and mutual understanding. It is made up of the adjective common, meaning shared by many, and the noun ground, which in this context refers to a place. The name suggests that the coffee shop is a space where people can connect and find harmony. Lastly, (39) *One Pose* combines one, meaning a single or unique thing, with pose, which refers to a moment, often linked to taking photos. The name may reflect a trendy, Instagrammable spot where customers can enjoy coffee and take pictures.

German Words

- (40) *Kuppel Biergarten*
- (41) *Dannbam*
- (42) *Volks*
- (43) *Glück Cafe*

The German words are also found in the coffee shops in Surabaya. (40) *Kuppel Biergarten* which means “dome,” and *Biergarten* means “beer garden,” an outdoor area where beer and food are served. The compound word *Biergarten* is formed from *Bier* (beer) and *Garten* (garden), reflecting the German tradition of social drinking spaces. The name may suggest a spacious, relaxing place for enjoying drinks. Another name, (41) *Dannbam*, is clearly German and may be influenced by Korean or other languages. (42) *Volks* comes from the German word *Volk*, meaning “people”. The word is often associated with unity and community, and its use in a café name may aim to create a welcoming space for all. Finally, (43) *Glück Cafe* uses the German word *Glück*, meaning “luck.” The noun gives a positive and uplifting tone to the coffee shop. The name suggests a place where customers can feel fortunate.

Dutch Words

- (44) *Locaahands*
- (45) *Djavahaus*
- (46) *Aan Tafel*

(47) Paviljoen Koffie Huis

Some coffee shop names use Dutch words. (44) *Locaahands*,” which appears to be a creative form possibly influenced by Dutch spelling, although it is not a standard Dutch word. It may combine *loca* (from Spanish or Latin origin, meaning “place” or “crazy”) with *hands*, suggesting a handmade concept. Another name, (45) *Djavahaus*, clearly reflects Dutch colonial spelling. /{Dj}/ was used in old Dutch orthography for the Javanese sound /j/, so Djawa is the old spelling of Java, the Indonesian island. *Haus* is for “house,” but the combination resembles colonial-era mixed naming practices. The name may suggest a cultural fusion theme. (46) *Aan Tafel* is directly from Dutch, meaning “at the table.” It is made up of the preposition *aan* (at) and the noun *tafel* (table). The phrase suggests a cozy, homely place where people gather to eat and talk, which is fitting for a café. Finally, (47) *Paviljoen Koffie Huis* is based on Dutch vocabulary: *Paviljoen* means “pavilion,” *Koffie* means “coffee,” and *Huis* means “house.” The compound name directly translates to “Coffee House Pavilion,” giving a colonial-era or traditional Dutch café feeling.

Japanese Words

(48) Akaia

(49) Ejji

(50) Mumukuru

The data above shows the Japanese words found in coffee shop names. (48) *Akaia*, which seems to be derived from the Japanese word *akai*, meaning “red.” The addition of “a” at the end may be a stylistic choice to make the name sound unique. The use of *akai* could symbolize warmth, passion, and traditional Japanese elements, as red is a significant color in Japanese culture. Another name, (49) *Ejji* is a phonetic spelling of the English letter “H” as pronounced in the Japanese katakana of *ejji*. In Japanese, the term is often used in pop culture to describe something edgy. The word structure follows Japanese phonology, where consonants are typically followed by vowels, making edges become *ejji*. Lastly, (50) *Mumukuru* resembles a Japanese-sounding word, although it is not a standard word in Japanese. It may be inspired by Okinawan language or be a coined term meant to imitate the rhythm and sound of Japanese words. Japanese often uses rhythmic syllables in naming for a friendly tone.

Chinese Words

(51) Hok Ga Cafe

(52) Ciamso

Coffee shop names in Surabaya used Chinese words as in (51) *Hok Ga Cafe*, which appears to be derived from a Southern Chinese dialect, likely Hokkien. In Hokkien, “*Hok*” means “fortune” and “*Ga*” means “family.” Therefore, “*Hok Ga*” can be interpreted as “fortunate family” or “blessed home.” The word structure follows the typical Chinese noun-noun compound pattern, where the first character describes the second. The name creates a warm and inviting atmosphere, suggesting a café where customers feel at home. Another name, (52) “*Ciamso*,” also seems to come from a Southern Chinese dialect, possibly Hokkien. Although it is not standard Mandarin, “*Ciam*” may come from the word “*chiam*”, meaning “to dip” while “*so*” could possibly be a stylized form of *sio* meaning “roast.” It may also be a playful or modern reinterpretation of traditional sounds. The structure reflects a common trend in Chinese dialects where syllables are short, rhythmic, and often meaningful.

