

Sudha Murty and the Cultural Education of Indian Children Through Juvenile Literature

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Abstract

This paper explores the role of Sudha Murty in the education of the Indian children with reference to cultural education though her juvenile literature works are numerous. As a renowned writer, philanthropist and engineer, Murty has become one of the most important representatives of modern Indian children literature creating her stories as the cultural depositories and yet entertaining and appealing to children. The study examines the ways in which her works serve as educational resources where children are presented to the traditional Indian values, folklore and cultural practices in an age of globalization and high-speed technological advancement. The study, through the review of well-known collections, such as Grandma bag of stories, The magic of the lost temple and the daughter of a wishing Tree, reveals the narrative style of Murty, incorporating culture education into the entertaining stories. She writes of characters in both moral dilemmas, family and community commitments, following Indian cultural patterns but covering general childhood experiences. The main processes of culture dissemination are grandparent-grandchild relations, importation of local festivals and traditions and transformation of ancient epics into the modern world. The paper also highlights how Murty contributes to formal and informal education, curriculum objectives, intergenerational discourse and offering an indigenous alternative to Western-centric stories. The literature she writes encourages cultural literacy, inclusiveness and pride in the Indian heritage. On the whole, the works of Murty represent an important cultural asset, which helps to connect tradition and modernity and enhance the knowledge of children on the matter of their cultural belonging.

Keywords: Cultural Education, Folklore, Indian Children, Juvenile Literature, Sudha Murty.

Introduction

The name Sudha Murty has become a household name in the country of India and has made a distinct name in the literary world of juveniles. Born on August 19, 1950 in Shiggaon, Karnataka, Murty is not only an inspiring and exemplary figure but also a computer scientist turned to be a renowned author of children books. Not only has she entertained the minds of young readers with her work that has contributed to the juvenile literature of India, but has also taught them invaluable lessons in life and this has made her one of the most influential authors in the current Indian children literature. An interest in learning coupled with an insatiable pursuit of excellence defined both the early life of Murty. She was the first woman engineer to work with Tata Engineering and Locomotive Company (TELCO) and went on to acquire her M.Tech in Computer Science at the Indian Institute of Science (1). This sound education along with her identification with

the Indian culture and traditions was used to shape the themes and stories of her literature. Even though Murty started her career in the field of engineering, she felt the passion to tell stories and influence young intellects which made her write. Her initial work, How I Taught my grandmother to read and other stories (2004), was the start of her very productive career as a juvenile writer. Her literary works have won her awards over the years such as R.K. Narayan Award of Literature and Padma Shri which is one of the highest civilian awards in India. The quality of juvenile literature produced by Murty is that he incorporates culture and values and creativity in a manner that appeals to the young readers (2). Her tales are focused on ethical teachings, culture and the values of kindness, humility, honesty and empathy. Her stories are based on Indian traditions and go back to the folklore and mythology and life in rural areas, as well as day to day experiences and give

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(Received 22th September 2025; Accepted 06th March 2026; Published 24th April 2026)

culturally relatable narratives which children everywhere can read. Through the use of simple but powerful language, Murty makes sure that her stories become interesting and easy to follow, as the ethical values are absorbed by the viewer as the characters and scenarios are relatable. Her books act as a response to the dominance of the

Western ideology in modern children literature, providing young readers with native patterns of knowledge and moral education. The literature by Murty also touches on the issue of the challenges created by globalization, urbanization as well as the change in technology which has upset conventional systems of culture transmission (1).

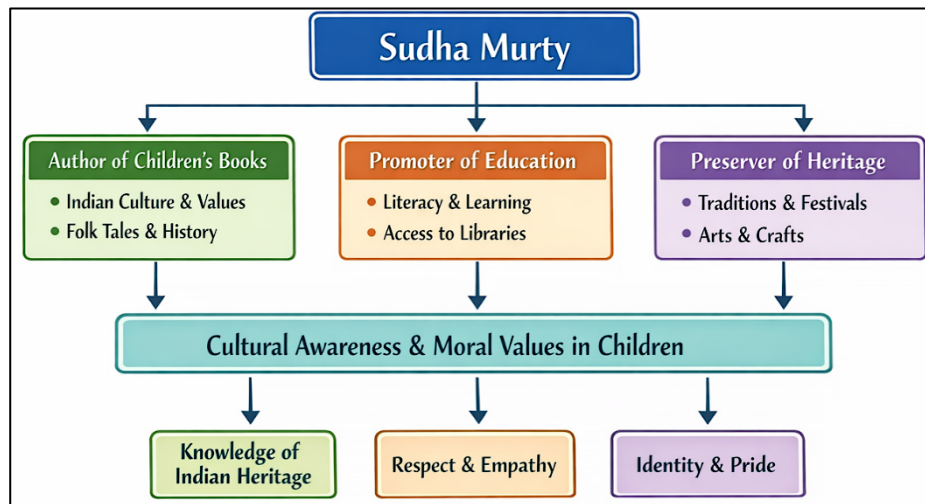


Figure 1: Block Diagram for Sudha Murty and the Cultural Education of Indian Children Through Juvenile Literature

The block diagram in Figure 1 illustrates that Sudha Murty is an important author and philanthropist who has contributed to the cultural education of Indian children through her children literature as a juvenile writer. This flow starts with Sudha Murty, whose writings in children literature are very Indian oriented. Her books act as a channel of relaying crucial cultural values and culture and also moral and ethical lessons to her young readers. Through reading these stories, Indian children can better understand their heritage, which helps them in acquiring cultural identity as well as their social and emotional growth in general. This process ends in the larger purpose of cultural education, demonstrating how her literary work is not only meant to be entertaining, but also an effective instrument in the realization of a new generation and the values and attachment to traditions and origins (3).

The literature about Indian children has been gradually acknowledged as shifting off the fantastical structures which were widely used in the literature of earlier times and addressing the young readers with the social realities and moral issues that they are familiar with culturally (1). Such writing is viewed as a significant contribution to the Indian English literature, with a tendency to

blend narrative simplicity and ethical depth and emotional appeal to children (2). The focal values of the Indians including integrity, humility, compassion, loyalty in the family issues and social responsibility are always foregrounded which makes juvenile literature a vehicle of preserving and communicating the culture (3). In these stories, moral learning is reached by emotionally involving circumstances instead of explicit moral teaching and as a result the ethical knowledge is acquired in an organic manner (4). The wider literature of Indian children in English puts these works into broader contexts of literary writing within the post-colonial context in which indigenous identity is bargaining with the world literary trends (5). Culturally based narrative emphasizes social issues such as poverty, inequality and moral conflict by offering a way to empathize and be socially responsible rather than offering an abstract critique (6). The fact that myth, folklore and memory are still being used is a way to keep the cultural awareness alive as it incorporates the traditional content to fit modern needs of child readers (7). The moral soundness of ethics is supported by the repetitive story lines that use elderly, ethical dilemmas and contemplative solutions (8). In comparative literary

studies, there are remodeled traditional values and gender roles in Indian narratives with the opposing Western fairy-tale paradigms (9). Children literature is also being treated as a pedagogic instrument that facilitates moral education, besides cultural awareness and social sensitivity (10). Storytelling that is character driven has been identified to enable moral growth through the focus on choice, consequence and empathy (11). Popular discourse brings out the inspirational aspects of books that are culturally based on children in molding their minds. The non-fictional and semi-fictional narratives have also embedded ideological and ethical values using the accessible storytelling techniques (12). Critical studies also appreciate such contributions in enhancing cultural identity without being inaccessible by the various readerships (13). Respect to elders, social harmony and ethical responsibility being part of the Indian cultural values have remained key thematic issues throughout the children's stories (14). The importance of juvenile literature in promoting social consciousness and moral contemplations in the early stages of development has been highlighted by critical appraisal (15). Emotional appeal and moral

resonance are two strengths of such literature, which are the focus of reader-oriented platforms. Publication of views under-pin the significance of value-based children's books in modern India. Greater scans of children fiction points to a lasting interest in tradition and the changing social realities. Children narratives are placed in the official literary catalogues as cultural and ethical educational tools. The theoretical frameworks of the indigenous knowledge systems confirm the significance of culturally based literature on children as a means of safeguarding the identity and voice (16). Literary exposure during early years is highlighted in studies on cultural and religious diversity to exercise its formative influence on socialization (17). Revisions of cultural ideals will show how ancient values are modified to suit the modern youth situations (18). The literature on cultural capital emphasizes education-based significance of culturally responsive narratives (19). Critical scholarship also cautions that the monocultural children literature poses a threat of silencing the voice of minorities and enforcing the importance of the culturally authentic story telling (20).

