

〈論説〉

Slogans, Poetry and Platitudes in Japan's Travel Media: Function of Stereotype in the "Chikyu-No-Arukikata" Guidebook Series

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Abstract

Chikyu-No-Arukikata has been Japan's foremost travel guidebook series since its start in 1979. This paper examines how it was quickly and widely accepted by the Japanese public. By analyzing the slogans that appeared on its cover pages from its first days to its renewal around 2002, this paper aims to indicate that the series utilized slogans based on stereotypes in multiple ways to gain popularity among youth, its main target audience at the time. These slogans can be divided into two types: method-oriented and experience-oriented. In the former type of slogan, the series adopted the stereotypic approaches of a popular counterculture magazine to gain recognition from the younger generation. As for the latter type, the series described destinations with a variety of clichés or platitudes, namely through stereotypes, and they are composed in a poetic style, which can be regarded as a travel stereotype in Japan. With the help of stereotypes, the series was able to open up a market in the FIT travel media that was uncommon in Japan at that time. Therefore, it is reasonable that the series stopped using the stereotype-based slogans after its renewal as it was able to get rid of its image as a series for backpacker's budget travel and to advance to an all-around guidebook series for general tourists.

Keyword: poetry, stereotype, travel guidebooks, travel media, Japanese tourism

1. Introduction

Before the tsunami of Chinese outbound tourism covered the globe, Japan had created a specific image of mass tourism: a tourist group flocking to major sights with cameras around their necks as they are led by a tour guide raising a tiny, bright-colored flag. However, Japan's history with overseas free individual travel (FIT)⁽¹⁾ can be traced to the 1970s—as in the West—and FIT has been so popular that one might even regard it as a standard type of travel in Japan nowadays.

The travel media for FIT followed the same path. Its pioneer, “地球の歩き方ガイドブック (*Chikyu-No-Arukikata Guidebook*; henceforth abbreviated as the CNAG series),” started in 1979, catering to overseas FITs that were then a sheer minority; it is now Japan's most popular travel guidebook series. A job recruitment company started the series to introduce overseas FIT to the younger generation, primarily college students. The series quickly became popular in Japanese society and successfully expanded to publish titles for more than 100 destinations covering the globe, most of which have been revised annually. In its own home page, the publishing company Diamond-Big Co., Ltd introduces itself proudly as “the No. 1 brand in overseas travel guidebooks” (Diamond-Big Co., Ltd, 2019).

As a whole, it is not too much to say that the study of travel guidebook has been neglected in Japan⁽²⁾. Owing to its presence in travel media, prior studies for travel guidebooks have been centered on the CNAG series. For instance, Yamaguchi and Yamaguchi (2009) created a highly informative oral history from the founders of the series. Furthermore, Yamaguchi's study (2010) sketches the historical

(1) FIT is also used as abbreviation of “free independent tourism/-st.”

(2) This can also apply to the English-speaking academism, as the fact indicates that “the first comprehensive examination” for travel guidebook was only recently published (Peel and Sorensen, 2016).

development of overseas travel by Japanese youth, including an analysis of the series. However, there is still room for investigation if one considers the popularity of the series.

Concerning the success of the series, external factors have been noted, such as socio-economic condition or competition with other media. A representative director of the publishing company Diamond-Big Co. Ltd. said in an interview that three factors contributed to the success of the guidebook (Rikkyo University Graduate School of Business Administration, 2009). First, the series rode the crest of the outbound tourism boom, especially around the period of Japan's "Bubble Economy." Second, it increased the number of titles aggressively, including some unpopular destinations that other guidebook series hardly dealt with. Third, there was no rival with the same quality and quantity until the mid-1990s when the series had already established itself as the leading travel media. These external factors are certainly important, but what seems to be lacking here is a consideration of the internal factors that seems to have strategically enabled the series to draw public attention and secure a firm position among travel media.