Specific Place Reference of Coffee Shop Names in Surabaya

(53) Mandalika

(54) Cafe Bawah Jembatan Suramadu

(55) Soerabaja Cafe

(56) Cafe Tengah Kota

(57) Borre Cafe

(58) Teras Ujung

Some coffee shop names may refer to the specific place. (53) *Mandalika* which refers to a well-known region in Lombok, Indonesia, famous for its tourism and cultural heritage. Using this name may suggest a peaceful, natural, and culturally rich atmosphere. Another example is (54) *Cafe Bawah Jembatan Suramadu* which literally means “Café Under the Suramadu Bridge.” The name uses descriptive Indonesian phrases: *bawah* (under), *jembatan* (bridge), and *Suramadu* (a well-known bridge connecting Surabaya and Madura). The structure follows a straightforward noun phrase format, clearly stating the café’s location and creating a unique identity tied to a local landmark. Similarly, (55) *Soerabaja Cafe* uses the old Dutch spelling of Surabaya (*Soerabaja*), which gives the café a nostalgic and colonial-era feel. The name connects directly with the city’s identity and history. (56) *Cafe Tengah Kota* means “Café in the City Center,” using the Indonesian words *tengah* (middle) and *kota* (city), which gives a practical and accessible impression,

possibly appealing to urban customers. “*Borre Cafe*” is less clear, but it may be a localized and stylized place name, possibly referencing a smaller area or using a foreign-sounding name for uniqueness. Lastly, (58) *Teras Ujung* combines *teras* (terrace) and *ujung* (edge), which may refer to a café at the edge of a street.

Architectural Style Reference of Coffee Shop Names in Surabaya

- (59) Jengki Coffee
- (60) Lodji Besar
- (61) Rustic Market

The architectural style reference also can be found in the coffee shop names. (59) *Jengki Coffee*, which refers to the Jengki architectural style, a post-independence Indonesian design trend influenced by American mid-century modern architecture. The word *Jengki* itself is a local adaptation of the word “*Yankee*,” symbolizing modernity, freedom, and anti-colonial spirit. By using this name, the café may be emphasizing a retro, locally-rooted, yet modern ambiance. Another example is (60) *Lodji Besar*, which uses the old spelling “*Lodji*” (from Dutch “*logie*”) meaning “large house,” and “*Besar*” meaning “big” in Indonesian. The structure is a noun-adjective phrase meaning “Big House,” which evokes the image of a grand colonial building. This name likely reflects a vintage concept, connecting the café to the architectural heritage of the city. Lastly, (61) *Rustic Market* combines rustic, an English adjective meaning rural, simple, and natural, with market, a noun referring to a place for buying and selling goods. The structure creates a compound noun that suggests a warm, countryside-inspired space with handmade or organic elements.

Historical Reference of Coffee Shop Names in Surabaya

- (62) Historica
- (63) Coloni
- (64) Republika

Some coffee shop names refer to historical reference. (62) *Historica*, which is a stylized form of the word historical, derived from the Latin *historicus*, meaning “of or concerning history.” The word structure uses a root (history) with a Latin-sounding suffix (-ica), which gives the name a classic, elegant tone. The name likely suggests that the café offers a vintage atmosphere and is inspired by important historical moments. Another example is (63) *Coloni*, which appears to be derived from the word colonial, pointing to the colonial history of Indonesia, particularly the Dutch East Indies period. The simplified spelling gives it a modern or brand-friendly feel, while still referring to a time when architecture, culture, and politics were heavily influenced by European powers. Lastly, (64) *Republika* takes inspiration from the word republic, which in Latin (*res publica*) means “public affair.” The term is often associated with the era after independence, when Indonesia became a republic. The name Republika may symbolize freedom, nationalism, and modern governance. Structurally, it uses a Latin-based form that sounds strong and official.

Color Reference of Coffee Shop Names in Surabaya

- (65) Verte Cafe
- (66) Blue Doors
- (67) Redback Specialty
- (68) Black Barn Coffee
- (69) Blackgreen

The coffee shop names can be based on color reference. (65) *Verte Cafe* where *verte* is the French word for “green.” The name may symbolize freshness, nature, and calmness, often associated with greenery and eco-friendly concepts. The word structure is simple, using a foreign adjective directly as a brand name to add elegance and uniqueness. Another example is (66) *Blue Doors* which uses the color blue, often linked to calmness, trust, and creativity, combined with doors, symbolizing opportunity. The plural form makes it sound welcoming and visually distinctive, possibly referring to actual architectural features of the café. (67) *Redback Specialty* combines the color red which can suggest energy. The word *specialty* emphasizes quality products. Similarly, (68) *Black Barn Coffee* uses black, a common color in coffee-related branding, and barn, a rustic building that evokes simplicity and comfort. Combined with coffee, the name creates a warm and grounded image. Lastly, (69) *Blackgreen* is a blended word combining black and green, possibly referring to two types of tea and the balance between strength (black) and freshness (green).

