

Ars adeo latet arte sua: Geroge Bernard Shaw's Use of Ovid in Pygmalion.

The myth Pygmalion examines the themes of transformation, life, and the artist's relationship to art. Ovid explores this story in his *Metamorphoses*, as well as the modern playwright George Bernard Shaw. I will examine Ovid's treatment of the Pygmalion myth, the continuity in Shaw's retelling, and Shaw's points of departure from the Ovidian model which subvert audience expectations. The artistry of Pygmalion's work is crucial to understanding how Ovid is using this story as a piece within his larger *Metamorphoses* collection. The focus of the Pygmalion story is *ars*, a critical concept for Ovid's program. In a metapoetic reading, Ovid is using Galatea as an instrument to represent art, the object of the artist's love. Shaw paints his retelling on a canvas of the transformative power of language. He draws in much suggestive symbolism for these Ovidian themes, but uses an unexpected ending to finish his version. However, though Shaw subverts the expected conclusion which Ovid's basic plot line anticipates, Shaw holds true to the main theme of an artist's love for his art. Beyond merely not being in conflict with Ovid's goals for interpretation, I argue that Shaw in actuality advances an Ovidian reading of the myth by subverting the expected ending.

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