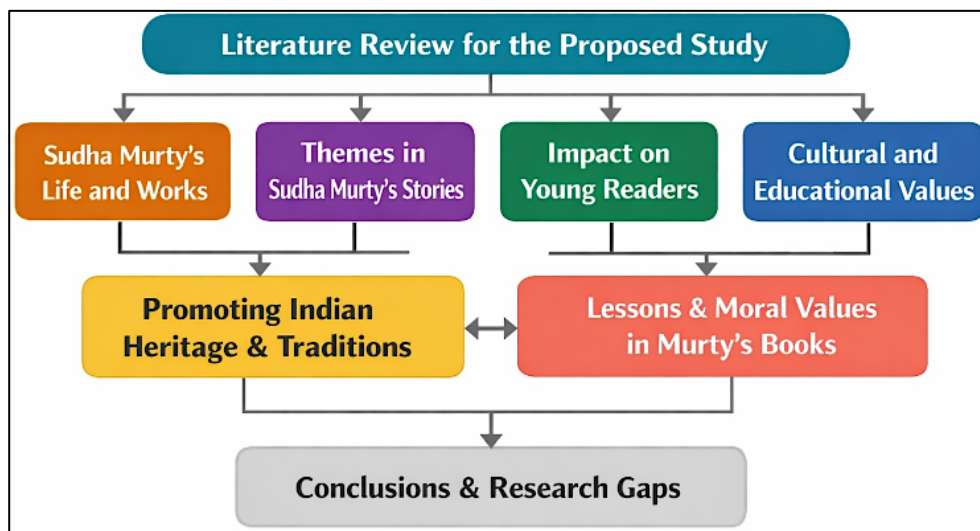


Figure 2: Literature Review for the Proposed Study

Figure 2 shows a conceptual block diagram on how the juvenile literature by Sudha Murty serves as a channel of cultural education to the Indian children. The figure depicts how the traditional Indian values, folklore and mythology and family-community relationships are incorporated as the cultural inputs. These are combined to create the main thematic framework of the stories that Murty

tells, which is presented in a form of simple storytelling and narrative methods based on the cultural context. The figure also shows results of these themes in terms of education such as cultural literacy, moral development, empathy and social awareness. In general, the scheme demonstrates that the literature by Murty brings together tradition and modernity in converting the cultural

background into significant learning, as experienced by young readers.

The general analysis of the discussed literature results in the fact that Sudha Murty is one of the most popular representatives of modern children literature in India being able to combine the traditional philosophy of morality with the contemporary social awareness. She goes beyond the limits of mere storytelling as her works serve as a tool of moral education, emotional literacy and cultural conservation. It is always noted by scholars that the clarity and sincerity of the writing of Murty are unique and help young readers to immerse themselves in moral dilemmas and human values without the feeling of being overloaded with some didacticism. Her novels which are based on mercy, humility as well as integrity are reflections of the Indian social fabric where ethical goodness and humanity prevail over materialism and discrimination. This power to impart deep moral values using relatively mundane scenarios makes the writing of Murty seem very genuine and relatable to both old and young as well as the various cultures. Out of her personal narratives, frequently based on daily life and local folklore, there is a strong sense of social sympathy and empathetic global representation. Her use of relatable characters and straightforward but stimulating language makes human the otherwise complicated topics of gender equity, poverty and making morally sound decisions. There is also a strong ability of her to cross over the border of rural and urban values, tradition and modernity that have been mentioned by critics as exceptional and so her work is now applicable to a global audience and yet so Indian in its heart. Moreover, the value of her contribution is much more than entertainment and has both an educational and transformative effect. The books of Murty are often used as the pedagogical tools to develop the moral thinking and cultural awareness in children. Having revived the culture of Indian storytelling and transforming it according to the standards of modern tastes, she makes sure that the moral and cultural education is not lost in the world full of globalized stories. Altogether, the literary vision of Sudha Murty is a caring pedagogical approach that stands as a moral pedagogy that flawlessly integrates the concepts of

ethics, empathy and cultural identity that her legacy as an activist in the world of Indian children literature and moral education is solidified.

Methodology

The proposed research takes a qualitative thematic literary criticism and a narrative cultural research approach and analyzes the Sudha Murty juvenile literature as the culture educational tool of the Indian children. The close textual reading serves to investigate a set of texts and acknowledge such common cultural motifs as moral values, family ethics, folklore, festivals and transmission of intergenerational knowledge. An expository cultural paradigm is utilized to explain how narrative modes of storytelling entrench traditional Indian ethos in child friendly stories. It analyzes meaning-making and representation of the cultural identity as well as the pedagogical role of literature in the preservation and passing of the indigenous cultural knowledge in a globalized environment, hence it is an interpretive and not empirical analysis. The proposed methodology is a close textual analysis in order to detect the presence of general cultural motifs, moral lessons and social values within the stories and place it in the context of the Indian literary and pedagogical traditions. The research is self-consistent with the Cultural Transmission Theory that offers the main theory of the medium through which literature serves as the medium of preserving culture and values and shared moral consciousness (21). The Cultural Transmission Theory is based on the sociological and anthropological thinking where culture is not innate but acquired through the processes of socialization, education and symbolic interaction. This is done mainly in family set ups, schools and even in community activities whereby people are inculcated into the norms and traditions of a society. The narration of Sudha Murty is a mode of cultural communication, in her case symbolic, that generates the continuity of ethical and moral awareness, eliminating the barrier of generational differences. This framework is also informed by the theory of Moral Development especially due to the influence of Jean Piaget and Lawrence Kohlberg, who propose that narrative exposure can also influence the moral reasoning and decision-making of children.

