Chapter V
Golding and Adiga: A Comparative Study

There are similarities and diversions perceptible in the writings of Aravind Adiga and William Golding. William Golding started his literary career in the twentieth century and Adiga in the twenty first century and these two writers emerged in different socio-political backgrounds. Both try to re-create and re-read their socio-cultural events through their works. Their social commitments effectively reflect the conflicts and tensions they experienced throughout their life. World War II has a crucial role in shaping the writer in William Golding. From nineteen forty to nineteen forty five, Golding served in the navy which created an enormous impact in his life. He realized the fact that human beings are capable of indulging in incredible cruelty and barbarity. Golding believes there is an innate tendency in human beings to involve in evil, selfish and brutal activities.

Post-independent India is the main concern in the writings of Aravind Adiga. In India, the existing economical inequality paved the way for the various class systems. Adiga’s writings prove that one of the main challenges that India faces is regarding class struggles than the caste system. It creates two types of citizens: masters and servants, ninety five percentage of the citizens are servants who are obliged to serve their masters. One of the
recurrernt themes in his writings is servitude and it is an attitude that is innate in every Indian citizen. The evils of contemporary Indian society such as corruption, assassinations, poverty, corrupt media, emergence of real estate mafia and deterioration of human value are highlighted in his works.

The objective of the analysis is to explore the similarities and diversions in both the authors through their works. An examination of how Adiga and Golding share a similarity primarily based on the Foucauldean concept of power such as resistance, circulatory nature of power and knowledge religion, confession, media etc can reveal different types of meaning in the novels. In certain aspects, Adiga and Golding are diverse: servitude, family and the Indian context are the main focus of Adiga’s works and Golding’s works are set in an island, forest, ship, church etc. To him, the desire for power and domination is innate in the human kind.

There are similarities found in Adiga’s Last Man in Tower and Golding’s The Spire. Both the titles are relevant when it is concerned with power, the spire and the tower is the symbols of power and domination. Golding’s Pyramid also represents the hierarchy of power distributed in society. Adiga’s first novel The White Tiger echoes nothing but the irresistible impulse for power and domination. These titles emphasize the role of power and its association with human life. Adiga’s The White Tiger is an exploration of Balram’s pursuits to gain power and freedom from the domineering clutches of his masters. The novel is presented in the form of a
series of letters written over a period of seven nights describing his rise to power. The letters address the premier of China, Wen Jiabao, who is on a visit to the city of Bangalore in a week's time. In the letters, Balram describes his rise from the lowly origins to his current position as a powerful entrepreneur in Bangalore. His parents preferred him to work in a tea shop; however one of the feudal lords took him to Delhi where he began to experience the world of light. While in Delhi, Balram experiences the two kinds of India with those who are eaten, and those who eat: the prey and the predators. Balram decides he wants to be an eater, someone with a big belly.

The novel traces the way in which this ambition plays out. In order to be a free man, Balram examines how he is trapped and subsequently breaks out to freedom. He is rare and eccentric like the white tiger which is a very uncommon or rare occurrence and which originates once in a generation. Thus, the title of Adiga's first novel *The White Tiger* is appropriate with its main theme of power and domination.

Adiga’s third novel *Last Man in Tower* is set in Mumbai and it focuses on the timely predicament of India. Dharmen Shah’s desire to construct the tower is equal to his quest for power. It is through this tower the builder envisages the possession of his power before the public. Tower is the symbol of authority and domination and it acts as the panoptic surveillance which provides ultimate visibility. Tower is one of the architectural spaces that can bring about an atmosphere highlighting power effectively.
William Golding’s *The Spire* and Adiga’s *Last Man in Tower* share certain views in common. In *The Spire* Jocelin Dean of the Cathedral begins the construction of a huge spire against the advice of his colleagues. The spire is nothing but his irresistible impulse for power. Even though he is physically weak and suffering from diseases, his quest for power makes him active and energetic for the completion of the spire. In *Last Man in Tower*, the builder Dharmen Shah’s desire to construct the tower is equal to his quest for power. He is ready to undertake any adventurous endeavor to build his apartment. Joceline and Dharmen Shah share many things in common when it comes to the construction of the tower. Both of them confront rejection from the people and are compelled to act against the majority’s will. In *The Spire* Jocelin Dean of the Cathedral begins the construction of a huge spire against the advice of Roger Mason, the master builder, in the same fashion his colleagues also question about the construction of the tower. Similarly, Dharmen Shah faces challenges from people especially the inmates of Vishram Society who reject his offer to demolish their apartment. In *The Spire*, Roger Mason is the main opponent who discourages Dean Jocelin in the construction of the spire. In *Last Man in Tower*, opposition centres around Yogesh Murthy, nicknamed Masterji, an obdurate retired teacher who challenges Dharmen Shah’s encroachment on the residents.

