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**Appraising the Mythical Manifestation at Ram's Birth in Amish Tripathi's  
*Ram – Scion of Ikshvaku***

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**Abstract:** A universal appeal of a myth is the application and effective usage of the elements that are typical or common across most myths. The creative skill of reverse engineering and re-inventing the Indian traditional myths has made the Indian English literary pop star, Amish Tripathi, an unassailable fictionist in Indian Writing in English. The basis of his modern storytelling is rooted in mythological tradition. A neo-myth, *Ram – Scion of Ikshvaku*, the first book of the Ram Chandra Series, revolves around Amish's personified hero, Ram. The manifestation of myth includes the elements that help develop and communicate the theme of a myth. The author has skillfully included a few universal mythical elements at the birth of Ram, such as archetypal symbols, political implications, mystical elements, powerful contrasts among the characters, and so on, to elevate the fiction to the level of an epic. This paper, *Appraising the Mythical Manifestation at Ram's Birth in Amish Tripathi's Ram – Scion of Ikshvaku*, appraises how Amish has utilized mythical elements to craft a legendary portion of a tortured and ostracized mythical hero, Ram, at the time of his birth, which would certainly be a great aid to comprehend the true colour of our human surroundings too.

**Keywords:** Manifestation, neo-myth, political implication, reverse engineering, tradition.

**1. Introduction:** Amish Tripathi, India's first literary pop star, has become a trendsetter in Indian Writing in English. He has taken pains to mix his enormous research of the ancient Indic texts with history, mythology, ethical theory, and, of course, technology and management science to blend modernity with myth in a simple and powerful way. The idea

of fate and its overwhelming power are the central themes in many myths. Neither gods nor human beings seem able to escape fate, despite many attempts to do so. Common themes in myths include the struggle between the forces of good and evil, the aspiration of a hero, or the origin of some aspect of the natural world. This holds very true for Amish Tripathi's novels too. P. Lal, an Indian critic, points out the immense cultural significance of a myth:

*“What should an Indian writer in English, or a creative writer in any language, be writing about if not love and hate, and war and pride, and peace? And will he find the complexities of the feelings and activities if not in the myth-world? The gods and the goddesses are not out there, separated permanently from us; nor are the anti-gods or rakshasas. They populate the earth: to know them is really to know ourselves. It is not the myth that has failed us so much as we have failed the myth.”*  
(P. Lal 17, 18)

Lal has vividly brought out the presence of myths in our day-to-day life. They are inseparable and have the highest impact on each of our activities. Although the usage of myths in Amish's novels is often considered to be an account of events that might not have happened, many historians consider that myths can also be the accounts of actual events that have become highly imbued with symbolic meaning, or that have been transformed, shifted in time or place, or even reversed. One way of conceptualizing this process is to view myths as lying at the far end of a continuum ranging from a dispassionate account to legendary occurrence to mythical status. Here, it is necessary to specify the term **manifestation** in the present context. A manifestation is something that is put into our physical reality through thoughts, feelings, and beliefs. This means that whatever we focus on is what we are bringing into our reality.

**2. Literature Review:** In her research paper titled “*Demytholization in Amish Tripathi's Scion of Ikshvaku*” (Volume 3, Issue 4, Oct.–Dec. 2016, e-ISSN 2348–1269, Print ISSN 2349–5138, *IJRAR – International Journal of Research and Analytical Reviews*), Dr. Sunita Nimavat, Assistant Professor of English, N.P. College of Computer & Management, Kadi (North Gujarat), has brought out Amish Tripathi's demytholization observed in *Scion of Ikshvaku*. Demytholization means the removal of mythological elements from something, especially from religious writing. According to Dr. Nimavat, Amish Tripathi's series on Lord Shiva and Ram are examples of demytholization. My paper aims to appraise how the author, Amish, has taken account of the elements of mythical manifestation even at the time of the birth of his mythical hero, Ram, who would become the NEXT VISHNU through his virtuous activities.

**3. Objectives:** A myth, a sacred narrative regarding a god, a hero, the origin of the world or of people, etc., is a traditional story that embodies a belief regarding some fact or phenomenon of experience, and in which the forces of nature and the soul are often personified. This paper aims to bring out the facts to obtain answers to the following:

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- How far has the author Amish Tripathi manifested the mythical elements at the time of Ram's birth?
  - What played a vital role in designing the future of the protagonist, Ram?
  - Should we worry much about the happenings around us? Why?

#### **4. Discussion:**

**4.1. Manifestation of Myth:** Devdutt Pattanaik, a celebrated mythologist, terms mythology as an inevitable part of society. He presented his views in an interview with Namya Sinha published under the title "*No Society Can Exist Without Myth*":

*No society can exist without myth; humans cannot function without myths because myth creates notions of right and wrong, good and bad, heaven and hell, rights and duties. Marriages, monogamy, peace, salvation, non-violence are all concepts based on myth; they don't exist in nature. All religions, all nations, all tribes, all ideologies, all ways of life are based on myth... only a world without humans is a world without myths.*

Every myth brings the message of the possibility of the triumph of good over evil, moral order establishes itself, and everything on earth is preordained. Amish Tripathi's *Ram – Scion of Ikshvaku* is the manifestation of Indian myths. The author has taken incalculable efforts to reproduce a mythical novel without deviating from the characteristics of a classical myth. The symbols, themes, patterns, plot, and characterization are extraordinary in exhibiting the manifestation of myth. The clever ploy of myth is explicit. The interconnections are thoroughly mythical and of extraordinary imagination. The following sections disclose the manifestation of myth even at the time of Ram's birth brilliantly.