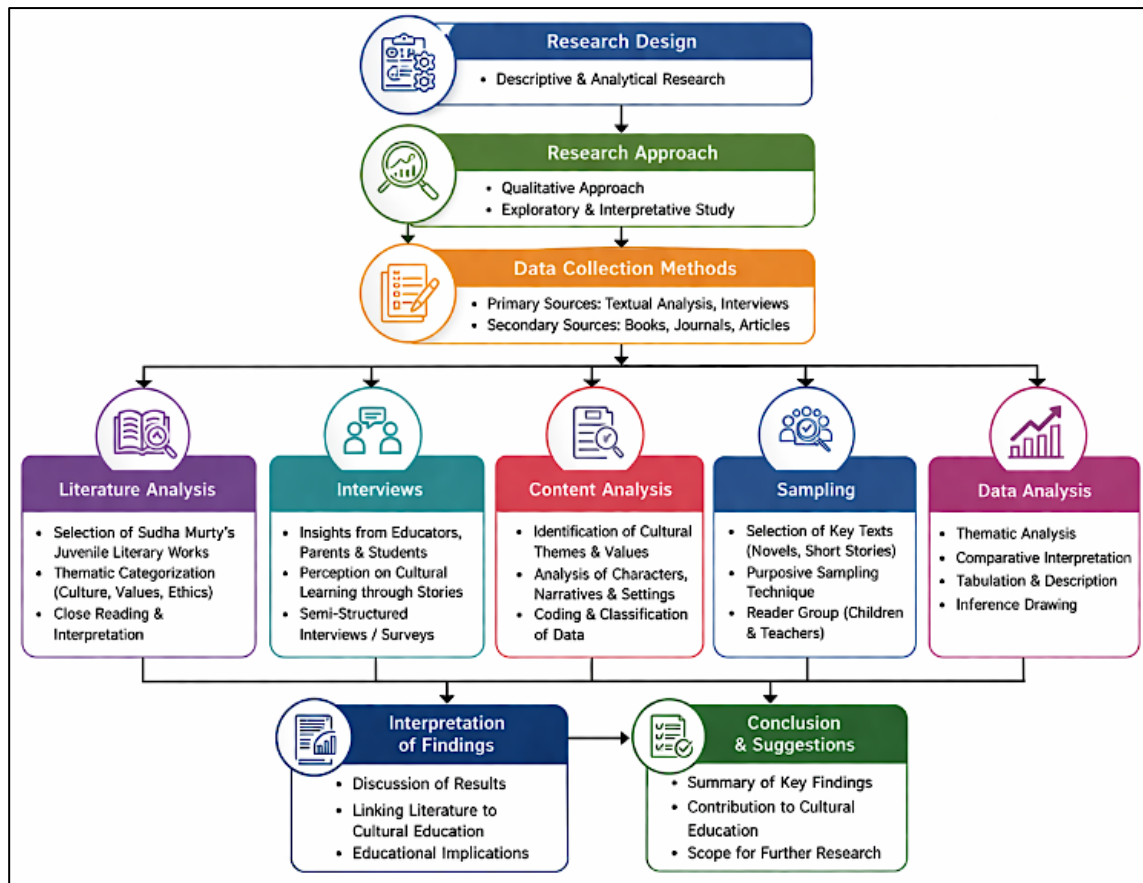


Figure 3: Methodology of the Sudha Murthy and Cultural Education

The above Figure 3 gives a detailed block diagram of the research methodology and theoretical framework of qualitative research on the topic of juvenile literature by Sudha Murthy and its influence on the cultural education of Indian children. Indeed, in its core, the diagram describes a qualitative research process based on two works of Sudha Murthy, *House of Cards* as well as *The Bird with Golden Wings*. The methodology will be a systematic procedure of reading and categorizing these works in order to be able to see the main themes, cultural references and concealed moral codes. Her use of everyday language, easy to relate to characters and the ethical solutions of her works make Murthy provoke the thinking of what is right and wrong, empathy, honesty and compassion that involve the values of morality in the development of a child. The research uses the Reader-Response Theory as well as the study attempts to comprehend how children as readers interpret and internalize these stories through their own socio-cultural contexts. It turns out to be a dynamic place of the creation and formulation of meaning between the text and the reader and strengthens the role of literature as an educative and

transformative activity. Due to the integration of Indian myths, folk wisdom and real contemporary world Murthy places her stories in an indigenous epistemology which fosters the sense of belonging, cultural pride and moral consciousness in young readers. Her stories are not only entertaining but also educative, reflecting the pedagogical possibilities of literature as the form of soft cultural transmission that formulates moral identity and social unity. In such a way, the combination of the methodology and theoretical framework helps to emphasize the importance of the Sudha Murthy juvenile literature as the cultural device that not only educates children about their culture, but also underlines the importance of good and bad despite the challenges of contemporary Indian society, without losing the touch with the traditional humanistic values. The research has its theoretical basis in a hybrid model that has three theories in its backbone, with the Cultural Transmission Theory taking the center stage. This is the key sociological and anthropological notion of the framework as individuals hold that culture, including knowledge, values, beliefs and practices is not genetically inherited but is a product of social

learning and social interaction. This has been visually illustrated in the block diagram Figure 3, where the literature by Sudha Murty is used as a dominant means of this transmission whereby cultural values and morals in the literature of Sudha Murty is transferred to a child reader. This analysis will explore how these stories can be used as a platform to pass across cultural values, traditions and social norms of the Indians to the children. It is through this theoretical prism that the research expects to prove that literature serves as a critical process of cultural preservation and moral development and that story-telling is an essential part of helping a child to comprehend their roots and their role in society. The traditional wisdom is translated into the modern settings through juvenile literature by Sudha Murty. By putting cultural values in a background of recognizable tales, Murty is sure that young readers are not only able to grasp these values on intellectual plane but also to experience them in their hearts. She tends to fill her stories with such characters that depict their virtuous qualities including compassion, integrity, respect to the elders, gender sensitivity and social responsibility amongst some of the qualities in the transfer of culture and leads to the moral and social knowledge of her juvenile readers. Both in House of Cards and The Bird with Golden Wings, Sudha Murty inculcates the theory of cultural transmission to the reader and viewer through values, morals and traditions that are transmitted across generations and through the characters. House of cards portrays the main character as a woman of Indian tradition of honesty, simplicity and contentment that Mridula is trying to hold onto despite the world of corruption and materialism of her husband Sanjay. In her inner conflict and inner moral dilemma, Sudha Murty points out that cultural morals are not simply inherited but they are continuously negotiated and redefined in the context of the changing social setups. Similarly, in The Bird with Golden Wings, the topic of the story is ethical lessons and karma where good actions, humility and gratitude lead to gratification and selfishness, egoism and ingratitude lead to death. This tale just like the Indian folktales told by the elders is employed to transfer the cultural norms to the young readers. The process of preservation, challenge and transmission of culture in both stories is observed

to be perpetuated in the day-to-day life choices and story line, meaning that Sudha Murty undertook the task of preserving Indian culture and spirit with assistance of simple narratives. The Reader Response Theory by Stanley Fish presupposes the dynamic character of the meaning of a literary piece and it is not a predetermined state but rather it is built by the reader during the course of reading. According to Fish, the process of meaning is subjective and different because different readers use their experiences, cultural context and personal interpretation of a text. The text itself is a structure but the interaction of the reader finalizes the process of meaning making. The Bird with Golden Wings and House of Cards by Sudha Murty might be considered through this idea as both of them require the reader to discover his/her meaning on the perception of moral compass and cultural interpretation. The position of the main character in House of Cards can be interpreted as viewing the world through different perspectives in the eyes of the reader. The choices made by Mridula may be seen as robust and big in integrity by a person but it may be seen as an unattainable dream by another. Similarly, The Bird with Golden Wings, also a kids story, full of high moral content, is hinged on the values of the reader to attract. It may be considered a fairy tale of good will being rewarded to a child and may be taken as an open letter of thanks and consequences of greed to an adult.

This theory as expressed by Fish is succinct owing to the alteration of meaning of both stories based on the standpoint of the reader in that interpretation is not preset and is rather a decision of the dialogue between the reader and the text. This theory is most particularly relevant in the case of the juvenile literature of Sudha Murty. The stories she has written some of which can be found in Grandmas Bag of stories and The Magic Drum and Other Favourite Stories are replete with Indian culture, morality and common day to day happenings that can be related to. These stories are read differently by the dissimilar readers especially children based on their experience and knowledge of their culture. To illustrate, the way one will read The Magic Drum when being in a city will be different when living in a rural location. Similarly, the stories containing the themes of family relations and respect to the old age create different emotional effects referencing to the

personal experience of the reader. Murty consciously chooses a simple approach to writing and this allows the reader to contribute his/her efforts to it and that is why literature is dynamic and hence a meaning that will emerge between the reader and the text as advanced by Fish. This is what makes her juvenile literature relatable to all the readers because it will resonate with them in one manner or the other.

