

Conclusion

The present paper has demonstrated that in many instances *Suttas* use that very information structure, which today is normally shown in tables. This however raises and leaves open a number of questions that have not been answered in this paper.

First, specific features of the matrix structures may be analyzed. Which *mātikā*'s are used in the matrices of the *Sutta-piṭaka* more often? Are there such that are not used in the matrices at all? Are there any principles of structure common to all of the matrices or to a part of them? Can they be classified or analyzed with the help of modern approaches to the analysis of information structures?

The second question is how the matrices relate to other types of information structures of canonical texts, and what is position of the matrices within the Canon. What is the percent of the Canon that they constitute? In which cases are they used, and in which are they not?

And another set of questions relate to the origin of these structures. What is their connection with the structures of other ancient Indian texts? Can we trace the development of the matrices? Were they used for any specific purpose, distinct from the purposes of *Sutta* texts with other structure?

As we had limited access to the sources in the research of Pāli literature, we might have missed some answers to these questions that had already been given. But if some of these questions are new, they may make a modest contribution into the methodology of research in the field.

Despite being created in the oral culture of Ancient India, some *Sutta* material perfectly fits the modern formats of visual information representation. Particularly, these formats are the diagrams mentioned in the overview of modern visual representation of Buddhist canonical material and tables constructed in this article. We may also suggest that such *suttas* as the *Vitakka-sahāna Sutta* (MN20)⁴² and the *Piḍapāta-pārisuddhi Sutta* (MN 151),⁴³ being algorithms by their nature, may be represented in the flowchart format.

With our culture being highly visual, this may suggest that *Suttas* need not only a translation from one language to another, but also a translation from the methods of information representation in an oral culture into the methods of a visual one.

But it may be seen from the tables built in the present paper that in oral-visual re-rendering some aspects of meaning may be lost. In particular, original formulations may hardly be preserved because of limits of space for the table on a page (while oral recitation is not limited in length). To meet conventions of table format, nominalization of various constructions was also required, e.g., “cessation” instead of “where do they cease?”. Finally, visual representation gives a better chance of not paying attention to the content of certain cells in comparison with saying aloud every element of a textual structure.

In fact, here we deal not only with the translation, but also with (unintended) reinterpretation. This fact makes a strong case for the traditional approach to the translation of the Pāli Canon. And visualization of canonical information may be considered as supplementary material for a better understanding of the sometimes puzzling structure of *Pāli Suttas*.

Abbreviation

AN	<i>Āṅguttara-nikāya</i>
DN	<i>Dīgha-nikāya</i>
MN	<i>Majjhima-nikāya</i>
SN	<i>Samyutta-nikāya</i>

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Acknowledgements

I would like to thank Prof. G.A. Somaratne, who encouraged me to write this article. Venerable Bhikkhuni Suvimalee was very kind to me waiting for this paper to be finalized. I am greatly indebted to Mr. Sol Feldman for the proofreading of my poor English and for bringing my attention to the unclear points of visualization techniques. Finally, I was happy to discuss some of the ideas raised in the article with Venerable Nyanatusita editor, of the Buddhist Publication Society, Kandy, Sri Lanka.