Analyzing the slogans on the cover pages of the series⁽³⁾, this paper examines its success in terms of stereotypes and makes it clear how they functioned, as well as why they went out of use around the start of the millennium. A common understanding of stereotypes is that they are an oversimplified, incorrect image, preventing healthy communication. However, in cross-cultural communication studies we see that a fixed and generalized feature of stereotypes is that they play a significant role in simplifying and systematizing one's knowledge in the face of a deluge of information. The same is true of tourism where

(3) Since the series' title "How to Walk on the Globe" carries typical feature of advertising slogan that is clear as well as concise as message, it is also possible to distinguish the title as "catch copy" and the slogans that we discuss in this paper as "body copy" (Taniyama, 2015). However, I use the term "slogan" for the latter to avoid complicatedness of discussion.

the destination must be illustrated in a straightforward and attractive manner to meet the demands of tourists. The slogans written on the series' cover pages are also full of destination stereotypes that were (and continue to be) prevalent in Japan. However, a closer look will reveal that the series uses not only destination stereotypes in poetic expression, which may well be seen as stereotypical, but also a stereotypical counterculture style that was familiar to the younger generation.

2. Overview of Japan's Outbound Tourism

While there existed a number of Japanese outbound tourists after the end of World War II, international travel only started *de facto* in 1964 when Japan's government liberalized the system of foreign exchange and exit controls⁽⁴⁾. Thereafter, its outbound tourism increased steadily with several booms—as well as a few years of stagnation—until the 2000s.

Owing to the recent, rapid growth of global tourism, Japan has also been hosting foreign tourists on an unprecedented scale. However, after the liberalization of overseas travel, outbound tourism had been surpassing inbound tourism⁽⁵⁾. Japanese government made this possible when it directed its main tourism policy toward outbound rather than inbound tourism until the beginning of the 2000s. One of the policies for outbound tourism was the “Ten Million Plan” that the government used to promote overseas travel in 1986 to restrain the trade balance surplus. The plan aimed to increase the annual number of Japanese overseas travelers to 10 million in 1991. In the end, the government was able to achieve that target a year earlier.

In fact, it was between the mid-1980s and the start of the millennium

(4) For the outbound tourism prior to the liberalization, see (Carlyle, 1996).

(5) In 2015, the number of international visitors to Japan surpassed the one of outbound Japanese travelers.

that Japan's outbound tourism expanded most rapidly. This period of approximately 15 years is known as the “bubble economy” and the consequent “Lost Decade.” Despite the entrance of the Gulf War and a recession in the '90s, the number of outbound tourists tripled, jumping from 4,948,000 to 17,819,000 in that period. The burst of the economic bubble was disastrous, but not enough to discourage the Japanese from going abroad. Since the start of the new millennium, there has been a considerable fluctuation in the number of tourists, and the same rapid development has not been observed, although it has been growing slightly on the whole—a record-high number of Japanese travelers went abroad in 2018 (JTB Tourism Research & Consulting Co., 2019).

One can point out that overseas travel has taken root in Japanese society not only regarding the number of tourists but also in the style of travel. As for the kind of travel arrangements made, the statistics reported by Japan's largest travel agency, JTB, says that the percentage of individually arranged travel has risen from 15% in 1987 to 59% in 2017 and 85%–59% for the percentage of package tours (JTB Tourism Marketing Co., 2018). On the other hand, it is not easy to find a distinct change in destination preferences among Japanese citizens. Since the '80s, JTB's statistics have consistently shown that Western countries and Hawaii are dream destinations for Japanese people (*ibid.*).

3. Development of the Chikyu-No-Arukikata Guidebook Series

Japan's printed media for outbound tourism has more or less followed the same development as tourism itself (Iwata, 2010). During the bubble economy and the Lost Decade, the publication of travel guidebooks increased significantly, and it has shown fluctuations since the change of the millennium.

There are several characteristics of Japan's printed media (*ibid.*).

