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BINARY OF POWERS AND COUNTER POWER IN P. B. SHELLEY'S PROMETHEUS UNBOUND: A DISCOURSE ON CLASS STRUGGLE



ABSTRACT:-

P. B. Shelley's *Prometheus Unbound* is a living discourse on class struggle which often breathes true passion of genuine poetry and persistent conflict on binary presence of powers. The play chronicles the ideological tug of war where powers, its binary and counter powers are made a consistent presence without its proper physical entity. Shelley's characters are mostly having mythical mould in their presence, but in spite of illusory acting on the stage, each character conveys a serious message where the battle is ethical and ideological. But ethics and ideas never assemble without their strong controlling power which constitutes the heart of a dramatic discourse. When we have a discourse in dramatic form on ethics and idea, it is immediately possessed by powers and its counter powers. The radical mind set up of a true born English man has paid the right tribute through perfect presentations of aged old battle in mythical mould. This research article intends to record the presence of powers and counter powers in form of theatrical performance which may apparently seem a class struggle.

KEY NOTES: Dramatic Discourse, Powers, Binary, Counter Powers.

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INTRODUCTION

Shelley's *Prometheus Unbound* in many ways might be considered the most significant work because of the binary presentation of two powers—Revolutionary power and Political power. In *Prometheus Unbound*, Shelley discloses his revolutionary desire for ideal utopia. He seeks to fulfill his imaginary vision after the failure of French Revolution, with the urgency to challenge the social convention and the political authorities through the revolutionary furiousness in his age. Shelley always fights against social conventions, customs and tradition and wants to destroy them. He realizes that his contemporary society is filled with the oppressive power of monarchy and feels the necessity of democratic reform for the progress of human improvement. Shelley realizes the necessity of questioning the social convention and the political authorities through the revolutionary fierce. With the self-contained inspiration for revolution, he writes *Prometheus Unbound* so that his imaginative vision can be fulfilled despite the failure of French Revolution.

Shelley is the strong believer in the power of love. He believes in the principle of freedom and love, which he regards as remedies for the faults and evil of society. According to Shelley, men can overcome the political, moral and social constraints only through love. He has strong belief that good can never be defeated and can never yield to evil. He aims to create a new Golden Age where men live in a state of political equality. Through his revolutionary spirit Shelley transcends the political boundary of society for the

creation of freedom and social justice. As a young upstart, Shelley's "writings and actions are dominated by a belligerent passion for reforming the world" (Hope 403). French Revolution and American Revolution were recent memories then. In order to destroy the terrible impact of those political issues and to create a progressive civilized society, he discloses a presentation of two powerful binary powers in *Prometheus Unbound*. This research articles closely examines the why and how of the execution of the same.

Prometheus Unbound is a lyrical drama dealing with the theme of intellectual rebellion, the desire for spiritual liberty and the belief that evil would be overcome by the power of love. He got the concept of the story from the Greek dramatist Aeschylus's *Prometheus Bound* where Prometheus makes up with his suppressor, Jupiter. But Shelley's poem celebrates Prometheus's victory over the suppressor of the human race. Like Aeschylus, Shelley could not accept the idea of Prometheus making a deal with Jupiter over his freedom. Shelley introduces Prometheus in the light of Jupiter's oppression, emerging stronger and more powerful than his adversary. The oppressor (Jupiter) shows his internal weakness and hollowness whereas the sufferer (Prometheus) becomes calm and strong. The drama begins with Prometheus Bound to an icy rock in the Indian Caucasus. He has suffered so many years of torture by Jupiter. The action begins with Prometheus denunciation Jupiter whose reign has filled men "With fear and self-contempt and barren hope." (l. i. 8). Stealing of fire by Prometheus is an attempt to help or to redeem the human from the tyranny of Jupiter. Prometheus wishes "no living thing to suffer pain." (l. i. 305). When mercury calls up the Furies to tempt Prometheus into despair, Prometheus resists and puts all his faith in the power of love: "I said all hope was vain but love ..." (l. i. 824). Shelley nourishes revolutionary power through the character of Prometheus against the political corrupted power of Jupiter. *Prometheus Unbound* is an "embodiment of dramatic action that it presents; it is not a container for that action but a means through which the action is expressed." (Croning 134). With a close examination of this lyrical drama *Prometheus Unbound* this paper will try to portray Shelley's desire for creating a better world, a world free from the restrictions of corrupt government, class, religion, or other social distinctions. This study touches the universal theme and has the relevance in the present world which is torn between doubts and hope, order and disorder, love and hate. And in this process of interpretation this paper may refer some important branches of Marxist criticism, basically a critical interpretation of the philosophy of Karl Marx and Louis Althusser.

