The Visual Representation of Adoption in *Juno* and *Kung Fu Panda 1 & 2*

There is a rapidly growing body of scholarship on adoption across disciplines from history, anthropology, and psychology, to law, philosophy, and literature. Emerging as a serious subfield of study over the past decade with the expansion of the global economy, adoption (either domestic or international) offers a new means to probe identity with reference to gender, race, and class in the contexts of diaspora, post-colonialism, and the new global market. Specifically, the literary discourse of adoption is also developing rapidly. The current boom particularly in personal narratives reflects not only the dominance of confessional writing in today's literary market, but also the changing mores of adoption culture, the urgent need of testimonial guides to adoption, and an extension of identity politics to adoption. In comparison to literary studies, the visual representation of adoption is actually more extensive and influential, if not in depth. Adoption themed documentaries, television shows, and particularly blockbuster movies—they have served primary source of information about adoption to the general public, shaping their perception of members of the adoption triad (including the birthparents, adoptive parents and adopted children) and adoption related issues (psychological, political, or economic). Yet, substantial studies on the effect of visual representations of adoption, however, are very scant.Selecting three recent blockbuster movies about adoption as my primary texts--*Juno* (2008) and *Kung Fu Panda I & II* (2008; 2011)—I explore in this paper the changes and the continuities in the visual imagination of adoption over time, next the underlying value assumptions inherent in their representations of adoption of these films, and the political/ethical implications of gaze positioned in the cinematic reality of adoption. I will situate my study within today's prevailing global consumption climate. Along with the globalization of the film industry and the world's passion for image-making and visual immediacy, the Hollywood movies are more able to flood the world market and reach mass audiences—local and global. Products of global capitalism, *Juno*, *Kung Fu Panda 1 & 2* all achieve huge success: Juno earned a total worldwide gross of $231.4 million; Kung Fu Panda 1, gross of $631.7 million and the sequel, surpassing the original, gross of $665.6 million. These films are more influential and effective in shaping people's perspectives on the practice of adoption and in reconfiguring the discourse of adoption particularly in the current prevalence of international adoption. They all create a cinematic reality of adoption with the unconventional portrayal of the adoption triad. They all tirvialize the practice of adoption and provide ideological supplements to today's global capitalism (in *Juno* with the consumerist mode of agency and choice and the cynical distance toward public values and in *Kung Fu Panda* with "the belief of nothing" or "inner peace").

These films enable to blind to see one's own commitment to the dominant ideological structure and the fundamental antagonism conditioning the social as such. Self, desire, and reality are either treated frivolously or unmasked as contingent and fictional.