Most are published as a series, which have titles edited according to the country (in most cases). That is, titles dealing with more than one country are in the minority. Although a handful of large publishers produce a large number of guidebook series, the majority is small and medium enterprises that tend to issue short-lived series.

Before the *Chikyu-No-Arukikata* guidebook series emerged in Japanese society at the end of the 1970s, the travel guidebook market was geared mostly toward package tourism⁽⁶⁾. Together with the distribution of discount air ticket and the strong Yen caused by the Plaza Accord in 1985⁽⁷⁾, the series played a significant role in the expansion of Japan's outbound tourism (Sudo, 2012: 134). Now the series is the longest lasting, most comprehensive, and most popular travel guidebook series in Japan. The number of titles now amounts to 119, and they are revised almost annually. One of the directors of Diamond-Big Co. Ltd, the publishing company of the series, stated proudly in an interview, “the series covers most of the globe except for some difficult places to cover because of the lack of security during research, etc.” (Nikkei Style, 2014).

The series began in 1979 with two titles for Europe and the USA/Canada/Mexico, followed by one for India in 1981. Europe and the USA, often lumped together as “欧米” (Europe–America), have been the nation's most important “significant other” in sociological terminology, since Japan's “Meiji Restoration” (the ongoing process of Japan's modernization/westernization—self-colonization in other words). In an interview, one of four founders of the series stressed how much he was influenced by the “American-born subculture” (Yamaguchi and Yamaguchi, 2009: 25). On the other hand, India was one of the favorite

(6) For details regarding the travel media environment at the time, see Maekawa (2003), Yamaguchi (2010), or Sudo (2012).

(7) H.I.S., Ltd., now one of the major travel agencies in Japan, started business as a discount air ticket seller in 1980.

destinations of the then globalized counterculture, i.e., the hippie culture in the West and Japan. Another founder went around the Eurasian continent by land in an Afghan coat in his student days. Thus, it seems reasonable to suppose that the series was founded on a Japanese mixture of Occidentalism and Orientalism.

The ideology of the counterculture can also be found in the series' name "*Chikyu-No-Arukikata*," which means "how to walk on the globe" in Japanese. The name was based on "an image of backpacker travel that is the prototype of 'free travel'" (Yamaguchi and Yamaguchi, 2009: 75), standing in sharp contrast to private transport like buses of packaged group tours. In fact, the word "globe trotter" has been written on the cover pages from the earliest editions up to now.

Several young men who had set out to experience a budget travel abroad, which was quite unusual at the time, began the CNAG series. They were employees in the Diamond-Big Co. Ltd., a subsidiary company of Diamond Inc., one of the major publishers of business issues. They were enthusiastic at the idea of opening up free travel to the younger generation, and as part of a job-hunting support program, they began to promote FIT to college students and prepared booklets with travel information so that young adults could experience foreign cultures before they were forced to become a "salaryman" or "office lady."

Placing the feedback from travelers into the texts, the booklet developed into a travel guidebook series with a taste for subculture in 1979, modeled after Arthur Frommer's *Europe on 5 Dollars a Day*. The feedback from travelers played a significant role for the development of the series. With the help of large amount of feedback, the series achieved "overwhelming quantity of information," "concrete data," and "high practicability" that promoted more feedback from the following travelers as a snowball effect (Yamaguchi, 2010: 24-27).

The series, however, did not stick to its original policies for free

budget travel. As overseas travel took root in the period of the bubble economy and the Lost Decade, more readers wanted guidebooks to help them find shopping malls or fancy restaurants rather than budget locations. Since the start of the booklet, it was a tradition of the series to make full use of the feedback from travelers, but this policy was gradually modified to rely on more objective and neutral information. Moreover, the composition of the travel guidebook market for overseas travel changed largely at the end of the 1990s when other publishing companies introduced travel guidebook series for FIT⁽⁸⁾. One of the executives of the Diamond-Big Co. Ltd. described this particular time as the “warring states period” (Diamond Online, 2012). Eventually, this environmental change made the series opt for an overall renewal around 2002. It changed the title order, regional divisions, cover page designs, maps, indexes, and more to shed its image as a backpackers’ bible and convert to an all-around guidebook. The advertising slogans also fell out of use at the makeover.