The Developmental Theory offered by Jean Piaget describes the four stages of knowledge building in children that include Sensorimotor (birth to 2 years), Preoperational (2 to 7 years), Concrete Operational (7 to 11 years) and Formal Operational (12 years and up) stages (22). These stages are the changes in the perceptions and interaction of children with the world, shifting away on the one hand, simple sensuous experiences, toward abstract, logical reasoning. Piaget stressed that children were active learners who would constantly develop their knowledge by means of experience and interactions with the surrounding world. In *House of Cards*, the main character of Mridula is a person who displays the features of the formal operational stage of Piaget, namely, her ability to think abstractly, challenge the norms of society and be able to make moral judgments without being affected by others. She demonstrates the ability to think logically and examine her own thoughts, which are the marks of the highest level of cognitive development of Piaget, as she travels between the small village and the complicated urban environment of Bangalore. *The Bird with Golden Wings*, a movie about children, on the other hand, embodies the preoperational and concrete operational developmental stages of Piaget. The characteristics of moral realism and egocentrism in the story are first manifested in the belief of the young girl in the power of the magical bird as the literal implication of good actions, which is consistent with the views of Piaget about the way children perceive rules and justice. The early evolution of empathy, logical reasoning and knowledge of moral causality are evident in her transformation and her decision-making which is an indication of a slow transition into the concrete operational stage. In both tales, Sudha Murty entertains, although she indirectly suggests the cognitive and moral growth of characters, which is related to the theory of development in Piaget. The stages of

developmental stages by Piaget can be applied in juvenile literature, especially books that have been authored by Sudha Murty, such as the *grandma bag of stories* and *the Magic of the lost temple*, in terms of the way her characters and stories appeal to the cognitive development of the children. The stories written by Murty are simple, relatable and full of moral teachings and daily occurrences that would be like the Concrete Operational stage readers. In this age, children are able to think rationally about actual happenings and realize the idea of cause and effect, which is one of the main points in the storytelling of Murty. However, as an example, her narratives frequently feature young characters that go through life and deal with actual life dilemmas, including compassion, justice and determination, to prompt the reader to reason about moral predicaments instead of just obeying the command. Besides, her tales implicitly promote the development to the Formal Operational stage through the use of ambiguity in morals and sophisticated social issues. By using characters that are easy to relate to and stories with a culturally diverse background, Murty challenges young readers to question what is right and what is wrong, whether to be emphatic or not and what is expected in the society. In that sense, her literature concurs with Piaget in her perspective of cognitive development being not only the ability to assimilate facts but learn how to use the reasoning process in daily life.

Results

Juvenile literature of Sudha Murty is a significant cultural and ethical strength in the contemporary Indian writing and a peculiar blend of the simplicity of narration and the profound ethical and philosophical backgrounds. The world of her literary works is the world where the art of storytelling becomes some kind of learning process- the process that contributes to the development not only of imagination of the young reader but also of his or her vision of values, traditions and moral essence of Indian life. In *Grandma bag of stories*, *The Magic of the lost Temple*, *the bird with the golden wings* and *how I taught my grandmother to read*, Murty invents apparently simplistic way of telling the story, yet, with the cultural symbolism and self-assessment. The tales have the propensity towards utilizing the Indian folklore, mythology and experiences of real

life and give a seamless transition between the past and the present. What she writes about is thematic in terms of honesty, compassion, humility, respect towards the older and good overpowering the bad

with greed and dishonesty, which are more or less the same moral code put to practice by the Indians traditionally.

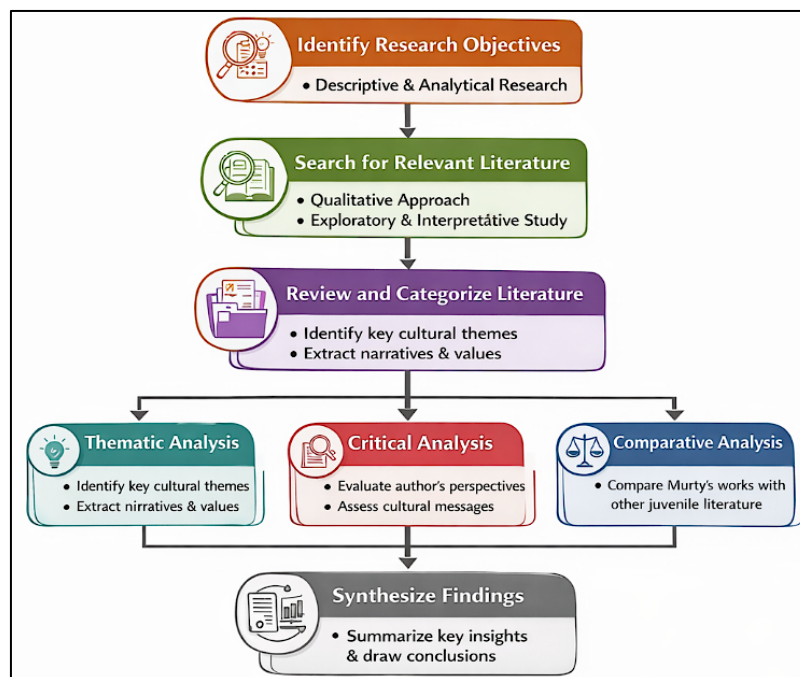


Figure 4: Literacy Analysis of the Proposed Study

The block diagram in Figure 4 gives an outline of the literary discussion of the juvenile fiction of Sudha Murty, through the text given. It starts with Sudha Murty: Author & Philanthropist, which makes her the main character and her literary works the major focus. The diagram then shifts to Juvenile Literature (Indian Context), which implies that her books are the main focus in this analysis. On both sides of this block, there are two important things that affect the block, that is, Cultural Values and Ethos and Moral and Ethical Teachings. This is the dual intent of writing by Murty who is not only amusing but is also passing on a rich veil of Indian cultural beliefs and inculcating morals in her readers. The stream moves further down to Indian Children (Readers), which depicts who the target audience and recipients of such cultural and ethical messages are. Depending on this central node, there are two important outcomes that the diagram is bifurcated to: Cultural Identity Formation and Social and Emotional Development. This brings out the long run implications of her work to young minds. Her tales with infusion of Indian mythology and folklore and the modern social problems make children relate to their history and build a strong sense of cultural identity. At the same time, the stories dedicated to

such topics as intergenerational relations, in particular, the relationships between grandparents and grandchildren, help the readers to develop socially and emotionally as they learn how to be emphatic, respectful and learn together. The chart brings the grand objective: Cultural Education of Indian Children, into the limelight of the vast educational and cultural intent of her writings. The whole diagram shows the visual demonstration that the juvenile fiction by Murty is a potent means of cultural transmission not a mere storytelling but the active process of shaping the perception of the new generation about their own culture, their own values and even their own social patterns.

The stylistic device of Murty is based on simple but suggestive vocabulary, interest in dialogues and brightness of features that help her to make the stories easy to read and understand even by children that enjoy different languages and culture. Her colloquial expressions, proverbs and cultural idioms enhance the believability of her narrations as well as encouraging an atmosphere of cultural ground. Further, her stories possess a moral delicacy which has made them stand out against highly didactic children literature. Instead of lecturing, Murty lets moral lessons be drawn

through the behaviors and outcomes of characters, maintaining suspense and plot interest without inciting any moral self-examination. Her works, which are in turn culturally speaking repositories of Indian customs, traditions and family relations, represent a society in which intergenerational wisdom and mutual experiences are the main drivers of moral upbringing. Her grandmothers, temples, festivals and countryside sceneries are not just backgrounds but components in conveying the Indian cultural heritage that cannot be purchased in market places. With these images, Murty once again proves the importance of simplicity, thankfulness and kindness in the world that is more and more subject to materialism and being disconnected. In the style, she combines realism and imaginative, folklore with modern ways, in such a way that her stories will appeal to children in rural India and the urban global audience. Her input is in the re-branding of juvenile literature in India as a minor form of literature but as an important form of culture to influence young minds in the way of being empathetic and culturally sensitive as well as morally upright. This is what makes Sudha Murty a literary artist as she is able to make mundane stories extraordinary life lessons and so her fiction is not only entertaining but also educative in the long-term. With her stories she reinforces the idea that children literature can be entertaining and informative as it builds up values that cuts across generations and borders.