Marxism is a cultural theory that represents a set of social, economic, and political ideas. Marxism hopes to create some sort of balance that makes the world a better, more secure place for those who have been oppressed and controlled. Marxist criticism has the longest history. Marxism depends on temporal - spatial reality. The appropriation and application of it totally depends on the consideration of time and place. The beginning of Marxist thought came about through Karl Marx and Friedrich Engels's *The Communist Manifesto* during the late 19th century. It is a 'Progressive' philosophy and also a materialistic philosophy. Karl Marx (1818-1883), the founder of Marxism, was a German political, economic, and philosophical theorist and revolutionist. Marx's ideas have greatly influenced the modern world history. Marx describes his view in term of an architectural Metaphor. For Marx, the society is a construction which has a 'base' and a 'Superstructure'. By 'base', Marx and Engels fundamentally mean economy. All other systems like language, art, politics, love, family, religion, culture - as the overt manifestation constitute the superstructure or surface structure of the construction of society. To Marx and Engels, the 'base' (economy) is nothing but the 'mode of production of material life conditions the general process of social, political and intellectual life'. Louis Althusser, another French Marxist philosopher immensely influenced the Marxist theory in Britain and France. According to Althusser, "ideology represents the imaginary relationship of individuals to their real conditions of existence." ("Lenin and Philosophy" 109). His best known essay, "Ideology and Ideological State Apparatuses: Notes Towards an investigation", establishes the concept of ideology. His concept of ISA (Ideological State Apparatus) and RSA (Repressive State Apparatus) are very much significant. In Althusser's view, over values, desires, and preferences are inculcated in us by ideological practice. This ideological notion compels us to accept our own way of lives. He distinguishes between state power and state control. State power is maintained by 'repressive structures' which are the institutions like Law; courts, prisons, police force, and the army as they operate mainly by external force. The forces are jointly called as RSA. Whereas, the state power is also maintained in a very subtle way by what Althusser calls 'ideological structures' or ISA. Political parties, media, churches and above all education system and family are responsible for forming an ideology which makes us feel that all of us freely choosing what is actually imposed on us – without any freedom of choice. In this way, it gives us

a manufactured image of society.