A director of the series claims that there was no change in the “fundamental concept that travelers create the series” or “the people with great affection for destination edit the series” (Nikkei Style, 2014), who are actually the workers of different subcontractor companies under the direction of Diamond-Big’s editorial office. Nevertheless, it cannot be denied that its main target audience changed from young budget travelers to more common tourists, whether young or old, individual or package. Indeed, some titles are commonly purchased by businesspersons on a trip (Diamond Online, 2012), who stand in a position quite opposite to the young budget travelers who used to be the largest group of consumers. It is interesting to note that the series has followed a similar shift to the Lonely Planet travel survival kit series⁽⁹⁾.

(8) For further details of the travel guidebook market, see Yamaguchi (2010).

(9) It is indeed common to call the series “Japanese version of the Lonely Planet.”

It is said that the series holds a share of approximately 50% of the travel guidebook market (Rikkyo University Graduate School of Business Administration, 2009: 1)⁽¹⁰⁾. In 2014, Kinokuniya Company, Ltd. awarded the best-selling prize of the year to the Diamond Big as it ran more than 9 million copies of the guidebooks (Travel Voice, 2015). At the time of this writing, the Diamond-Big Co. Ltd. issues 15 other travel guidebook series apart from the CNAG⁽¹¹⁾, and the total number of titles is more than 300.

4. Advertising Slogans of the CNAG Series

The CNAG series had put advertising slogans on cover pages until its renewal around 2002. Each title had its own slogans written by editors of the titles, and most of the titles changed the form and content of the slogans gradually.

As mentioned above, the founders were fans of American counterculture in the 1960–70s. Consequently, Japanese magazines with a taste for subculture were their favorites. While American paperbacks such as Frommer's guidebook was a good example, they notably followed the style of the *Takarajima* (宝島) magazine, e.g., its book size and paper quality⁽¹²⁾. Another common imitation was found in the speaking

According to the series' exclusive advertising agency, ADF Inc., "Chikyu-No-Arukikata Series (The Globe-Trotter Travel Guidebook) are known as the best-selling travel guidebook series in Japan for 35 years! (Japanese-version of Lonely Planet)" (ADF Inc, 2012).

- (10) If the percentage of its market share were more than 50% as the article admiringly points, the series would violate the competition law in Japan.
- (11) A non-travel guidebook series has been included in the lineup. For the lineup, see the web site Chikyu No Arukikata Media Partners (2019). To be accurate, the name "Chikyu-No-Arukikata" is used for both the upper category that includes all the 16 series and one of the 16 series, namely "Chikyu-No-Arukikata-Guidebook" series, which is the oldest and the most important one among them and this paper deals with.
- (12) The founders do not make it clear whether the series imitated blue-colored edge of American paperback in general (Yamaguchi and Yamaguchi, 2009: 99) or Frommer's guidebooks (ibid.: 235–236). This inarticulateness might be because the series was once

style of *kimi* (キミ), a second person pronoun written in *katakana* (one of two Japanese syllabaries used for something special). The first edition of the title for India/Nepal begins with the one-page prose titled “Preface or Epilogue” in which *boku* (ボク) urges *kimi* to hit the road toward India (Diamond Student Tomo no Kai, 1981: 2). *Kimi* and *boku* are common personal pronouns in Japanese, but when they are written in *katakana*, they acquire a special connotation and create a youthful appearance. The page is followed by a passage from “Sutta Nipāta” about journey. The titles of this early stage were full of this trend toward youthfulness, and phrases of suggestion or proposal such as “Let’s go to…” were favored. We may well consider that it came from the zeitgeist of the counterculture. Another influence is the advertising slogan on the CNAG series’ cover pages. It was modeled after a long, unique sentence in an informal tone on the *Takarajima* magazine created by Jinichi Uekusa (植草甚一), a popular subculture critic in the 1960s–70s (Yamaguchi and Yamaguchi, 2009: 100).

