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**ABSTRACT**

of

dissertation on the topic of:

**THE NOTION OF *ĀNANDAMAYA KOŚA* ACCORDING TO ĀDI  
ŚAÑKARA ĀCĀRAYA**

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The dissertation consists of an introduction, five chapters, a conclusion, and references. The research comprises 365 pages, with 351 pages main scholarly text. The references cover 178 titles, including 14 by Bulgarian authors.

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**Abbreviations:**

AB: *Ātmabodha*

BAUSBh: *Bṛhadāraṇyaka Upaniṣad Śaṅkara bhāṣya*

BS: *Brahmasūtra*

BSSBh: *Brahmasūtra Śaṅkara bhāṣya*

ManU: *Māṇḍūkya Upaniṣad*

TU: *Taittirīya upaniṣad*

TUSBh: *Taittirīya Upaniṣad Śaṅkara Bhāṣya*

RV: *Ṛgveda*

VCh: *Vivekacūḍāmaṇi*

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## 1. Characteristics of the Dissertation Work

### Object and Subject of the Study

The human being embodies within itself the multifaceted and infinite dimensions of physical, psychological, intellectual, and causal existence. Human beings are subjects of inquiry in various scientific disciplines such as psychology, medicine, neurology, biology, and chemistry, as well as in numerous philosophical, mystical, and esoteric currents. Inspiring illustrations of heroes, examples for emulation, guidance for inner development, improvement, and a proper, well-being-oriented way of life exist in the religions of different cultures, their epics, and associated mythologies. In all familiar forms of poetry, prose, applied fine arts, humanity is a subject of reflection and expression.

The perspective on the inner structure and nature of human beings, which the present dissertation offers, takes us more than 1200 years back to the ancient but intransitive commentaries on the sacred texts of Ādi Śaṅkara Āchārya.

Śaṅkara and the monistic, non-dualistic philosophy of Advaita Vedanta, found in his preserved commentaries and works, have a profound and lasting effect in the context of Indian philosophy and religion. They laid the groundwork for many studies and interpretations in the centuries that followed.

Śaṅkara explores the dimensions of human existence and the nature of its being in his works and in his commentaries on the Principal Upaniṣads, *Brahmasūtra*, and *Bhagavadgītā* within the framework of the non-dualistic, monistic school of Advaita Vedanta, which reaches its culmination in his commentaries and works. He creates the doctrine of the five sheaths or *pañcakośa*, which encompasses the aspects of the self within the individual, microcosm, mirroring the layers of the external universe, macrocosm. These

sheaths are part of three bodies, gross, subtle, and causal, and describe the functioning of consciousness through the body (*ātman*).

The object of the present dissertation is the doctrine of *pañcakośa* or the one describing the five sheaths of the self in Śaṅkara's commentaries and the philosophical school of Advaita Vedanta accomplished in a comprehensive manner by him. This doctrine is fully expounded in Śaṅkara's commentary on *Taittirīya Upaniṣads*, second chapter dedicated to the bliss, *Ānandavallī*, where the five *ātman* (selves), inserted one beneath the other and having the form of a human (*puruṣa*), are introduced. The five sheaths are described as objects of meditation through knowledge and asceticism, attainment and rejection, also in the second chapter *Bhṛguvallī* of the TU. Śaṅkara's commentary on the *Gauḍapādakārikā* of the *Māṇḍūkya Upaniṣad* also contains an elucidation of the concept, describing the three bodies with their philosophical significance, in the treatises of the tradition *prakaraṇagrantha*<sup>1</sup>, *Ātmabodha*, and *Vivekacūḍāmaṇi*, traditionally attributed to Śaṅkara.

The *ātman*, embodied in the living form of the individual being, *jīvātma*<sup>2</sup>, is considered in the philosophy of Advaita Vedanta as present in a series of sheaths (*kośas*) or successive bodies, representing the many variations of its manifestation. The identification with the sheaths keeps a person in ignorance regarding their true nature, which is unchanging bliss (*ānanda*). Overcoming internal ignorance involves rejecting identification with the limiting adjuncts (sheaths) through the apophatic principle of not this, not this (*neti, neti*, *Bṛhadāraṇyaka Upaniṣad* 3.9.26; 4.2.4; 4.5.15) with the help of the inner witness *ātman* (AB 18, VCh 210, 320, RV 10.129.7). Although products of ignorance, each sheath contains within itself, as its primary cause and essence,

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<sup>1</sup> Inaugural Texts on Vedanta.