William Golding’s *Pyramid* symbolizes the hierarchical structure of power by which the society is divided into lower and higher classes. *The
Pyramid portrays how social hierarchy places individuals in a particular position and induces panoptic surveillance and deployment of power easily. In such a Pyramid system, people are divided on the basis of class and everything is pre-determined and pre-planned. Individuals cannot go beyond their assigned limit, even their imagination and dreams are pre-determined. Thus, the title Pyramid is very suggestive and it can highlight the hierarchy of power operating in a society.

Through the titles, Pyramid and The Spire, Golding portrays the universal structure of power and its administration, where as in Adiga, the titles, The White Tiger and Last Man in Tower present individuals’ struggles against the domination. In The Spire Dean Jocelin tries to construct the tower. Similarly, Dharmen Shah in Last Man in Tower tries to demolish the Vishram Society but Jocelin fails to fulfill his dream and Dharmen Shah wins by killing Masterji. In The White Tiger the protagonist Balram fulfills his dream of murdering Mr Ashok. In spite of these similarities, Adiga and Golding differ in the focus, while Adiga focuses on individuals’ struggle against domination, Golding presents the general outlook on power.

In William Golding’s Lord of the Flies, Ralph finds a conch which Piggy identifies as a valuable shell that can be blown as a trumpet. Piggy urges Ralph to blow into the shell, using it to summon any other survivors to the beach. “We can use this to call the others. Have a meeting. They’ll come when they hear us—”(1958 ,10). The conch acts as a communication device
and it has a vital role in the selection of Ralph as the leader of the group. The administration of power becomes more advanced through communication devices, and the role of the media in the novel is fulfilled by the conch.

Similarly, in *The White Tiger*, Adiga presents All India Radio as a means of communication by which the government communicates its knowledge and truth as universal and objective. In reality it is plotted by the powerful government. Thus, Balram says:

> Now you are visiting us this week, Your Excellency, aren’t you? All India Radio is reliable in these matters. That was a joke, sir. H! That’s why I want to ask you directly if you really are coming to Bangalore. (2008: 3-4)

Adiga and Golding have similar opinion on the role of communication devices in the administration of power, the conch and the radio fulfill the same purpose that is the construction and distribution of truth and knowledge. Both the writers convey that the appropriate administration of power presupposes the necessity of the means of communication and it is a better means of subordination.

Both Adiga and Golding differ a lot in the presentation of communication devices. Adiga directly presents the communication devices, such as the All India Radio in *The White Tiger* and News Paper in *Between the Assassinations* to suggest the relevance of the media in the circulation and
perpetuation of power. In Golding, communication devices are presented symbolically as in the conch and fire and the possession these devices can bring people under domination. Adiga and Golding use the analogy of fire and knowledge in their works very effectively. In both of them fire appears as the sign of superiority, knowledge, purity and civilization. In a similar fashion, both of them depict the interdependence of fire and power or knowledge and power in their works. Those who are associated with fire are given a supreme position by these two writers.

In *The White Tiger* the protagonist Balram is presented as a lover of chandeliers, he keeps more chandeliers that make him happy. Chandeliers symbolize power (knowledge) which brings light. He knows the reality that only power can protect a murderer from law and order. There is no law and order existing beyond the power system. Thus, he keeps chandeliers in order to protect him from his crime. Chandeliers act as a sign of knowledge, civilization and power, police never search a culprit in such a context. Thus, Balram says:

> It makes me happy to see a chandelier. Why not, I’m a free man, let me buy all the chandeliers I want. For one thing they keep lizards away from this room. It is the truth sir. Lizard don’t like the light, so as soon as they see a chandelier, they stay away… some times in my apartment, I turn on both chandeliers, and then I lie down amid all that light, and I just
start laughing. A man in hiding, and yet he’s surrounded by chandeliers! There – I’m revealing the secret to a successful escape. The police searched for me in the darkness: but I hid myself in light. (2008: 117-118)

Balram keeps more chandeliers as it makes him happy. Here chandeliers symbolize power (knowledge) which brings light. He knows the reality that only power can protect a murderer from law and order. There is no law and order existing beyond power system. Thus, he justifies the reason for keeping chandeliers.