The theme of the juvenile literature of Murty is the theme of intergenerational relationships, the relationships between the grandparents and the grandchildren. In books like *Grandma Bag of Stories* and other books like *How I Taught my grandmother to Read*, Murty defines such relationships as not hierarchical but as dynamic in which wisdom runs in both ways. Her stories tend to have some aged characters with traditional knowledge and at the same time to reflect their openness to the younger generation. The figure of the grandmother can be located throughout the entire literature of Murty as the origin of the cultural memory and wisdom. However, unlike the traditional images of old age in children literature, old characters in the works by Murty are not the bearers of tradition but act as the agents in the culture development. To illustrate this, in *How I Taught My Grandmother to Read* the need of the

illiterate grandmother to read a popular publishing serial novel on her own transforms their relationship between the two into a mutual learning experience, which is respectful. This reversal of the usual, in which the child is a teacher, plays with traditional power dynamics, but maintains the essential respect of older people that the Indian culture has. In the same way, the works of Murty are always concerned with development in ethics; they do not use moral polarizations that are common in children literature. Instead of foisting ethical conclusions onto the reader, her narratives often put the young protagonist in a morally grey place that men solicit subtle judgements. In *The Magic of the Lost Temple*, the main character Noonie is brought through a story of learning to differentiate between justified exploration and unseemly intrusion, a lesson that is taught by going on a journey rather than being actively taught to him.

The way that Murty deals with the theme of moral failure deserves attention. Her young and old characters commit mistakes, exercise prejudices and sometimes, give in to selfishness or pride. Nevertheless, these ethical failures are stepping stones to looking back and development as opposed to excuse to punish. Such a method forms a literary environment within which young readers feel free to exposing themselves to ethical complexity and learn to make moral judgments without being judged. Although she writes mostly toward the middle-class, Murty always manages to add elements of a socioeconomic disparity and social justice into her juvenile fiction. Based on her long involvement in the philanthropic sector, in the case of the Infosys Foundation, her stories tend to include people with marginalized backgrounds whose dignity and humanity are upheld regardless of their material conditions. In anthologies such as *The Old Man and His God*, Murty has created tales in which the economic disparities among the characters cause tension which is at the end replaced by the human bond. Such stories do not glorify poverty and vilify wealth and make young readers aware of the inequalities existing in the system and at the same time allow them to imagine positive reactions. This subtle approach to the differences in classes is a remarkable contrast to the erasing of poverty in Western children literature and even the overly strident socializing messages of the more overtly political children

literature. Murty uses environmental themes in much of her juvenile writing as they express traditional Indian appreciation of nature and modern environmental issues. Her narratives often create links between culture and environmental conservation, indicating that there is naturally a relationship between respect towards tradition and respect towards the natural environment. The step-well, which plays such a significant role in the story of *The Magic of the Lost Temple*, is a relic of the ancient culture as well as an ecological site, which proves the impossibility to separate the cultural and environmental preservation. The difference between the environmental messages that Murty offers to the audience and using a more traditional approach and writing about orphaned children and their green thoughts is that she incorporates the indigenous knowledge systems and practices. Instead of forcing the contemporary environmental science as the only legitimate system of explaining the ecological associations, her stories confirm the traditional ecological knowledge that has been transmitted across generations. This practice generates a unique environmental ethic that mediates scientific knowledge with cultural savannah a syncretic method that can especially come in handy to young readers, who have to sail between traditional world-consciousness and contemporary education. One of the hallmarks of the juvenile fiction of Murty is the extensive use of embedded narratives stories within stories that form a multiplicity of meaning and point of view. The style, reminiscent of classic Indian literary traditions such as the *Panchatantra* and *Kathasaritsagara*, was also found most famously in such collections as the *Grandma Bag of Stories* where a frame narrative provides a modern setting into which characters and readers travel to folk and fairy tales. The narrative structure built into the work plays several roles in the work by Murty. Pedagogically, it allows natural pauses to think over the complex ethical situations in place and young readers are able to process those situations before going back to the frame narrative (23). On the cultural level it recreates the oral storytelling patterns and it is not only preserving the content but also the form of the Indian literary heritage. Psychologically it offers secure intellectual space between potentially thorny material; children are able to work with problematic issues such as death

or betrayal in framed narrative text whilst being safe because of the apparently domestic space of the frame narrative.

The style choices of prose of Murty are consciously simple and obviously clear which demonstrates her educational philosophy and at the same time the willingness to be approachable. Unlike the authors that believe that the literary value is the same as the linguistic complexity, Murty employs the simple syntax and words that enable her stories to slice through the spectrum of literacy and EFL language proficiency. This simplicity should not be mistaken as being simplistic, it is not the style that is used but rather an agenda of inclusivity that has been made. This stylistic approach is consistent with the recurrent thematic issues on the significance of the art of eloquence and honesty of expression that Murty has raised. Characters who speak plainly, not pompous, are, in their turn, portrayed in a good way, whereas those who employ words to conceal or deceive other people face the consequences of their behavior in the story. This homogeneity of the style and theme provides a lifelike reading experience where the medium upholds the message. As an author, her writing language is primarily English, despite living in the constant context of cultural translation on the background of Kannada, in her juvenile literature. Her narratives frequently contain terms in Indian languages (untranslated) particularly those that deal either with cultural ideas, food (particularly Indian food), relationships and religious practices which lack a specific English equivalent. Rather than glossing these terms or even giving a formal meaning of the text, Murty tends to contextualize the connotations of the terms within the narrative, compelling the reader to engage in the creation of meaning.

Such code-switching in language has several purposes: it confirms the multilingual character of the majority of Indian children; it maintains cultural specificity, which could be lost in translation; it puts non-Indian readers in the role of cultural humility where they have to struggle to comprehend something they have no prior knowledge about. Such preservation of native language as a strategy is a way of minor resistance to the homogenizing trends of globalized children literature with the claim in the right to Indian cultural context in the world literature. Although the texts by Murty can be read separately, in most

of her juvenile writing, there is a story accompanied by illustrations that add to the narrative in a complementary way. Her books are usually done in an illustration style which usually avoids photorealism in favor of stylized imagery with references to traditional Indian visual art. This visual style develops a unique style which at the same time pays tribute to the contemporary children book design and at the same time makes references to the indigenous artistic tradition. The connection between image and text in the books of Murty indicates a moderate attitude to multimodal narration. In contrast to picture books where the illustrations have an equal or even greater narrative value than the text, illustrations in the juvenile fiction writings by Murty tend to be, as illustrated in the books, support features: illustration of significant scenes, the introduction of cultural features that may not be well known by the audience and the introduction of thinking pauses into the longer texts. This strategy takes into consideration the growing ability of young readers to understand texts but recognizes the long-lasting significance of visual aspects when reading literature.

One of the main features of the juvenile literature by Murty is the subtle one-way communication between traditional Indian-cultural values and modern global realities. Instead of opposing tradition and modernity, her stories normally show them as complementary resources that the youth can utilize to build on their personalities. Such a moderate stance is especially seen in *The Magic of the lost Temple*, when the main character Noonni switches between the city and the countryside, finding something worthwhile in each setting. This neutral attitude of technology is best seen by Murty in her treatment. In contrast to other children writers who either take blindly the technological advances or longingly revert to the past, the storytelling by Murty does not blindly accept technological advances but recognizes both the advantages and the drawbacks of the same. The characters in her stories have a tendency to employ the modern equipment keeping in touch with the traditional practice an in-between way giving the young readers an example of how to move through technological change without becoming disorientated culturally. In juvenile fiction, Murty has always used strong characters that are women and their agency shapes the plot.