<sup>2</sup> "The living entity or individual soul, while in the conditioned state of material existence, assumes a material body in one of the countless forms of life." (See the dictionary page from Śrī Bṛhad-bhāgavatāmṛta or the Essential Nectar of Bhāgavatam).

*ātman* and its vital conscious energy of *ātmacaitanya*<sup>3</sup> (AB 20), making it active and alive. Overcoming identification with the sheath through the path of knowledge and self-knowledge leads to the experience of *ātman*, which is unchanging bliss.

The five sheaths of the self, the five *ātman* or the five *puruṣa* are the *annamaya kośa* (sheath of food), defined as the gross body (*sthūlaśarīra*) or the waking state (*jāgaritasthāna*); *prāṇamaya kośa* (sheath of vital breath), representing the life energy; *manomaya kośa* (sheath of mind), the mental activity, ego, and emotions; *vijñānamaya kośa* (sheath of discernment), the discernment, understanding, and will or the higher intellect *buddhi*. The last three are defined as the subtle body (*sūkṣmaśarīra*) or the dreaming state (*svapna*). The fifth and last is the *ānandamaya kośa* (sheath of bliss), or the abode of bliss, defined as the causal body (*kāraṇaśarīra*) or the deep sleep state (*susupti*). In the *Ātmabodha*, Śaṅkara adds that the gross body (i.e., the visible body) is the seat of all experiences, with their corresponding hedonistic tones of pleasure and pain, *bhogāyatana*; through the subtle body, on the other hand, it is defined as the means of experiencing, *bhogasādha*.

Through the path of knowledge and self-knowledge, *jñāna yoga*, according to the tradition of Advaita Vedānta, a person goes through realization, experience, and sometimes fulfillment of all desires related to the respective sheath, followed by disidentification from it: not this, not this and moving to a more inward level until reaching the essence of the being *ātman*. The transition from *annamaya* to *ānandamaya kośa* is called by Śaṅkara *sāṅkramaṇa*<sup>4</sup>, which is not physical movement but movement of the mind. This leads to the

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<sup>3</sup> The etymological meaning of "caitanya" is "consciousness," "divine radiance," "energy," "enthusiasm," or "supreme spirit," viewed as the essence of everything, derived from "chaitan," which signifies "living being" or "consciousness."

<sup>4</sup> *Sāṅkramaṇa*, as used in the text, does not signify physical movement from one place to another, but mental realization." See more in TUSBh 2.8 translation by Shastri 1923: 165.

realization described as "truth, knowledge, infinity, *brahman*" or the merging of *ātman* with *brahman* (Taittirīya Upaniṣad Śaṅkara Bhāṣya 2.8).

The subject of the study is one of these five sheaths, the innermost one, that of bliss, *ānandamaya kośa*, also called the dreamless sleep or causal body, where all aspects of the self and experiences related to the empirical world are integrated. This sheath is elucidated by Śaṅkara, especially in his commentary TU 2.5 and BS 1.1.(6). The additions in the studies, the semantic history of *ānanda* and *kośa*, as well as the description of the ways to reach this abode in the being, by passing through and realizing the different sheaths, enrich and clarify the topic, the subject of the dissertation.

*Ānandamaya kośa* is the sheath composed solely of bliss. There, the objects of knowledge (experienced in *vijñānamaya kośa*) from the phenomenal world have disappeared, or their unreality has been realized. *Ānandamaya kośa* is deep sleep (*suṣupta sthāna*), in which a person has become one with integral, total knowledge (*prajñana ghana*), different from the determining and discerning knowledge in *vijñānamaya kośa*, in which *ātman* from the unmanifested consciousness of bliss enters the world of forms and distinctions or in other words, when functioning as an individual soul (*jīvātmā*) (Guènon 1925: 95). A person experiencing this sheath is filled and permeated with bliss, whose source is their most sacred essence, *ātman*, integrated and whole, and enjoys this bliss. This third, most inner body, containing *ānandamaya kośa*, is called causal (*kāraṇaśarīra*), unmanifested and, perhaps, as claimed by some orientalists (German philosopher Hartmann<sup>5</sup>, for example), in psychological terms, is the subconscious or the unconscious or the place where the seeds of manifestation itself are contained, the deep human tendencies (*saṃskāras*), which are beyond the scope of conscious modification and which inevitably yield the fruit of