The slogans can be broadly divided into two types, namely method-oriented and experience-oriented, and quite a few titles show a shift from the former to the latter. In a method-oriented slogan, the emphasis is placed on a travel method that the CNAG series recommends with factual and relevant data, especially regarding travel cost per day. The long slogan in the first edition of “CNAG for Europe” reads,

A thorough guidebook for those who travel through Europe, by rail, without hotel reservation, on a budget of less than 3,000 yen a day and for longer than one month (ibid., 102).

Concrete figures and travel means were able to teach the Japanese public what kind of traveler the series was targeting (ibid., 102–103), and

sued by a Japanese translator of Frommer’s guidebook for obstruction of business as the series criticized the Japanese version in title for Europe (ibid., 106–107).

their objective was, in short, to open up a market and earn recognition. The first edition of “CNAG for India and Nepal” in 1981 has a long slogan of the same type (Figure 1)⁽¹³⁾:

An introductory book for those who travel India and Nepal by rail and bus, without hotel reservation, on a budget of less than 1,500 yen a day (Diamond Student Tomo No Kai, 1981).

This slogan emphasizes that the guidebook is for beginners. It is



Figure 1: the cover page of “CNAG for India and Nepal” in 1981

(13) Although the advertising slogans were abandoned at the renewal around 2002, the series has been carrying drawings of destination on its cover page made by Akio Hidejima (日出嶋昭男), a graphic designer. Not only different from destination to destination, they have been renewed in each revision and changed its style from abstract/vivid to concrete/pale (Yamaguchi and Yamaguchi, 2009: 296–308). The cover page illustration is an interesting subject especially regarding its representation of destination, however it cannot be discussed here for lack of space.

probably because India and Nepal were not such a common destination as Europe or America among Japanese youth.

In contrast to this method-oriented slogan, an experience-oriented slogan focuses on the experience that the series supposes travelers can get during travel. As is often the case with tourism, destinations are praised with clichés and platitudes. Although the length is the same as in method-oriented slogans, they are composed of free verse poetry made up of several lines without punctuation marks, which is not always easy to comprehend syntactically. The traditional Japanese form of a 7-5 mora composition, such as *Tanka* and *Haiku*, are not used. For example, the slogans in the 1987 first edition of the CNAG for Germany admire the country with several symbols in a free verse poetic style:

Let's go to the forest of Germany in quest for fairy tales. Look, the castle of Sleeping Beauty and the house of Little Red Riding Hood are hiding over the trees" (Chikyu No Arukikata Henshushitsu, 1987)⁽¹⁴⁾.

"Fairy tales," "castle," and "forest" are some of the most common images of Germany. Even though the German reunification was included in the slogans in the fifth and sixth editions, the keynote had continued to be centered on fairy tales. "Road" from the famous *Romantische Straße* (romantic road) and a "timber-framed house" were part of the seventh edition slogans.

The CNAG for Turkey provides a good example of the shift from method-oriented to experience-oriented slogans. Table 1 lists the slogans from several titles of the CNAG for Turkey.

(14) The slogan is translated from a free verse poetic style to prose sentence by the author.

TABLE 1: LIST OF THE SLOGANS OF THE CNAG FOR TURKEY

(All the slogans have been translated from a free verse poetic style to prose sentence by the author.)

The 2nd edition (Chikyu No Arukikata Henshushitsu, 1988)

A thorough guide for the solo traveler on a budget of less than 2,500 yen, on a whim to visit that town or this village in Turkey, a country with two faces of Asia and Europe.

The 5th edition (Chikyu No Arukikata Henshushitsu, 1992)

A glass is filled with hot chai in a corner of a bazaar. Let's go to Turkey where eternity makes history, even when a smoke of water pipe trails.