These characters are also intelligent, brave and morally powerful against the background of constraining gender norms. But this is in contrast to some of the contemporary feminist children literature, which dismisses the traditional gender roles altogether, whereas Murty recognizes the cultures in which the gender difference is an important part but nevertheless states that female characters are essentially equal and dignified. This subtle approach to the gender is also applied to male characters. Instead of offering all-too-easy reversals of gender structure, Murty develops male characters who exhibit both conventionally masculine and feminine values. Old male characters tend to exhibit nurturing roles that are usually part of the female characters in children literature and young male characters are taught how to participate in cooperation as opposed to competition. This equalized gendering forms a literary environment where all children regardless of their gender can identify with good role models and familiar situations.

In Murty, juvenile literature is prominent with religion and spirituality as the theme of religion and spirituality is important in the Indian culture. Her stories combine the Hindu mythology and practices with the folk beliefs and practices of different regional traditions. Nevertheless, these religious aspects are introduced as cultural inheritance, instead of preaching; the characters attend religious festivals as a part of their belonging to a community with no theological preaching. This style of religious material serves to make the reading inclusive so that children brought up in a Hindu background can see their own cultural references and those brought up by a visitor to another religion or a non-religious situation can see the elements as cultural exploration. Whenever religious differences emerge in stories, they are usually overcome as they realize the existence of mutual ethical values as opposed to theological reconciliation that is a model of pluralistic coexistence especially in the diverse religious world of India. A vivid description of the rural Indian life is one of the most peculiar features of juvenile literature by Murty. In contrast to most modern Indian writers who write in English and pay much attention to urban or diasporic life, Murty always manages to include the countryside, the characters and the cultural communities in her stories. Such depictions are

neither subject to the nostalgic idealizing nor the developmental belittling characteristic of literary portrayals of the rural community. Rural scenes in such texts as *The Magic of the Lost Temple* are not utopian or backward provinces that are awaiting civilization, but rather complicated social systems with unique knowledge, culture and relationships into the environment. This subtle presentation legitimizes the realities of the rural Indian children besides exposing urban and foreign readers of the rural outlooks that are generally underrepresented in the modern children literature in English. Murty has significant pedagogical roles to the literacy development with the juvenile works she did. Her readable prose style, entertaining plot lines and culturally appealing material provide easy access points to a developing reader, especially one whose first language is not English. The progression in terms of complexity in her oeuvre including simple picture books, more complex chapter books offer a natural progression to emerging readers in terms of their literacy development of great importance is the contribution of Murty on the reading motivation of Indian children. Her books combine the already known cultural background with the introduction of new ideas and visions in the form of narratives that resonate with cultural familiarity and do not frequently cause threats to the critical reading process. This mediation role aids the young readers to move out of the learning to read to reading to learn, which is an important developmental step in the process of literacy acquisition. Juvenile literature by Murty has acted as a medium of cultural literacy and exposed young readers to traditional stories, practices and values that would otherwise be lost in the fast-modernizing Indian cultures. Fiction such as *The Bird with Golden Wings* and *Grandma's Bag of Stories* serve the purpose of being informal archives of folktales and mythology, not merely in the story itself, but in the interpretive structures and moral teachings around that story.

This preservation role is not limited to explicit folktale collections but also to cultural knowledge held in the modern narratives. Traditional arts and crafts, architectural styles, farming and food customs can be found throughout the juvenile fiction of Murty, registering cultural information

that can be found not so much as written as spoken traditions. This element of her work is a kind of heritage conservation especially useful in the face of urbanization and globalization that is changing the old methods of knowledge. Though the works of juvenile literature by Murty are very much based in Indian cultural context, a growing trend emerges in her works that dwell on the issues of global citizenship and cross-cultural comprehension. In her more contemporary works, she tends to have characters move between cultural settings or experience an outside opinion on their own communities. This broadening interest is an indication of the growing globalization of India as well as the ability of young readers to have examples of how they should remain culturally rooted and yet connect with the global diversity. To the foreign reader, the juvenile fiction of Murty presents authentic portals of modern Indian childhoods: depictions that are especially important in the light of a dominant Western-dominated children literature in the world. Her work brings cross-cultural empathy and avoids exoticization or overgeneralization of Indian cultural settings by offering culturally-specific experiences and general themes of growing up.

Discussion

The present study is critically discussed through the literary analysis of the juvenile literature provided by Sudha Murty in the context of children literature and its purpose in influencing the minds of the youths. Despite the simplicity of language and easiness of style that frequently characterize the works of Murty, social and ethical weight is enormous and these works serve more as than just kid entertainment. They are an important source of cultural transmission, where the Indian traditions, values and folklore are deeply rooted within the story which is interesting, relatable and significant to the modern reader. Her stories in this sense are perpetual carriers of continuity and thus the young in the society are given a chance to stay attached to what they have yet are also taught how to be empathetic, responsible and socially conscious. This two-fold purpose, of both remembering culture and at the same time building the contemporary sensibilities, shows the special pedagogical strength of her writing.



Figure 5: Discussion on Critical Analysis and Role of Sudha Murthy's Literature

A conceptual analysis in Figure 5 shows a critical discussion of a study about the juvenile literature created by Sudha Murthy is presented in the block diagram above in multi-layers. It comprises the main conclusions of the literary analysis and interprets them in a wider academic framework, which displays a high level of comprehending of the research process. The diagram is designed in such a way that it passes through on to the tangible results of the literary analysis, an evaluation of the results in a critical manner and in the end, a self-evaluation of the research framework. The simplicity of plots and the simplicity of characterization help Murthy to avoid dullness and complexities of ethical problems like honesty, compassion, gender equality and social justice and make these topics accessible to children so that they could internalize moral reasoning without didacticism as implied by the typical moral stories (24). Her tales are ethically based in the

developmental theories of moral education and the importance of storytelling as an effective pedagogical instrument is brought out. Her works formally also support the role of children literature as a key and not a peripheral element of literary studies, demonstrating the way the narratives that are read by young readers can influence intellectual, cultural and moral development. Nevertheless, the paper also appreciates methodological issues: the analysis will rely mostly on textual interpretation, which, as useful as it may be, cannot measure the reception and lived experience of her works among different audiences in their entirety. The limited comparative analysis with other contemporary juvenile writers and the lack of empirical studies regarding children response to her stories limits the conclusions that can be made. Filling these research gaps in the future would offer more details on how these works by Murthy are perceived

and implemented in either educational or cultural matters. Nevertheless, these shortcomings do not diminish the fact that the literature of Sudha Murty is a major contribution to the child literature in the English language, which is an indispensable combination of preservation of culture, moral values and the availability of literary arts. Her works are not just the reflections of the Indian society and its values but also the window through which the children could explore the universal human issues thus making her an innovative and a longstanding figure in the world of juvenile literature. The foundational model is in the center and it presents the core argument, that the Juvenile Literature of Sudha Murty, its undercover model of Cultural Values and Ethos, its verbatim Moral and Ethical Teachings, in direct impact on Indian Children (Readers). Such interaction, in its turn, facilitates the Cultural Identity Formation and the development of Social and Emotional, which in its turn help to attack the larger purpose of Cultural Education of Indian Children (25). This chain of causation is the central one, the main findings and the main purpose of her work as a carrier of culture and moral. Coming off this central figure, the diagram brings the points of criticism of discussion into play. The title of the block called Cultural Transmission through Narrative is connected with the main findings and it is the indication of the thorough exploration of questions on how the methods of storytelling used by Murty were effective in passing the cultural information and the beliefs to the new generations. The part of the discussion would be devoted to her narrative techniques, including the Indian mythology and folklore used by her to show the abstract concepts of the culture to the children in an approachable and interesting way. In the same way, the block of Literary Techniques and Ethical Reasoning relates to the moral and developmental elements of the core model. This underscores a critical reflection of how the stylistic options that Murty gives like the emphasis that she puts on the intergenerational relationships and the non-didactic philosophy she employs allows her to still ethical values without the preachy tone. This connection demonstrates the pedagogical significance of her works because it indicates that even the manner of delivery is as important as the message itself. Lastly, two blocks are presented in the diagram giving the academic background and critical review of the research

itself. Theoretical Contributions connects the whole foundation model, which means that the findings of the study are not only self-sufficient but also act to and support the existing academic theories, including the Cultural Transmission Theory. This block is the intellectual contribution and the capacity of the study to introduce a new case study to the existing academic discourse. On the contrary, the block of Methodological Limitations is an essential moment of self-reflection, when it is possible to understand the limitations and limits of the research, including the fact that the focus of the analysis was a limited set of texts. This can be seen as the academic rigor and honesty and a balanced and credible analysis is presented. Overall, the figure is a visual explanation of how the discussion chapter will provide synthesis of the findings of the literature, take a critical look at the mechanisms by which the author made an impact and how the research will be situated in a wider theoretical and methodological context. It offers a holistic and integrated perspective of the arguments in the study and turns a written discussion in a sequential manner to a dynamic and rational stream of ideas.

