**THE OVEN BIRD**

Unlike nightingale, sparrow, skylark, oven is a bird about which nit more than five songs are sung. Similarly, unlike Wordsworth, Keats, Shelley, Robert Frost is a poet who talks about the equally uncommon bird in his poem ‘The Oven Bird’ set against the backdrop of the 1st World War.

 Written in lines of 10 syllables each I,e including ‘Flowers’ and ‘Showers’, the poem has developed a nuance form for it, because Robert Frost himself considered this two words of single syllables. From this the poem has a new format and it is quite interesting to note that this newness in matters of form is appropriate for the newness in matters of its theme; It is a new changing world for which the poem is written and it is the same new changing world for which there is a point of conflict in the poem.

Everyone is a listener to the mid-summer and mid-wood bird Oven who sings loud irrespective of the season of the year. Since it is there in the midst of the forest, it is possible that the beautiful rendition of the song has affected even the huge, hard branches of the trees. “Leaves are old” and the same oldness can be associated with the flowers combine with such fruits as Pear and Cherry. The oldness and the references to the ‘early petal fall’ and the falling down of the fruits in showers make a situation contrasting to that of the bird. The reason is, as announced by the bird itself, one of comparison between the season of spring and summer; ‘midsummer is to spring as one to ten’. The equation is somewhat uneven because of the convention that both the poet and the bird follows; having hope and expectation regarding the arrival of comfortable and beautiful summer time is much better than the movement getting those desires fulfill. In summer no one can hope for the spring again, but springs always comes with the hope of the summer. It is however relieving that the Oven bird will keep singing almost throughout the season until and unless there comes ‘the other fall’. The other fall has been characterized by the dust of the civilization available in the highway put against the world of nature where from the bird has been singing. Noticeably, the poem was written and published in 1916 in the anthology *Mountain Interval*, a time which could not stand properly without being influenced by the 1st world war. It was the war of cruelty, of inhumanity, of destruction and devastation. In the midst of such an environment no one even the oven bird remains unaffected. So, ‘the bird would cease’ and be as other bird. The ‘He’ of the previous lines turns to the bird exactly at a moment when the dust enters the scene. The world has diminished with dust all over and the bird is compelled to give up any specialty it had unlike other birds. The Oven bird becomes not just the teacher implicated in his call, but it is a symbol representing the poet. If it is so, than definitely the poet is left to ask what is to be done; can art go on? Can poetry continue in the phase of such ruination? This is the question with which the poem ends in this way the present poem ‘The Oven bird’ has become a crucial combining point of woods and highway, of nature and culture, of bird and war.