Personal Reference of Coffee Shop Names in Surabaya

- (70) Cak Di Cafe
- (71) Kopi Mama Ury

Data (70) and (71) use person-based references in their names to create a warm, familiar, and locally rooted identity. For example, (70) *Cak Di Cafe* uses the Javanese term “*Cak*,” which is a respectful and friendly way to address an older man or brother-like figure in East Java. “*Di*” is likely a shortened form of a personal name. Together, the name can be interpreted as “Brother Di’s Café,” giving the impression of a casual, community-oriented space owned or inspired by a local figure. Another example is (71) *Kopi Mama Ury*, where “*Kopi*” means “coffee” in Indonesian, and “*Mama Ury*” refers to a maternal figure named Ury. The term “*Mama*” conveys warmth, comfort, and home-like hospitality. The naming style gives the café a homely and nurturing atmosphere, possibly suggesting that the coffee served is made with care, like something prepared by a mother.

Social Factors Influencing Naming Practices of Coffee Shops in Surabaya

Several interconnected social factors shape these naming practices. Cultural identity and local pride are paramount. The strong use of Javanese terms directly asserts East Javanese heritage, resisting cultural homogenization and strengthening local identity within the national framework. It contributes significantly to constructing Surabaya’s urban identity as uniquely *Arek Suroboyo* (Surabaya youth). Economic competition and brand differentiation drive creativity and niche targeting. In a crowded market, unique, memorable names and concept-driven names are essential for survival and attracting specific customer segments. Youth culture and global connectedness heavily influence names like *Kopitagram* and *Kolokial*, which reflect the desires and language of younger, digitally-savvy urbanites. It additionally shapes Surabaya’s identity as dynamic and internationally engaged.

Social forces significantly shape these naming practices. Globalization and prestige economics drive English/European names, associating Western culture with luxury and status. It caters to Surabaya’s growing middle class seeking symbols of cosmopolitan identity. Tourism and expatriate appeal influence names to target international visitors. Youthful urban aspirations favour sleek, English-forward names that reflect digital-era aesthetics. However, names like *Djavahaus* reveal a negotiation between global and local by using Javanese “Java” within a European framework (*haus*). It illustrates Surabaya’s complex identity in adopting global influences while cautiously preserving local roots.

Several social forces shape these names and contribute to Surabaya’s identity construction. Rising Asian cultural influence drives owners to leverage recognizable linguistic symbols, reflecting Surabaya’s integration into regional cultural economies. Youth-driven globalization favours Asian pop culture references over European prestige, which shows shifting generational aspirations. Culinary tourism trends motivate names like *Hok Ga* and *Mama Noi*, catering to the demand for “authentic” Asian experiences. Names like *Kafetien 88* reveal cross-cultural negotiation that embed Chinese-Indonesian heritage within modern café culture. However, the selective use of Asian languages (not local Javanese) highlights tensions in urban identity by which these names privilege imported Asian coolness over local tradition.

Names like *De Mandailing* cater to growing interest in Indonesia’s diverse regions, reflecting Surabaya’s cosmopolitan awareness of its own country. It also highlights the Mandailing (Sumatra) region, and Jawa ties coffee to celebrated origins, which acknowledge Surabaya’s historical role in the archipelago’s trade networks. Additionally, terms like *Baradjawa* and *Timoer* reinforce Java-centric but nationally inclusive narratives, strengthening urban identity within Indonesia’s multicultural framework. *Arung Senja*’s use of *arung* (a Bugis sea term) subtly honours Eastern Indonesia’s maritime traditions, reflecting Surabaya’s port history without colonial references. The names negotiate Surabaya’s identity by balancing local urban character with national belonging. They avoid Western prestige symbols, instead using Indonesian geography to assert cultural confidence. It contributes to a vision of Surabaya as an economically dynamic Indonesian city deeply connected to the nation’s natural wealth and regional diversity, distinct from purely globalized and colonial-era identities.

As Surabaya develops, names like *Bodrie 1934* commodify colonial-era architecture/commerce, reflecting urban efforts to repurpose historical spaces. Then, *Republika Cafe* leverages post-independence symbolism, reinforcing Surabaya’s image as a bastion of Indonesian sovereignty and unity. In addition, rising middle-class interest in heritage fuels demand for experiences tied to the past (Historica), framing history as a consumable luxury. Names like *Bodrie 1934* (using Dutch spelling) subtly negotiate colonial legacies that acknowledge this history while reclaiming it for modern Indonesian enterprise. The names help construct Surabaya’s identity by balancing progress and tradition, which also allows Surabaya to present itself as a forward-looking city that honours its complex past and reinforces its reputation as a place where history remains alive and relevant in everyday urban life.