In Golding’s works, fire acquires a prominent role. In *Lord of the Flies* Piggy’s glasses are important only because his specs can be used as a lens to make fire. Without Piggy’s specs, it is impossible to make fire in the island. Therefore, Piggy is considered the lord of the fire in the island. “The fire is the most important thing on the island”(1958: 69). In the beginning of the novel Ralph is powerful due to Piggy’s presence in his group. When Jack steals Piggy’s glasses the power system changes thereafter Ralph becomes powerless and Jack becomes powerful. Acquiring Piggy’s specs, Jack has been endowed with the power to create fire, which situates him in a dominant position among the boys. Fire acts as a means of liberation. In the island, they keep fire as the signal so that a passing ship will see the smoke signal and rescue them. In *The White Tiger* also Balram keeps chandeliers in order to avoid insects such as lizards and cockroaches. In the same way, in *Lord of*
the Flies fire is lit for the safety of boys from the attack of the wild animals and other malevolent creatures. With the aid of fire, Jack provides other boys a place of safety and a sense of being at home. Balram too lights fire for his safety from the police who are usually bound to search him in the dark. Even though both of the writers represent fire as knowledge, and power, in Golding the fire is very symbolic and it has myriads of meanings.

The authors believe in some sort of bloodshed necessary for the subordination and perpetuation of power. Golding’s Lord of the Flies is a typical example of bloodshed and murder. In the novel, Simon and Piggy are brutally killed by Jack and his friends. These murders are very intentional. Jack believes it is easy to defeat Ralph if Piggy is no more in the group because he is the source of knowledge and intelligence, so his demise presupposes the decline of Ralph’s power. Piggy’s murder is the symbolic termination of the knowledge system which supported Ralph’s power and domination. So, in order to gain power, the visionary Jack murdered Piggy which naturally turned Ralph bereft of his powers. In The White Tiger, the protagonist Balram kills his master Ashok and further he justifies the brutal act by proclaiming his freedom. Balram never feels guilty about the crime, very often he is proud of his crime only because it has converted him into a free and powerful man. Thus, he justifies his crime: “Of course, a billion servants are secretly fantasizing about strangling their bosses”(2008:125). His determination to murder his master led him to be free from his master’s
clutches and enabled him to a free man. “All I wanted a chance to be a man – and for that, one murder was enough” (2008:318). In Lord of the Flies, the murder has no specific aim to fulfill as in The White Tiger, but here the murder is irrational and unintentional, it resembles a ritualistic performance. In Adiga, the murders of Mr Ashok in The White Tiger and the murder of Masetraj in Last Man in Tower are reasonable and justifiable.

Resistance is one of the major themes found in both Golding and Adiga. The White Tiger is a novel that depicts not only power relations of the dominant class over the lower class but also a brilliant exploration of the resistance of the subordinate classes. The novel is a narration of an Indian entrepreneur who details his rise to power. The lower class is not a passive sufferer to the higher class but actively produces the counter power. The anti-hero Balram, represents the downtrodden section of the Indian society and he is juxtaposed against his powerful master Ashok. Similarly, in Lord of the Flies, the anti-hero Jack resists Ralph’s superiority and even kills the boys who support Ralph. In both the novels, anti-heroes violently resist the powerful who dominate them and they are ready to murder in order to free themselves from the domination. Another notable point is that the anti-heroes, Jack and Balram are never guilty about their act of murdering the other. In contrast, they are confident as they fulfill their duty. Thus, in resisting the powerful, Jack in the Lord of the Flies and Balram in The White Tiger share many similarities between themselves.
In Adiga, the resistance is primarily found on the basis of class. Lower class resists the domination of the higher class and tries to become powerful. In contrast with Adiga, in Golding social hierarchy is the basis for resistance. In Adiga, servitude is inbuilt in the Indian society which is not found in Golding. In *The White Tiger*, the servants resist their masters or it is a victory of servants over their masters. There are several ways to resist their masters:

Over the next two weeks, I did things I am still ashamed to admit. I cheated my employer. I siphoned his petrol; I took his car to a corrupt mechanic who billed him for work that was not necessary; and three times, while driving back to Buckingham B, I picked up a paying customer. The strangest thing was that each time I looked at the cash I had made by cheating him, instead of guilt, what did I feel? Range. The more I stole from him, the more I realized how much he had stolen from me. (2008: 230)

Balram learns about the different ways to resist his master’s domination. He decides to cheat his master by siphoning petrol from his car, taking the car to a corrupt mechanic, and turning the car into a freelance taxi. The more he steals from his master, the more he realizes how much he has stolen from him. In Golding, people resist even by self-destructive means such as by
attempting suicide and becoming alcoholic. In Adiga, the resistance is mainly based on the poor and the rich; the poor often challenge and question the domination of the rich. But in Golding, there is no such category; it can be seen irrespective of any class or sections in the society.

Both the writers use the confessional method for presenting their novels. Epistolary novels employ the confessional method. In such novels, the protagonist writes letters to someone elaborating their inner most secrets without any concealment. Golding’s *Rites of Passage* and Adiga’s *The White Tiger* are written in this form. In *The White Tiger*, the story unfolds through a series of letters written by the protagonist Balram to the Chinese Prime Minister. Similarly, in *Rites of Passage* the novel is presented as a letter written by the protagonist, Edmund Talbot to his grand father. Talbot’s letters to his godfather are equal to his confession to his godfather who is about to offer him a job. Through a series of letters, Talbot expresses not only his observation of the outside world but also his inner self before his godfather. Talbot unravels his private affairs such as his sexual encounters with women and his inner most secrets to his godfather. Confession always takes place before a superior who is able to predict their life. In this respect, *Rite Of Passage* is a typical instance for confession before an authority. In the *Lord of the Flies*, the confession model is presented in the beginning, Piggy, physically a frail character, confesses to Ralph who is physically sound and handsome. He confesses about his family, origin of his name and all other
secrets but Ralph never confesses before Piggy. Piggy’s confession gives Ralph a privilege and control over Piggy.

In a similar fashion in *The White Tiger*, the protagonist Balram’s letters to the Chinese premier is a sort of confession. Through his letters, Balram reveals the secret story which includes his crimes and the murder of his master, Ashok. In the novel, Balram admits the fact that his epistle to the Chinese Prime Minister is a confession. Thus, he says:

> Many of my best ideas are, in fact borrowed from my ex-employer or his brother or someone else whom I was driving about. (I confess Mr Premier: I am not original thinker- but I am an original listener). (2008: 47)

The confessor is not a passive listener but an interlocutor who has the power to determine the client’s destiny. In both the novels, the clients confess before a superior person who has an authority over them and the powerful never confess before an inferior.

Even though Adiga and Golding present the confessional mode through their works, the main difference is in the religious confession. Golding makes use of this in his works such as *The Spire* where confession is an effective strategy to subordinate the other. Pastorate is an effective strategy to subordinate the laity which is based on Christian religion. Golding’s novels are typical examples of the pastorate. These features cannot
be seen in Adiga’s works. Instead, Adiga explores how the Hindu religious hegemony subordinates and perpetuates servitude among the people.

Adiga and Golding portray through their works the concept of God as the most powerful, people adore God because God is the most powerful. Power is the principal thing that situates God in a supreme position. Both of the writers share the same views about the formation of the concept of God. People named the supreme powerful phenomena which is not comprehensible as God. God is nothing but the symbol of supreme power. Golding’s, Inheritors is a typical example where the ancient people adore and sacrifice their life before a supreme being. Rituals are enacted in order to please the most powerful. Adiga’s, The White Tiger underlines the same concept dramatically: “God says: I am powerful. I am huge. Become my servant again… And god asks this little man: Isn’t it all wonderful? Isn’t it all grand? Aren’t you grateful to be my servant?” (2008:87). Here Adiga stresses the point that power is the main factor which has situated God in a supreme position. In Lord of the Flies for the sake of God, the boys offer human sacrifice; the brutal murder of Simon and Piggy bears a ritualistic relevance in the novel which is not found in Adiga.