Binary presentation of Prometheus's ultimate desire for revolution and Jupiter's dominant attitude on human beings can be actualized from Marxist point of view. Karl Marx, a German Marxist, has a deep sense of man's position. Marxism depends on temporal spatial reality. Karl Marx talks for the betterment. It is a progressive philosophy. Marx's world is materialistic world where struggle for existence determines the thinking. Actually, Marx's point is that-it is not the consciousness of men that determines their being, but, on the contrary, they are social being that determines their consciousness. Prometheus's help to human beings suggests the progress of civilization. Prometheus, the Titan, who has been bound to a rock cliff by Jupiter, as punishment for giving to mankind to symbolic gift of fire. Prometheus aids men with the arts and science of civilization in order to help their progress while Jupiter wants to destroy men, and to create a new race. Human freedom is an important part of Marx's concept. Jupiter wants to capture the human beings. He wants to control them. But Prometheus removes this controlling boundary of Jupiter. Class struggle is one of the main issues in Marxism theory. By capturing the power of human beings, Jupiter wants to state himself as a supreme. But Prometheus, by giving fire to them desires the betterment and the progress of the society. Fire and technology are the sources of civilized life, giving mankind freedom from the constraints of nature warmth in cold witness, light in darkness, cooked not raw food. Fire provides mankind with the means, both material and spiritual, to develop all those technologies and skills that mark his existence as superior to that of the beasts. In this way Prometheus destroys the wall of class struggle. Jupiter is the supreme. His power politics has become a great issue in that context. Prometheus's gift of fire is a stolen gift, and in his series of essays "Thieves of Fire" the literary critic Denis Donoghue offers some interesting speculations. He notes that with a true gift, a relationship is established between the two parties, the donor and the recipient, but with a stolen gift, a third party, the original owner and the recipient- in this case, between Jupiter and mankind. To what extent is mankind implicated in Prometheus crime against Jupiter? If a gift has been stolen, can its recipient ever release itself from its origin in violence? In that context we find a fragment of the relationship between Proletarian and Bourgeois. Jupiter belongs to Bourgeois class and he treats human beings as Proletarians. Shelley has rightly put,

"The good want power, but to weep barren tears.
The powerful goodness want: worse need for them." (1. i. 625-26)

Prometheus through his revolutionary power fragments this relationship. The authoritative power of Jupiter establishes him as a member of Bourgeois class. Prometheus does not just give men fire, but he steals it for him and by stealing the fire from Jupiter, Prometheus rebels against the power. The revolutionary aspect of Prometheus has been a powerful one from the very beginning and it takes on multiple forms: Prometheus steals fire, helps men for their progress. Both his revolutionary history as well as his association with human labor makes Prometheus the perfect figure for thinking about the role of work in the human experience over the ages-exploitation of workers by management, abusive working conditions, and more. All of those fragments suggest Marxist approach in *Prometheus Unbound*.

Jupiter's authoritative power over men is also quite critical of Louis Althusser's concept of ideology which is actualized with George Thomson's description 'Zeus is a tyrant and his rule is a tyranny' (Thomson 322-23). From time immemorial to the present days it is stated that men should pray to God through his whole life. God is the supreme authority and we all are bound to him. Any government or any authority desires to influence the state through some specific notions or ideologies. But what is ideology? Ideology is a set of ideas in our mind believing in which we live our lives. For Marxism, we are blind to our own condition because of the effects of what it calls ideology. So, in Marxist usage, ideology is what causes us to misrepresent the world of ourselves. Marx observes that the class which is struggling for mastery must gain political power in order to represent its interest as the general interest. This is the germ of Marx's concept of ideology. Marx's notion of ideology is this: the ruling class represents its own interest as the interests of the people as a whole. The modern state, as Marx says, "is but a committee for managing the common affairs of the whole bourgeoisie". Like the germ of Marx's concept of ideology, Jupiter also desires to spread his supremacy through his political power. The opening speech of the protagonist, Prometheus states this:

Monarch of God and Daemons, all spirits
 ..., who throng those bright and rolling worlds. (I. i. 1-2)

Because of his supremacy, Jupiter has made all beings his slaves. He compels them to bow their heads before him. But in spite of that men give their prayers, praise and worship to God. But Jupiter gives them fear, self-contempt and dejection as rewards of their worship. Prometheus, the behalf of human beings, raises his voice against this tyranny:

Made multitudinous with the slaves, whom thou
 Requeitest for knee-worship, prayer, and praise,
 And toil, and hecatombs of broken hearts,
 With fear and self-contempt and barren hope. (I. i. 5-8)