**4.2. Political Implications:** One of the characteristics of a myth is its unpredictability. An intense political implication at Ram's birth is truly mesmerizing. Despite marrying the gentle Kaushalya, the statuesque princess Kaikeyi, and the unobtrusive Sumitra, the great emperor of Sapt Sindhu, Dashrath, pathetically remained without an heir. A circumstance clearly ticked the boxes of both joy and trepidation when finally Kaushalya became pregnant, she who was mostly relegated to obscurity. Giving birth to an heir definitely offered an opportunity to alter her status, overpowering Dashrath's favourite wife, Kaikeyi. Concurrently, Kubaer, the trader king of the island of Lanka, had unilaterally reduced the commissions that Dashrath rightfully believed were his due. The meek Kubaer was convinced by the vigorous, astute Raavan to challenge the gigantic power of Sapt Sindhu. The unique and powerful imagination is the key element of myth, which is a strong feature in Amish's *Ram – Scion of Ikshvaku*. The contrast among the characters is not only thrilling but also entertaining.

**4.3. An Inauspicious Birth:** The multifaceted aspects of a myth determine Ram's future very early. To everyone's surprise, on the day Ram was born, the strategic Raavan's undersized army defeated the haughty, thoughtless, and ever-unbeaten Dashrath's mighty

army with ease. Before long, the whole empire believed that Ram was born with bad *kama* and that his birth was the undoing of the noble lineage of Raghu. The victorious, desperado Raavan became a monopoly. The people of Sapt Sindhu descended into poverty, despondency, and corruption. All of this happened in a flash. Ram's birth was unfortunately considered to be at an inauspicious time, which Dashrath believed to be a disaster for his empire, Sapt Sindhu. This laid the foundation for an astounding epic story.

**4.4. Mystical Midday:** Scattering supernatural elements everywhere, the author makes the readers hungrier to know more about the mystical elements used, which render the story thoroughly mythical. The court astrologer predicted that the child had to be born before midday to avoid misfortune:

*Ideally, the doctor wanted the birth to take place before midday. The royal astrologer had warned her (Nilanjana, a physician) that if the child (Ram) was born later, he would suffer greater hardships throughout his life. On the other hand, if the child was born before the sun reached its zenith, he would be remembered as one of the greatest among men and would be celebrated for millennia. (Amish, Ram – Scion of Ikshvaku, 18)*

To reveal the silent, simple, allegorical message that God is always neutral, Ram was born exactly at midday—neither a second before nor a second after. The author's clever ploy of manifesting myth is exhibited here. Our life is unpredictable and mysterious. The irritated, loyal astrologer was kept quiet, and Nilanjana wisely made her decision. She recorded the time of Ram's birth as a minute before midday. Will just altering the time of a baby's birth have any effect on its future? That is the real beauty of a myth—awesomely connected to our lives.

**5. Findings:** It is one of the core contexts of every myth that everybody is a god who sees the events as they are, without any expectation or prejudice. God taking the form of a baby is a marker of renewal and innocence. The world collapses when innocence and purity are lost; it will be reborn once again, fresh and innocent. Instead of enjoying the tranquility inside divinity, we badly encounter the outside happenings and suffer meaninglessly. It is up to us to decipher it. We ought to be unafraid and confident, fully aware that life and death are the two aspects of life, rising and falling like waves in an unending ocean. Even though Amish Tripathi has narrated in a totally different and fresh manner, many characteristics of mythology—such as politics, leadership, love, characters, supernatural helpers, settings, objects, and plots—remain the same as in Valmiki's *The Ramayana*. Certainly, the happenings and the context of the novel stir up the great Indian cultural values and morality among the readers.

**6. Conclusion:** The innate sense of myth is indigenous and common to all men. It will not only be a portion of all peoples but will be of each individual in every age, in every race, irrespective of their conditions. The manifestation of myth in Amish Tripathi's *Ram – Scion*

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*of Ikshvaku* furnishes practical and thought-provoking information. It elicits emotions such as sympathy, tears, and laughter for characters and events remote from our commonplace experience but close to the heart of things and near. They are significant and enchanting to us in an atmosphere of imagination that embraces several continents, inspires the dead with life, bestows colour and breath upon the creatures of a dream, and wraps young and old in the wonder of hearing a new thing. As the stream of history rolls on, it fills men's souls with deeper and wider understanding of life. Old conceptions are pondered upon, explored, tested—sometimes accepted, sometimes rejected—with a new and profounder content, and thus enlarged, they are applied to the old ideals of Godhead.

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