In Golding’s and Adiga’s novels, the circulatory nature of power is very often perceptible. Their characters are not permanently the seat of power but they are the vehicles of power. Adiga’s first novel conveys how power circulates from Ashok to Balram who belongs to the bottom of the society and
becomes victorious and powerful in his later part of life. In the beginning of the novel, the protagonist is a poor and powerless guy and his owners were powerful but later Balram becomes the powerful. In a certain context, Dharam, the poor relative of Balram uses hegemony over the protagonist but it does not last for long.

Power is not a particular person’s or group’s possession rather it is transitory. In, *Last Man in Tower*, while Masterji was teaching at Saint Catherine’s School, he was very active and very authoritative in his classroom. His students spoke of him being very strict and that he punished them for minor fractions. Similarly, he treated his wife and children; they were denied freedom and love that made their lives miserable. After his retirement from teaching profession, his power deteriorated and Masterji becomes an old scarecrow of his former self and his son Gaurav Murthy becomes more powerful than his father. Similarly, Dharmen Shah in his early life was devoid of power. Shah arrived in Mumbai with ten rupees to his credit. He lived like a vagabond, but after his continuous struggle, he becomes powerful.

Golding explores through his novels that power is not static but circulatory. In his novels, power is not attributed to a particular group or person forever, more over power is temporary and no one is a final word when it is concerned with power. *Lord of the Flies* makes this point transparent, as there is no center point where power is situated but it circulates
from person to person. Ralph was elected as the formal leader of the group and in order to keep his power stable he always holds the conch where no one can challenge his innate nature of power. But on another occasion, the powerless Jack becomes powerful. In the beginning of *The Spire*, power is associated with the central character Jocelin. But when he realizes that his aunt, Lady Alison is the person behind his present position as Dean of the Cathedral, he loses his power and glory. This realization explores the fact of Lady Alison’s power over Dean, Jocelin and the power shifts from Jocelin to Lady Alison. Adiga’s and Golding’s works prove that they believe in the circulatory or transitory nature of power. Power is nobody’s possession but to a certain extend it may embrace somebody and pass on. Nobody can be powerful from the beginning to the end. The Foucauldean concept of the transitory nature of power is thus, justified throughout their works.

Golding and Adiga agree on the strategic administration of power. The powerful administer the power not directly but through effective strategies that can prevent revolutions. Ashok in *The White Tiger* treats Balram, a servant very lovingly and considers him as a member of his family. This diplomatic approach is intended to utilize and exploit Balram at its maximum without spending his time and money. Here love and affection are effective strategies for the powerful Ashok to subordinate his servant Balram. In *Last Man in Tower*, Dharmen Shah makes use of all the strategies of power to overpower the people in Vishram Society. He approaches the people with an
exciting offer that of demolishing the building and making it a luxurious apartment. The offer appears very attractive to the inmates of the Vishram society.

In *Lord of the Flies*, the quest for power is perceptible in all the boys in the group. But what makes different is their strategy by which they subordinate the other. The main two strategies are democratic, which is used by Ralph, and the dictatorial one employed by Jack. A major challenge to Ralph’s leadership is Jack, who also wants to be a leader. To achieve power, Jack uses different strategies. To drive away other boys from Ralph’s influence, Jack appreciates their natural inclination towards the adventurous hunting activities. The boys who join his group are immersed in savagery, such as putting on camouflaging faces painting, hunting, and performing ritualistic tribal dances. Fear is another factor which helps Jack to administer his power over other boys. Because of fear, the boys mistake the dead body of an airman for the beast they fear. For Jack, fire is an effective strategy to subordinate other boys. He use fire to prepare food and for the war dance. When the fire is lit, the boys are safe from the attack of the wild animals and other malevolent creatures.

Eating or food is another strategy which Jack makes use of very effectively to subordinate the boys. In the beginning, they only eat fruits because Ralph cannot hunt. Jack’s tribe hunts and therefore they get pork, which can be considered the island’s currency. Fear is the source of Jack’s
power. Jack’s strategy bears fruit. Sam and Eric decide to join Jack’s tribe. In *The Spire*, Dean Jocelin subordinates people through the effective strategy of religion. His physical weakness does not allow him to depend on physical force. For him, religious activities are apt for dominating the people. Thus, both the authors prove through their works the strategy of administering power.