Actually we live in an illusory world which according to Engels, a state of "false consciousness". In that context we find a clear concept of two powerful binary powers- Jupiter's political power and Prometheus's revolutionary power. But Althusser has given an influential answer in 1960s. According to Althusser, the state invests two types of power in order to control the state-one is RSA (Repressive State Apparatus) and another is ISA (Ideological State Apparatus). Althusser distinguishes between state power and state control. Apparently, state power is maintained by 'repressive structures' which are the institutions like law-courts, prisons, police force, and the army as they operate mainly by external force. These forces are jointly called as RSA. Whereas the state power is also maintained in a very subtle way by what Althusser calls ISA. Political parties, media, churches and above all education system and family are responsible for forming an ideology which makes us feel that all of us freely choosing what are actually imposed on us without any freedom of choice. Through this a state or an authority captures the citizens. Jupiter has legislative power. He sentenced inhuman torture to Prometheus who has given fire to human beings. Fire or light is an archetypal image of knowledge. Knowledge demolishes the boundary of obedience. Knowledge suggests counter attack. So, providing light or fire to them indicates the progress of civilization. The more they will be civilized the more they will lose their faith in God. That's why God invests his political power to keep his controlling power on human being. In this way God practices RSA and ISA on all over the universe. Prometheus's assist to men is rewarded with the unlimited torture prescribed by God only to keep his position in the world.

As the play opens, Prometheus appears 'Nailed to this wall of eagle-baffling mountain' (I. i. 20) in Indian Caucasus. Prometheus has undergone so many years of torture by Jupiter. Jupiter's reign has filled men 'with fear and self-contempt and barren hope' (I. i. 8). Prometheus has summoned the phantasm of Jupiter to repeat his curse against the authoritarian god. Prometheus himself has seen the error of his earlier hatred and desire for revenge and wishes 'no living thing to suffer pain' (I. i. 305) - not even Jupiter. When Mercury calls up the Furies to tempt Prometheus into despair Prometheus resists and puts all his faith in the power of love. Asia, Prometheus's wife and feminine counterpart in Shelley's version, dominates the second act. Towards the end of the act, Asia goes to the cave of Demogorgon - a dark and problematic figure whom Harold Bloom calls, 'a demonic parody of the spirit'. There two converse on the creation the living world and the ages of man. First was the Golden Age, where man's happiness was immature and incomplete. Then Jupiter came to power, and Prometheus 'clothed him with the dominion of wide heaven' enjoining him to "let man be free" (II. iv. 45-46). But with the reign of Jupiter, man's suffering and strife began. In the third act Jupiter falls into the abyss at the hands of Demogorgon, and Hercules unbinds Prometheus and restores him to Asia - this introducing Shelley's vision of a return to the Golden Age in which 'thrones were kingless, and man walked/ One with other even as spiritual do' (III. iv. 131-32). The final act celebrates the power of human love 'which make all it gazes on, paradise' (IV. i. 128). The chorus of spirits declares:

We will take our plan
 From the new world of man,
 And our work shall be called the Promethean (IV. i. 156-58)

Frederick a Pottle observes, "Prometheus (whose name in Greek means "forethought") symbolizes intellect understanding, and the inventive, rational faculties of mankind." Prometheus is strong, unyielding and defies the command of Jupiter. Prometheus's revolutionary desire is first started when he brings fire to human beings. Prometheus conducts his daring behavior of stealing fire. As a result of that he is caught in Caucasus by Jupiter. He realizes the intention of Jupiter. After recognizing, Prometheus groans his painful situation without help: no change, no pause, no hope – yet I endure I ask the earth, have not the mountain fell? I ask you heaven – the all – beholding sun, has it not seen? The sea, in storm or calm, heaven's every changing shadow, spread below – have its deaf waves not heard my agony? Ah me, me, alas, pain, pain ever, forever (l. i. 24-30)

In spite of Jupiter's malicious acts and cruelty, Prometheus's invincible will to redeem the world from Jupiter and his forgiveness and pity on Jupiter seem to have touched Shelley's positive vision. He does not surrender himself to the evil power sent from Jupiter, since he sees the Jupiter as the authority to oppress mankind:

Yet am I king over myself, and rule
The torturing and conflicting throngs within,
As Jove rules you when hell grows mutinous. (l. i. 493-95)

Like Christ Prometheus endures the mental torture upon himself Mercury imposes. He does not surrender and give up hope for himself and humankind because his concession means suffering and frustration for humankind. He is a Christ like figure who forgives his oppressor and feel pity for him. After recognizing the contradiction of Jupiter's superior power, Prometheus begins to liberate himself as well as humankind from Jupiter's influence. By feeling pity on Jupiter, Prometheus's inner reform in morality is completed. He knows the fact someday Jupiter will be overthrown; he just waits for the future when he will be unbound from Jupiter. Prometheus has to change his attitude toward Jupiter so as to reform the world with his a revolutionary vision. The misery of long time suffering makes him wise. The process of Prometheus's liberation is connected to the change of his mind; his hatred is removed with the ideal love of Asia and the help of Demogorgon. Prometheus makes harmony with the love of Asia by reuniting his fate with her. The principle of the new world that Prometheus expects is only possible when Demogorgon's sublime power overthrows Jupiter. Jupiter, representations of evil or self-destruction, is doomed to be destroyed by the power of Demogorgon. Though Shelley was an atheist, but still the passion of Christ enlightens him. The Furies try to demoralize Prometheus by reciting the great failures of human hope, the co-option of Christianity by reactionary elements and the violence of the terror of French Revolution:

One came forth of gentle worth
Smiling on the sanguine earth;
His words outlived him, like swift poison
Withering up truth, peace, and pity.
Look! Where round the wide horizon
Many a million – people city

Vomits smoke in the bright air.

Hark that outcry of despair!

'Tis his mild and gentle ghost

Waiting for the faith he kindled:

Look again, the flames almost. (l. i. 546-56)

Prometheus tries to remove the oppressive power of Jupiter in order to resuscitate the repressed condition of England. It is through his own revolutionary spirit that Prometheus struggles to transcend the political boundary of Jupiter for the creation of freedom and social justice. In this way Prometheus's revolutionary power plays a significant role in constructing a healthy civilization as well as in creating a better world for the humankind.

Jupiter is firstly a representation of a Tyrant, a desire and lust to rule over other people, someone who uses fear and superstition and produces wilderness and ignorance. However, he represents something more as well – he is a personification of what Shelley considers evil, of the destructive forces which can appear in different shapes, and that are fed with the rejection of the good, in particular, Jupiter only “brings famine, toil, pain, terror, madness, crime, remorse, and self-contempt” in the earth (Steichen 44). A very interesting and intensive study of Jupiter by Pottle discovers that Jupiter does not represent all the evil of human experience. He is subjective or man-made evil: custom, tyranny, reaction, superstition. Man through the element of hatred, jealousy, anger and all vices makes the evil more powerful. Jupiter's cruelty accelerates the suffering of humankind. He is the only illusive phantasm; it is the help of Prometheus that enables Jupiter enthroned as a director. Accordingly, without the principle of Prometheus, Jupiter is doomed to be destroyed. In a word, Jupiter's power, though superior, is transient. Only during the moment when Jupiter thinks himself as an omnipotent god, he can remain omnipotent. In this way Jupiter's political power falsely dominates the life of Prometheus and the lives of human being as well as the whole universe.

If we come to draw a conclusion from all the arguments and angles the first thing that strikes us is the socio-political-economical backdrop of the French Revolution which is covertly represented by the conflict between two supernatural powers. This conflict prepares us to focus on the binary of power structure, the binary between the Revolutionary power and the Political power. This binary has created a class conflict, the conflict which represents the problems of the modern world as well. This is what can only be resolved by another power, the power of Love. A message of love is all pervasive in this play, the love for mankind without which there is no solution of the problems of the contemporary power problems. In a word, power brings struggle; struggle ensures curse on mankind; and love comes as genuine counter power to shelter the mankind.

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