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<sup>5</sup> In Guènon 1925: 96. Karl Robert Eduard von Hartmann (23 February 1842 – 5 June 1906) was a German philosopher, independent scholar and author of *Philosophy of the Unconscious* (1869).



manifestation in the forms of thought, speech, and action. *Ānandamaya* is the sheath that contains all the possibilities for the manifestation of *ātman* and, although closest to *ātman* and containing it, *ānandamaya kośa* is still its sheath and instrument. There is the abode where a person enjoys the fullness of their being in bliss.

This repository synthesizes all experiences from other repositories in a state of unmanifest (*avyakta*), which is the root of all manifested (*vyakta*) and all other bodies and material worlds, which are mere effects (*kārya*). *Ānandamaya kośa*, the deep sleep, is referred to as *prajña* in *Māṇḍūkya Upaniṣad* 1.5 or the place where desires, dreams, and impressions from the higher receptacles have disappeared or integrated into bliss, which has the thought *vijnanamaya* and *manomaya kośa* as its mode of expression. In *ManU* 1.6, it is mentioned that this state of *prajña* is the *ātman* itself, but in the form of one with qualities or the individual correlate of *saguṇa brahman*, the Lord or *Īśvara*, who knows everything and everyone, the inner ruler.

In Śaṅkara's commentaries on *Taittirīya Upaniṣad*, it is revealed that *ānandamaya kośa* is the door to brahman and to its creation in the process of its spiritualization. "The entrance to *brahman* is *ānandamaya kośa* or the culmination of intensified bliss" (*TUSBh* 2.6). *TUSBh* 2.5 postulates that *ānandamaya kośa* is not *brahman*, "therefore, *ānandamaya ātman* is a consequence, not the unconditional *ātman*".

## **Relevance**

There exists a rich corpus of studies dedicated to Śaṅkara, his commentaries, and his works. In my research, I found few studies examining the concept of *pañcakośa* and only partial analyses of *ānandamaya kośa* in Śaṅkara's commentaries and within the framework of the Advaita Vedanta philosophy. The existing studies on the semantics of *ānanda* and its etymology

are only those of Olivelle<sup>6</sup> and Buitenen<sup>7</sup>, as well as the dissertation of Gispert-Sauch<sup>8</sup>. In my searches for scientific literature, I did not find any study on *kośa* within the usage of the concept in the Vedas, the Principal Upaniṣads, the Brāhmaṇas, the *Brahmasūtras*, and Śaṅkara's commentaries on the Principal Upaniṣads, the *Brahmasūtras*, and the *Bhagavadgītā*. Ivan Andrijanić<sup>9</sup> is one of the few scholars who research besides his authorship, which is of primary interest to Indologists, covers also the structure of his commentaries, his methods of exegesis, and the links between the philosophical messages hidden in the written monuments. Another scholar who examines the metalanguage used by Śaṅkara in *Taittirīya Upaniṣad* is Mario Piantelli<sup>10</sup>. Richard De Smet's dissertation<sup>11</sup> examines Śaṅkara not only as a pure philosopher but also as an exegete of sacred texts and as a hermeneut. Andrew Fort<sup>12</sup> pays little attention to Śaṅkara's commentaries in his dissertation, dedicated to the concept of *turiya* in Advaita Vedanta. There are no studies on the life, dating, and authorship of Śaṅkara in Bulgarian Indology. One of the few Bulgarian scholars who has directed his scientific interest towards Śaṅkara is Professor Ivan Kamburov (1992) in his dissertation "The Philosophy of Advaita-Vedanta of Śaṅkara in the doxographical monuments". Scholars who study Śaṅkara's authorship are:

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<sup>6</sup> Olivelle, P. „Orgasmic rapture and divine ecstasy: the semantic history of ānanda“. *Journal of Indian Philosophy* 25 (2), (1997).

<sup>7</sup> Buitenen, van J. A. B. (1979). „Ānanda“, or „All Desires Fulfilled“ In: *History of Religions*, Vol. 19, No. 1 (Aug. 1979): 27–36.