There are many occasions in the novels of Adiga and Golding where the productive nature of power is stressed. It proves that power does not merely oppress rather it produces truth, subject, knowledge and even reality. *Between the Assassinations*, explores how the truth is formed out of power. In the novel, the policemen are compelled to protect the real culprit concerned who caused the accident, only because he is the richest man in the town: “He is the richest man in this town. He owns the tallest building in this town. He cannot be arrested” (2008:123). In order to protect the culprit they shift the reality and truth behind the accident. From the testimony of the Gurkha, the real culprit, behind the accident was an engineer who was drunk and was coming back from his mistress’ home. In his early life, Dharmen Shah lived like a vagabond but his ardent desire for power transforms his life. Power creates a new identity for Dharmen Shah, who is not an ordinary man but a famous builder and business man. Thus, power is the basic drive that creates identity and is a motivation for all the ventures in Dharmen Shah’s life.
In his novels, Golding appreciates the creative nature of power and justifies the Foucauldian concept that power is creative and productive. *Lord of the Files* is a typical example; the deserted children in the island become very creative and energetic because of their quest for power. Otherwise, they would have become indifferent and passive. The presence of power entails Ralph, as the leader of the group and further he establishes the rules and regulations for the boys. Even an uninhabited island is vibrant with discipline and discourse. Even the useless conch is pregnant with meaning and value due to the creative nature of power.

Truth is not outside power, truth is a thing of the world. The analysis proves that Golding and Adiga through their works justify the subjective nature of truth. Their works echo that truth is constructed, circulated and perpetuated by the power structures and there is no absolute in truth. It is produced only by virtue of multiple forms of constraint. It induces regular effects of power. Each society has its regime of truth. In *Last Man in Tower* Dharmen Shah who is a powerful builder decides the truth and all the systems support his views only because he is the richest and the most powerful. The systems such as police, hospitals and doctors, media and politicians always side with the powerful. Truth is very often institutionalized. The institutions decide the truth about individuals and right and wrong. Thus, the novel states: “a man is what his neighbors say he is. In old buildings truth is a
communal thing, a consensus of opinion” (2011: 216). Both the novelists prove through their works that truth is a subjective construct.

Foucault challenges the progressive view of history that interprets history as a linear, uniform process operated according to universal laws. Golding proves through his novels that history does not operate in a linear process and he rejects the belief in the progress of human history. *The Inheritors* explores the notion of discontinuity in history and questions the modern assumption that humans are progressing, in a linear fashion, away from the primitive forms of violence. The novel narrates the survival of Homo-sapiens who are labelled as new people by outlasting the peaceful Neanderthals by violence and terror. To Golding, the notion of human beings’ progress from savagery to civilization is a deceptive concept and discontinuity or break is the hallmark of human historical processes. He proves that the evolution of human history can be unfolded from civilization to savagery. The extinction of the Neanderthals symbolizes the destruction of civilization and of innocence. In *Rites of Passage*, history is not presented as objective reality, but as a human construct. Through this novel, Golding problematizes the historical knowledge and its authenticity. In the construction, the powerful are placed in a dominant position and the powerless are ignored and he re-writes past in the light of the present.
Adiga’s novels challenge the authenticity of history; his works prove history as a construct by the powerful, for the powerful and of the powerful. In *The White Tiger*, India is presented as brutal, totally corrupt and unjust, where people behave like animals. This picture of India is far distant from the shining India depicted in various articles and publications. Here, the novel deconstructs the concept of the formal Indian history through the view of the marginalized individual. Individual identity is shaped by the culture into which human beings are born. Individual identity is in the process of continuous evolution. Many factors affect the identity of an individual: culture, religion, gender, class, caste etc. In the novel, the protagonist, Balram’s identity is shaped by his surroundings. The culture, economic condition and the social structure help in the creation of his identity.

In the novel, history is narrated or interpreted from the view of the marginalized. All the grand narratives are irrelevant here, whether it be that of the great nation, Socialism, Gandhism, Democracy, Religion, Naxalism or whatever. The protagonist believes all these projects never make any difference, but help in perpetuating the divides and disputes. Identity is not unified, unique, enduring or personal.