Cultural Transmission Through Narrative

The simplicity of Sudha Murty writing is praised, but under the simplicity, one can see a complicated web of literary devices and deep moral evaluations. She resorts to a conversational narrative style a lot, which makes her stories relatable and very human. This is one of the techniques that enable her to overcome the distance between the author and the reader and produce a kind of oral storytelling. The fact that she is using first-person narratives or the limited third-person point-of-view tends to put the reader in line with the characters and their feelings, thoughts and ethical issues. The anecdotal narration is another literary device that she often employs, in which the individual or fictional anecdotes are used to explain the general life lessons or truths of the society. There is also subtle use of symbolism in her work e.g. in her description of objects, places, or the events that have more underlying meanings as the difference between rural and urban life symbolizing the values of culture and modern materialism. Ethical or moral reasoning of Murty is rooted in Indian philosophical traditions

but brought out in the contemporary context. Her emphasis is put on such values as honesty, compassion, humility and the significance of education and she tends to rely on real-life examples or folklore to emphasize these values. Using the characters, be it a simple schoolteacher, a kind-hearted grandmother or a troubled child, she investigates the role of moral decisions in the life of individuals and society. Her stories seldom set morality in black and white, but reflect the flexibility of human choices and the outcomes of the same. Murty indirectly challenges readers to evaluate their actions and beliefs by describing the characters that usually have difficulty doing the right thing. Her tales strengthen the notion that ethical behavior does not only concern oneself being good but also about making a contribution to the overall good of the society. Therefore, both with the help of an uncomplicated narration and with an ethically valuable insight, Sudha Murty manages to produce the works of literature that can be regarded in both literary and ethical aspects.

Literary Techniques and Ethical Reasoning

The simplicity in the writing of Sudha Murty is applauded but the simplicity has a lot of literary devices and deep moral arguments. She tends to use a conversational narrative style which makes her narratives easy to identify with and highly human. This method enables her to fill the distance between the author and the reader and create a near oral narration. Her application of first-person narrations or the limited third-person viewpoints tend to put readers on the same level as the characters in terms of their feelings, thoughts and ethical problems. The other literary device that is prominent in her works is anecdotal narration which implies the use of little personal or fictional stories to explain larger life lessons or truths about the society. Symbolism is also implicitly integrated into her work like in her descriptions of objects, places, or events that carry some underlying meaning like the presentation of rural and urban environments as a symbol of cultural values and modern materialism. The moral arguments by Murty have strong underpinnings in Indian philosophical traditions, but are introduced in a contemporary context. She dwells upon such values as honesty, compassion, humility and the value of education, frequently using examples of

life or folklore to emphasize them. She uses her characters, be it a simple schoolteacher, a kind grandmother, or one of the struggling children, to investigate how morally sound decisions make people and their lives. Her stories seldom include morality as black and white, but they demonstrate the ambiguity of human choices and their outcomes. Murty encourages the reader to consider what they believe and do in some way by the characters who frequently find it difficult to do right. Her narrations support the notion that ethical conduct does not only involve personal virtue but it also involves the betterment of society. In this way, by combining an easy-to-read narrative and a sense of morality, Sudha Murty has managed to produce a literature rich in readability and with a moral perspective.

Theoretical Contributions

The cultural transmission theory, or simply put, the process of imparting the cultural values, beliefs, norms and practices to the next generation, is vividly and strongly expressed in the works of Sudha Murty. Her fictions are good cultural records which capture and preserve the spirit of Indian traditions, customs and social mores. By using the daily life of her characters, she demonstrates that knowledge of a culture is not passively inherited, but it is taught, shared and in some cases challenged or redefined. Murty also places her stories in family and community contexts with elders especially women being the key figure in shaping the young generation with stories, moral lessons and real-life example. This is also in line with the essence of the cultural transmission theory, in which informal education and storytelling are made to be the carriers of cultural continuation. The fact that she uses traditional Indian backgrounds, villages, temples, festivals and family meetings, engulf the readers within the culture that they are living in, as the readers are able to observe how the Indian values of respect to the elderly, charity, perseverance and faith are engraved in the lives and customs of the people. Additionally, Murty does not offer culture as static, she tends to emphasize the struggle between tradition and modernity and to demonstrate how young characters struggle to define their identities in the changing societal norms. This is the dynamic part of cultural transmission, when culture does not lose the essence and changes in accordance with the requirements of the time, which is the

main focus of her storytelling. Combining folklore, personal stories and the current social problems, she creates narrative pieces that are both informative and moving, which can be absorbed by her readers, especially younger ones, in a natural and compelling manner. Thus, within the frames of the cultural transmission theory, the work of Sudha Murty will be an indispensable literary realm where the heritage of values and wisdom of the past is preserved, rewritten and handed down with love and transparency.

The stories by Sudha Murty are not just stories but a deep ethical exploration of the human values and the duties in terms of social responsibilities. Her publications tend to explore the ethicality of the society with the use of commonplace characters who are thrown into a scenario to challenge their integrity, empathy and justice system. These are simple but grounded characters whose simplicity makes them strong means of asking ethical questions. Murty has not introduced ethics as abstract philosophy, rather it is a breathing, living aspect of daily life - as such it is ingrained in the web of family relationships, social duties and individual choices. Her tales tend to give prominence to moral courage of individuals who decide to do right instead of doing what is convenient, loving the neighbor instead of despising him/her and being simple instead of greedy. This moral aspect is particularly forceful in a modern society which is usually preoccupied with material achievements at the expense of inner purity. The revelation in most of her stories does not take place in so-called big decisions but in the smallest, sincere decisions that show a profound sense of moral awareness such as giving back money that has been lost, assisting someone without having anything in return, or acknowledging a mistake. Moreover, Sudha Murty addresses the issues of ethics in the Indian socio-cultural environment through which the traditions, family expectations and community values are aligned with contemporary problems. She emphasizes that ethical living does not only entail the individual behavior, but skills in navigating the social system in a righteous and humane way. Her characters have ethical dilemmas which are centered on the issues of classification, sex, education and poverty and in response, Murty criticizes social injustice coupled with providing hope and remedies at the individual level. She

bases her moral inquiry on her personal life experiences as a philanthropist and an educator, which makes her stories more realistic. By introducing the concept of ethics through the prism of storytelling, she makes the reader think about her or her own decisions, but not in a pedagogic manner, but through the prism of empathy and introspection. Her ethical world is not prescriptive or hard-determined, but soft and welcoming, accepting the imperfection of humans, but still retaining the vision of the way out that good can triumph. By doing so, not only can the work by Sudha Murty be viewed as a literary one but a moral one as well, calling the readers to practice the values that will help them not only become more morally upright but also contribute to a more equal society.

