

The yellow hate is everywhere

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Racism against Asian people in Sweden is everywhere, and breaks every record. The hate is in commercials, on television, in movies and in music...

I was born in South Korea, and was adopted to Sweden in the 1970s. With the exception from the China Theatre's caricatured Chinese with a typical cone-formed coolie hat, a relatively harmless feature from a glorious but vanished colonial past, Asia wasn't really present in my childhood. Surely, there were stereotypical East Asians in the children's comic *Bamse*, and the adults could sometimes sing the punch drinking song "The Chinese is yellow", but more or less in my childhood the only Asians in Sweden were thousands of other adopted children from Asia like myself, plus a small and insignificant number of highly educated immigrants.

I was twelve when the highly popular music group Gyllene Tider had a hit with their song *Teaser Japanese* at the beginning of the 1980s, and overnight the docile and always available Asian woman was introduced to the Swedish people. In the 80s, Asian women married to Swedish men also started to arrive in Sweden, and completed the stream of adopted children and the minimal brain drain immigration from Asia.

Asian women were from now on commonly seen as prostitutes, while Asian men became perceived as ugly and repulsive. When I left high school and the 1990s began, these stereotypes started to have an even bigger presence in my daily life, and now turned up in the world of movies.

Kjell Sundvall's beloved film *Jägarna* portrayed an Asian woman who in practice acted as owned by every Swedish man, and in Daniel Alfredson's praised movie *Tic Tac* the geeky and nerdy Asian man with thick glasses turned up, even if the respected director in reality has a sister adopted from Korea.

After the millennium shift, this yellow hate has exploded. The radical leftist and antiracist director Lukas Moodysson made use of a Chinese chef who couldn't distinguish between "r" and "l" in his masterpiece *Tillsammans*, and for a second time Kjell Sundvall depicted Asian women as "yellow sluts" in his Beck-movie *Enslingen*.

Mi Ridell dressed up as the Japanese journalist Oumi, a bizarre mix of a stupid-smart and cute-ugly Japanese woman, in her candid

television show with the Swedish celebrity elite, and at the time of writing Eniro is pumping out a smiling ninja, Scan a crazy Samurai dad and Whiskas a pet-like "mail order bride" from China in their television commercials.

The kids in the Scan commercial speak Chinese even though they are playing Japanese, and the Asian woman in the Whiskas commercial succeeds in having a Korean name, saying that she is from China and giving a cat supposedly Chinese cat food with a Japanese text on the package.

"Asians as Asians" is obviously the message, as we all well know that they all look alike and act the same, and the small Asian minority in Sweden consisting of adoptees to Swedish parents, wives to Swedish men and the first and second generations of completely integrated immigrants, are probably just too grateful and Westernised to protest, considering the complete silence that the yellow hate has met.

Nowadays, I am so used to all these racial stereotypes of Asians in the Swedish society that I am no longer surprised when I see Swedes "playing Asian" on pubs and parties, copying the latest "yellow game" children's television or the latest "gook sketch" from the show *Parlamentet*, pulling up their eye lids and chattering in a gibberish "Asian" language, while at the same time shaking out of laughter. Sometimes, I even wish that I was back in the 70s, when the children's rhyme "mother Chinese, father Japanese, poor little retard child", was heard of, as if this was to uttered today, it would be so harmless in comparison to the contemporary racist repertoire.