Space is fundamental in the exercise of power. Both the writers emphasize the relevance of space in the deployment of power. In *The Spire*, the tower can be seen as a panoptic structure from where the visibility
becomes very effective. In administering power, visibility is crucial and the spire is an architectural space for observing the people without their consent. In this respect, William Golding’s novels namely *The Spire* and *The Pyramid* are very suggestive. Both of them are symbols of authority and domination. While the spire is the symbol of domination and panopticon, the Pyramid symbolizes the hierarchical structure of power by which the society is divided into the lower and higher classes.

In *The White Tiger*, Adiga depicts how the panoptic surveillance is applied to monitor the activities of the Indian servants. To him, a servant is always observed by his master’s penetrating eyes and has no freedom. Here, the panoptic observation enables the master to exercise his power over the servant and even the buildings are designed in such a way that it can administer power effectively. Thus, the protagonist Balram states:

I don’t know how buildings are designed in your country, but in every apartment block, every house, every hotel is built with a servant’s quarters – sometimes at the back, and sometimes (as in the case of Buckingham Towers B Block) underground – a warren of interconnected rooms where all the drivers, cooks, sweepers, maids, and chefs of the apartment block can rest, sleep, and wait. (2008:130)
Adiga’s novels are primarily premised on the Indian context and its cultural, political, and social situations form the main backgrounds. Family is the main concern in Adiga, with the primary role in the formation of its members and inducing power over the individual. It seems that Adiga has a pessimistic outlook on the family and institutionalized marriage. Adiga proves family is the microcosm of power relations and it controls the individual in myriad of ways. In contrast to Adiga, Golding does not place family in a central position and familial issues are not discussed in his works. Golding’s works are primarily set on islands, forests and ships where there is no place for familial discussions. More than in Adiga, Golding’s works prove power is all pervasive whether in island or monastery, forest or town, power is present in all relations. It is perceptible in child and adult, priest and king and ancient people and modern people.

Adiga and Golding share many things in relation with power and domination. The titles of their novels, viz., *Last Man in Tower, The White Tiger, The Spire, Pyramid* and *Lord of the Flies* share certain features in common. Resistance plays a major role in the works of these two novelists and renders their novels vibrant. Their characters derive pleasure in resisting the powerful and the dominant. As part of resistance, some sort of blood shed is appreciated in their works. Both believe in the society and the means of communication associated with the powerful group. With the aid of this, they produce and circulate their views as universal and truths. Thus, both of them
agree to the point that the media is an effective aid to perpetuate power and domination. They also support the interdependence of power and knowledge and their works justify the Foucauldean concept of the reciprocal relationship of power and knowledge: knowledge produces power and power produces knowledge. In their works, they symbolically present fire or light as knowledge (power). Their characters feel safe and happy when they are in the presence of fire or light. The strategy of confession is seen in these two writers and they believe in certain ideas concerning confession, confession can only take place between a superior and an inferior or between a powerful and a powerless.

Powerless confesses before the powerful but the powerful never confesses before a powerless and the confessor is not a passive listener but he keeps an authority over the person. Their works prove power is the ultimate cause that situated God in a supreme position and people adore God because he is the most powerful. They argue fear as the main cause for the formation of rituals; the only aim of rituals is to please the most powerful. It is perceptible in the works of Adiga and Golding. Through the strategic administering of power, their works agree with the Foucauldean concept of power which is not direct oppression but is a strategic relation. Love, care, welfare and responsibility are the common strategies found in their works. The circulatory nature of power is observed in the works of these authors; they state power is not the property which one can possess permanently or by
certain groups or individuals but it circulates from groups to another groups or from individual to other individual.

Adiga’s novels are primarily premised on the Indian context and its cultural, political, and social situations are the main backgrounds. Family is the main concern in Adiga and has a primary role in the formation of its members by inducing power over the individual. In contrast to Adiga, Golding does not place family in a central position and familial issues are not discussed in his works. Golding’s works are primarily set on islands, forests, ships, where there is no place for familial discussions. His themes and topics do not undergo a radical change. One can perceive the thematic repetition in his novels, though different environments. The main disadvantage of Golding’s fiction is its tendency to be repetitive and conventional.

The all pervasive nature of power is highly appreciated in the works of Golding as it is set in a variety of spaces such as Island, monastery, forest and town. In spite of these diversions, their works share more similarities when it comes to the Foucauldian concept of power and both of them have effectively re-created the significations of the milieu through their works.