The 9th edition (Chikyu No Arukikata Henshushitsu, 1996)

The stream of Bosphorus is slow motion. Coming and going boats tie Europe and Asia. Istanbul is the place where Western and Eastern civilizations mingle, an immutable space since ancient times.

The 12th edition (Chikyu No Arukikata Henshushitsu, 2000)

Would you like to be swayed by a breeze blowing over the strait, biting on kebabs from a food stall in this town where somehow exoticism and nostalgia mingle?

This list indicates the shift from method-oriented to experience-oriented slogans. The second edition's slogan contains a cliché and platitude that says, "Turkey is the place of encounter between Europe and Asia," but its main message is rather typical of the method-oriented slogans that included travel cost. Soon after the second edition, the main messages shifted toward poetic expression to describe the country picturesquely (figure 2). These positive images were sprinkled with various cultural elements such as chai, bazaars, water pipes, the Bosphorus strait, and kebabs. Furthermore, these words are blended with more abstract phrases relating to eternity, archaic elements,



Figure 2: the cover page of “CNAG for Turkey” in 1992

slowness, encounter/mixture of civilizations, exoticism, and nostalgia.

The archaicness or premodernity is frequently stressed in travel guidebooks for Asian or Middle East destinations with famous heritages and ancient civilizations and that reminds us of post-colonial criticism. It might be reasonable to consider that the titles for Turkey dress themselves up in a pastiche of Saidian Orientalism that is ordinary in Japan, even if there is no obvious sexist or racist representation (Said, 2003)⁽¹⁵⁾.

(15) Text analysis of the slogans is highly significant to understand the exoticism of Japan's outbound tourism, but to inquire deeper into the matter is beyond the scope of this paper.

5. Discussion

As seen in the previous section, the slogans of the CNAG series are divided into two types: method-oriented and experience-oriented. To explain this distinction, a study of advertising may be useful. According to an analysis by Puto and Wells (1984), there are two categories of advertising, namely informational advertising and transformational advertising. While the former “present[s] factual, relevant information about the brand,” the latter “make[s] the experience of using the product richer, warmer, more exciting, and/or more enjoyable, than that obtained solely from an objective description of the advertised brand” (Puto and Wells, 1984). This dichotomy can be applied to the case of CNAG’s slogans. On the one hand, the information carried by a method-oriented slogan contains factual and relevant data about the travel style that the series promotes. On the other hand, an experience-oriented slogan poetically describes what travelers will be able to feel, see, eat, play, etc. To sum up, the difference is in whether the slogan focuses on how to travel or what to do when traveling.

As seen in the cases of the title for Turkey, method-oriented slogan was replaced by experience-oriented one. The main reason for the change was that free individual travel got so popular that the series did not have to remind readers how the travel style looked like. This transition can also be seen in the contents: for example, while the titles for India in the 1980s gave the first one-third to travel manual and the rest to accounts of the places, the percentage of the former decreased gradually to be almost one-fifth in the 19th edition (Chikyu No Arukikata Henshushitsu, 2003)

However, method-oriented slogan never completely faded from the series as a whole. The titles for larger regions such as Europe kept these types of slogans until the twenty-third edition even though it no longer referred to a specific travel cost per day (Chikyu No Arukikata

Henshushitsu, 2001). This may have occurred because a method-oriented slogan appeals to those tourists who travel around a large region, i.e., backpackers, overseas students, and expats.

The generalized images with clichés or platitudes in the slogans can be paraphrased as stereotypes. As formulated in cross-cultural communication studies, “stereotype” as an academic term serves as a cognitive device to change unknown, unfamiliar, or complex information into more simple and plain knowledge so that we can handle an enormous amount of information without being at a loss as to how to understand (Ashmore and del Boca, 1981). Therefore, stereotypes must not be odd or rare, but common and familiar. Studies on stereotype are usually concerned with cultural groups, i.e., ethnicity or gender; however, its main role as “simplification of the plethora of information provided by our environment” (Thomas, 2008: 78) can be applied to all kinds of existences that humans can perceive.