Methodological Limitations

The weaknesses of this work are largely due to the clash of Sudha Murty being very narrative and the dense, critical or theoretical theories, which are usually specters of structural complexity or subversive literary forms that are not found in her work. Although her approachable and direct style makes the most in communicating to children and young adults, it can also limit those scholars who want to utilize postmodern, postcolonial or psychoanalytic perspectives that exist on ambiguity, fragmentation or multi-symbolic interpretation. Based on her daily life and moral clarity, her tales cannot be over-interpreted and this can lead to mismatch in methods in which conventional literary criticism is used. Moreover, the autobiographical and anecdotal nature of most of her works obscures the distinction between fiction and nonfiction and makes purely formalist or narratological reading difficult that might overlook the factual basis and social appeals her stories have. Her explicitly moral tone is another limitation which, though efficient in teaching young readers moral lessons, does not allow much multiplicity of interpretations and open-ended readings which are both valued in the academic discourse. Moreover, her works in English language, which are deeply embedded in the Indian cultural and vernacular traditions, present challenges to the cross-cultural comparative studies, as such analysis of them in terms of the Western paradigm would lead to reductive or misrepresentative findings. Those restrictions also render the methodological attentiveness of dealing

with her work necessary, so that the simplicity and the honesty that distinguish her narrative telling are not disregarded. Simultaneously, these limitations create opportunities to be explored in further studies that can establish the work by Murty on the border between literature, ethics, education and cultural identity. A productive avenue is to study her stories as pedagogical methods of value-based pedagogy and especially how these stories can be incorporated into the school curriculum as a way of fostering empathy, civic responsibility and cultural awareness. Researchers can also examine her representations of women in postcolonial feminist approaches and how her women characters are strong and moral and subvert patriarchal values in a subtle way. Her works might also be compared with literary works of other writers such as R.K. Narayan or Kamala

Das to situate her work in the wider tradition of Indian literature of ethical storytelling. Also, the examination of her localization of universal ethical issues like inequality, corruption, environmental degradation in specifically Indian situations may demonstrate how universal value is based on local culture. New methodologies in digital humanities have the potential to study modern online reception of her work, which would provide information on how her moral lessons are perceived and understood within the digital context. Lastly, biographical and archival works that establish the connection between her philanthropic activities to the ethical ethos presented in her stories would help us to know Murty more as a writer, rather than as a cultural voice the lived practices and literary works of which can never be separated.



Figure 6: Overall Discussion on Literature Study

Figure 6 represents the narrative style of Sudha Murty as the major tool of her literary work and the way her method of narration turns out to be not only a cultural but also a moral weapon. The conversational and anecdotal style of narration adopted by Murty, with frequent framing into a first-person or a limited third-person viewpoint,

enables the readers, in particular children, to relate closely to the characters and ethical issues raised therein. Such simplicity of the story brings about hidden philosophical roots that are based on the Indian traditions where concepts of duty, compassion, humble life and wisdom are interlaced with the ordinary events. The symbolic

oppositions, e.g. rural and urban life, are metaphoric representations of the conflict between the traditional and modernity, which helps the readers to recognize the cultural survival of India through the social transformation. Her focus on older generation, family and community strengthens the intergenerational moral education and makes storytelling a kind of cultural transmission. Figure 6 also recognizes the doubleness of the narrative method of Murty - its familiarity helps to increase emotional appeal and ethical involvement but it presents a difficulty to critics who are ready to analyze her work in a heavy theoretic manner. However, its simplicity itself becomes an asset and interdisciplinary reading, as well as pedagogical, feminist and postcolonial readings, become welcome. Finally, the style of narration used by Murty in Figure 6 represents her idea that literature could foster empathy, culture and influence moral consciousness.

Comparing Sudha Murty juvenile writings to the current children literature, one can see that these works offer the culturally based alternative that predetermines the indigenous knowledge systems and the daily morality education. Although the literature on children literature is increasingly focused on the need to reflect Indigenous voices and traditions of knowledge as a way to combat cultural erasure (16), Murty focuses his stories on the Indian folklore, oral traditions and lived cultural practices without making explicit instructions. The stories by Murty allow accepting cultural plurality as opposed to monocultural children literature, where minority identities are mostly marginalized and diverse voices are not heard (20). The author portrays the culture of regions, family traditions and intergenerational narratives that have a normalizing effect on cultural plurality. In contrast to that of global children literature, which takes into account more general issues of cultural capital and socialization in multicultural or immigrant environments (17, 19), the writings of Murty are still based on local social reality, where children get a feeling of continuity of culture, but not displacement. Moreover, even though reinterpretations of cultural ideals among the youth usually incorporate a critical re-contextualization of mythic figures in the current scenarios (18), Murty transforms the traditional values into both

available and mundane moral scenarios that apply to the present-day childhood. In this way, her juvenile writings stand out as a uniquely combined authenticity, cultural pedagogy and simplicity of the narrative, which places the Indian cultural heritage as a living and familiar system instead of a far and remote system.

Conclusion

The juvenile literature of Sudha Murty turns out to be an effective cultural carrier and a carrier of moral upbringing, which makes her one of the important guardians of the tradition of the Indian nation in the new literature of children. She always anticipates such values as honesty, humility, empathy, inclusiveness, dignity of labour and unselfish service, but places them in the context of familiar cultural elements, like festivals, folklore, family relationships and everyday experiences. Such cultural foundation makes her stories speak across social, regional and linguistic borders. These findings of this paper suggest that his works by Murty are not focused on imparting lessons but rather on building reflective spaces where young readers can explore moral dilemmas and have the opportunity to incorporate the moral reasoning in the real world by experiencing them. Her plain, cordial style of narration resembles the oral storytelling and reinforces the value transmission between generations. Her stories develop empathy and views to multiple perspectives by developing narrative imagination, aiding in the creation of socially responsible and culturally aware people. Notably, the stories of Murty preserve the tradition and promote the reflection and critical attitude to the outdated customs and the moral development is shown as the changing process that is influenced by reflection and a decision. Her juvenile literature, based on her lived experience as an educator and philanthropist, therefore serves as an important cultural, pedagogical resource, in which the traditions are in agreement with the contemporary ethical consciousness in a globalized world.

Abbreviations

None.

Acknowledgement

The author expresses sincere gratitude to all scholars, critics and academic institutions whose published works and insights contributed to the development of this study. Special thanks are

extended to peers and mentors for their constructive feedback, as well as to publishers and digital repositories that provided access to essential literary materials and secondary sources used in this research.

Author Contributions

The author solely conceptualized the study, designed the research framework, conducted the qualitative analysis and prepared the manuscript. All interpretations, critical evaluations and conclusions presented in this paper are the independent work of the author.

Conflict of Interest

The author declares no conflict of interest regarding the publication of this research paper.

Data Availability

All data generated or analysed during this study are included within the published article and its reference list. Any additional information may be made available upon reasonable request to the corresponding author.

Declaration of Generative AI and AI-Assisted Technologies in the Writing Process

During the preparation of this manuscript, OpenAI's ChatGPT (GPT-5) was used to assist with language refinement, formatting of references and enhancement of academic clarity. Following this assistance, the author critically reviewed, edited and verified all content to ensure originality, accuracy and scholarly integrity. The final responsibility for the content of this manuscript rests entirely with the author.

Ethics Approval

This study does not involve human participants or animal subjects and therefore did not require formal ethical approval. All secondary data sources have been appropriately acknowledged and cited in accordance with academic integrity standards.

Funding

No specific grant from any funding agency in the public, commercial, or not-for-profit sectors was received for this research.

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How to Cite: Acharya S. Sudha Murthy and The Cultural Education of Indian Children Through Juvenile Literature. *Int Res J Multidiscip Scope*. 2026; 7(2): 1448-1467. DOI: 10.47857/irjms.2026.v07i02.08335