Coffee Shop Names Negotiating Surabaya’s Local Culture and Global Influences

The naming practices observed in Surabaya’s coffee shops demonstrate a complex interplay of local identity, globalization, and commercial strategy that aligns with broader findings in socio-onomastic research, like the Buginese

naming patterns studied by Agus et al. (2022), which serve as cultural markers, Surabaya names using Javanese terms (*Omah tua*, *Omah Sae*) actively assert local identity and heritage. It reflects the “symbolic transformation” in Javanese cosmology by Pamungkas et al. (2021), where names carry cultural meaning. Similarly, the use of *Djajan Kopi* evokes historical urban charm, which mirrors the commodification of heritage observed by Rahmawati and Mulyadi (2021) in Mandailing culinary naming.

Furthermore, the strong presence of English and European languages (*Common Ground*, *Le Cafe Gourmand*) also aligns with globalizing trends noted in other commercial contexts. It further resonates with Aribowo & Herawati’s (2016) findings on shifts from Javanese to Arabic names that reflect broader prestige economies where “foreign” languages signal status. The hybrid names (*Djavahaus*, *Kopitagram*) exemplify a negotiation between local and global identities, similar to the resistance and adaptation strategies noted by Wijana (2014) in Yogyakarta business names. Kaenmuang et al. (2025) also found such linguistic blending effective for differentiation in Bangkok, confirming its strategic value in competitive urban markets like Surabaya.

The Asian-inspired language names (*Shaisho Coffee*, *Kopi Konnichiwa*) highlight another dimension of globalization: Surabaya’s engagement with regional cultural economies beyond the West. The selective adoption of foreign elements parallels Aribowo’s (2017) observations on Arabic-Islamic naming in Indonesian businesses where specific linguistic symbols convey targeted narratives. Names like *Kafetien 88* further reveal how cultural symbols (e.g., lucky numbers) are embedded for appeal, akin to Sundanese culinary naming studied by Citraesmana et al. (2022).

Beyond their aesthetic value, the preference for Japanese and Korean names among urban coffee shops represents a form of cultural capital (Bourdieu, 1986) associated with East Asian modernity and middle-class youth culture. Within Indonesia’s urban setting, such names carry symbolic prestige derived from the global popularity of K-pop, anime, minimalist design, and café culture. The linguistic borrowing thus serves as a marker of cosmopolitan taste, technological literacy, and social aspiration. By adopting East Asian linguistic elements, entrepreneurs and consumers position themselves within a transnational network of cultural prestige—signaling participation in global youth culture while differentiating their businesses from Western-oriented or locally traditional brands.

Additionally, geographic reference (*De Mandailing Cafe*) and historical names (*Bodrie*, 1934) leverage geographical and temporal authenticity. Referencing specific origins (*Mandailing*) connects to regions, much like Wiyana et al. (2021) found for Soto branding, while dates and terms like *Republika* commodify history and national identity. It reflects Surabaya’s port-city heritage, similar to how Aribowo et al. (2025) used spatial data to map Javanese business names within regional trade identities. Unlike the diaspora naming shifts noted by Widodo et al. (2023), these Surabaya names actively root cosmopolitan businesses in local or national narratives that construct an urban identity that balances global connectivity with cultural pride.

Conclusion

Coffee shop names in Surabaya demonstrate a rich blend of linguistic creativity and cultural identity. Owners strategically craft names using varied structures, from single words to complex phrases and frequently mix languages like Indonesian, Javanese, English, Japanese, Dutch, and Chinese. The multilingual approach creates memorable brands while reflecting Surabaya’s multicultural character. Names often evoke specific atmospheres, such as warmth, nostalgia, and trendiness and emphasize local pride through Javanese terms, place references, and also historical elements. Additionally, names serve as marketing tools, using catchy sounds, abbreviations, and emotional interjections to attract customers. These naming practices reveal how coffee shops in Surabaya use language not just for identification, but to express cultural roots and shape customer experiences.

The present paper may not uncover the other aspect of the socio-onomastic element. Thus, future research should explore the social relationships and power dynamics reflected in coffee shop naming more deeply. For example, studies could investigate how naming choices differ based on the cafe owner’s background to show if social position influences the use of Javanese, Western, or other names. It is also preferable that future research could analyze customer perceptions and social meanings to investigate how names are understood in society; social messages do have different names and complexly create feelings of inclusion or exclusion based on social class, age, or cultural knowledge. Future research could conduct comparative socio-onomastic studies across Indonesian cities to test if the strong use of Javanese identity markers in Surabaya is unique.

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