It cannot be overemphasized that the CNAG series exploits stereotypes in its experience-oriented slogans to attract readers to certain destinations. However, we should not overlook the fact that there exists a double usage of stereotypes. Apart from admiring destinations with stereotypical expressions, the series also took advantage of stereotypical features of the method-oriented slogan. The series modeled itself after a then popular magazine *Takarajima*, as stated above. Its slogan was written by a popular writer, and the series imitated that long sentence with an informal tone. It is no wonder that the series adopted both the ordinary and popular style among the younger generation to gain recognition in Japanese society where FIT was unfamiliar. The series used this as a tool to create its identity and explain the kind of travel it wanted to introduce. In other words, it took advantage of a fixed and generalized approach to tempt young people into an unknown space: free, independent travel.

The same applies to experience-oriented slogans. Even after method-

oriented slogans disappeared from the cover pages, the tone of the slogans maintained a connection to counterculture. Besides, we must not forget that an experience-oriented slogan is patterned after free verse poetry. As is often the case with literature, there has been a rich relationship between poetry and travel in Japan. School textbooks in Japan usually introduce at least several travel-related poems such as the *tanka* (短歌) from Japan's oldest anthology “*Man'yōshū* (万葉集),” compiled between the 7th and 8th centuries, or the *haiku* (俳句) from “*Oku no Hosomichi* (奥の細道),” a travel diary with a poetry collection by B. Matsuo. Accordingly, the combination of poetry and travel is familiar to the average Japanese citizen.

It follows from what has been said that the slogans in the series were made up of stereotypical content in a stereotyped form. Before the series, obtainable guidebooks were created exclusively for package tourism, and the market of FIT was so tiny that the series, as a pioneer, needed to open up the market by teaching Japanese citizens what FIT meant. Stereotypes were highly effective in this missionary work. Therefore, it is quite understandable that the slogans disappeared after the 2002 renewal when the series clearly expressed that its target was no longer limited to young FITs and instead open to the general public.

6. Conclusion

Focusing on the slogans written on the cover pages of the *Chikyū-No-Arukikata* Guidebook series, this article considered the process of how the series was quickly and widely accepted by the Japanese public. The main purpose has been to make clear how the slogans functioned and why they went out of use at the beginning of the millennium.

The slogans can be broadly divided into two types, namely method-oriented and experience-oriented. The points of the two types can be distinguished as how to travel or what to do when traveling. In the

former type of slogan, the emphasis is placed on a travel method that the CNAG series recommends with factual and relevant data, especially regarding travel cost per day, and the message was conveyed in the long sentence with informal tone of a popular counterculture magazine. The series adopted that stereotypical approach to gain recognition from its main target: the younger generation.

On the other hand, an experience-oriented slogan focuses on the experience that the series supposes travelers can get during travel. Although the length is the same as in method-oriented slogans, they describe destinations with platitudes and clichés, namely stereotypes and adopting free verse poetry, quite a stereotypical method in travel discourse.

Stereotype is a device to mold unknown or complex information into familiar and plain image. Therefore, it is practical that the series took advantage of stereotypes to teach Japanese youth what FIT means, an unfamiliar concept in Japan at that time. It is therefore reasonable to draw the conclusion that the multiple usage of stereotype was one of the factors for the series to win popularity quickly and widely in Japanese society and to establish the new travel media market of FIT. This is why the series stopped using slogans with stereotypes after the renewal that enabled it to shed its image as a backpacker's budget travel guidebook and to advance to an all-around guidebook series for general tourists.

This paper has discussed the function of stereotypes in advertising slogans, however it is necessary to point out that a small amount of new, fresh image also plays a significant role to avoid triteness and attract repeaters in travel advertisement. In other words, travel media creates a fact of travel destination with a certain balance between commonness and freshness. This interesting subject is worth investigating in future studies.

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