“Oh, Stuff and Fluff!”:

[Emily Dietrich]

I 1977 film *The Many Adventures of Winnie the Pooh*

The Many Adventures of Winnie the Pooh amplifies Pooh’s

exaggerating the precarious situations he finds himself in. To what end this amplification takes place is debatable, but may lie in Disney’s consumerist

amplification, it’s important to first consider what the cute aesthetic is and

the cute, aesthetics scholar Sianne Ngai defines a cute object as small, *Our Aesthetic Categories*

The Many Adventures of Winnie the Pooh
The Many Adventures of Winnie the Pooh
Winnie-the-Pooh *The House at Pooh Corner*
.
Our Aesthetic Categories: Zany, Cute, Interesting

or well-defined. Indeed, the more malleable or easily de-

physically malleable — one can squeeze the sponge and witness the

babies — Ngai notes how the purpose of the sponge is “to be pressed against a baby’s body” — also reveals the connection between the cute and

The Many Adventures of Winnie the Pooh

physicality is amplified in a number of ways, including through the use

In Disney’s film adaptation of Milne’s text, this relationship between

Pooh and his friends. This is a comforting development given the film’s amplification of Pooh’s vulnerability by exaggerating the distressing situations he often finds himself in. A prime example of such exaggeration

in Milne’s text the bees never directly threaten Pooh — one briefly lands on Pooh’s nose but doesn’t try to sting him — Disney turns the scene into

him, and even cause the balloon he’s holding onto to deflate.
is that instead of gently floating down from the sky as he does in Milne’s

As such, Disney exaggerates the vulnerable s]ęˁ ̑ vu Ḝ

By analyzing how Disney amplifies the cute aesthetic of Winnie

Winnie the Pooh
films fail to exist in vacuums separate from one another. The two respective