<sup>8</sup> Gispert-Sauch, George. *Bliss in the Upanishads: An Analytical Study of the Origin and Growth of the Vedic Concept of ānanda*. Orientalia, New Delhi, 1977.

<sup>9</sup> Andrijanić (2011, 2014, 2016, 2017, 2019, 2020, 2021)

<sup>10</sup> Piantelli, Mario „Attention and communication: some observations on the contribution of Śaṅkara to the lexicon of Sanskrit as a metalanguage in Taittirīyopaniṣadbhāṣya 2,1,1.“ In: *Indologica taurenica* Volume III-IV (1975-1976)

<sup>11</sup> De Smet, Richard. *The Theological Method of Samkara*. Pontifical Gregorian University, Rome, 1953.

<sup>12</sup> Fort A. O. *Turiya and the catuspad doctrine in advaita vedanta. Inquiry into an Indian states of consciousness doctrine*. A dissertation in religious studies. 1982.

Hacker<sup>13</sup>, Gussner<sup>14</sup>, Belvalkar<sup>15</sup>, Andrijanić<sup>16</sup>, and others. Scholars working on dating the period of Śaṅkara's life by examining lists of pontiffs of monasteries and his life include Pande<sup>17</sup>, Isayeva<sup>18</sup>, Piantelli, Antarcar<sup>19</sup>, Telang<sup>20</sup>, Nakamura<sup>21</sup>, and others.

In the perspective of the outlined scientific developments, with the present dissertation, I would like to complement the Indological studies that can be summarized in the goals and objectives of this work.

### **Aims and Objectives**

The aim of the dissertation is to reveal in depth the significance of the concept of *ānandamaya kośa*. The beginning is by examining the use of the two words, *ānanda* and *kośa*, in the Vedic texts (Ṛgveda, Atharvavedaḥ), the

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<sup>13</sup> Hacker, P. „Śaṅkarācārya and Śaṅkarabhagavatpāda Preliminary remarks concerning the authorship problem” (Korrigierte Neufassung) In: *Kleine Schriften Wiesbaden: Franz Steiner Verlag*, (1978): 41–59. Originally published in *New Indian Antiquary*, 9, (1947): 175–186.

<sup>14</sup> Gussner, R. E. A „Stylometric Study of the Authorship of Seventeen Sanskrit Hymns Attributed to Śaṅkara”. In: *Journal of the American Oriental Society*, vol. 96, no. 2, Apr.–Jun. (1976): 259–267.

<sup>15</sup> Belvalkar, S. K. „An authentic but unpublished work of Śaṅkarācārya”. In: *Journal of the Bombay Branch of the Royal Asiatic Society*, 6: (1930): 241–246.

<sup>16</sup> Andrijanić, I. „Śaṅkara and the Authorship of the Īsopaniṣadbhāṣya and the Kaṭhōpāniṣadbhāṣya”. In: *International Journal of Hindu Studies* 12 (3), (2019): 273–291; Andrijanić, I. „The authorship of the Chāndogyopaniṣad-Bhāṣya. A stylometric approach”. In: *Oriental Languages and Civilisations, Cracow: Jagiellonian University Press*, (2020): 103–116, *Cambridge University Press*, 2021.; Andrijanić, I. „The Authorship of the Commentary on the Adhyātmapāṭala Attributed to Śaṅkara” In: *Oriental Studies: Global and Local. Bareja-Starzyńska, Agata (ed.) Warsaw: Polish Academy of Sciences, Series of the Committee of Oriental Studies* (2022): 11-23.; Andrijanić I. „The Reliability of Hacker’s Criteria for Determining Śaṅkara’s Authorship” In: *Journal of Dharma Studies*, 2022.

<sup>17</sup> Pande, G. Ch. (first ed. 1994, 2011) *Life and thoughts of Śaṅkarācārya*. Motilal Banarsidass Publishers, Delhi 1994.

<sup>18</sup> Isayeva N. (1993). *Shankara and Indian Philosophy*. State University of New York, Albany, 1993.

<sup>19</sup> Antarcar, W. R. „Bhārat-Śaṅkarā-Vijaya of Citsukhācharyā and Prācīna-Śaṅkarā-Vijaya of Ānandagiri as Ānandajñāna”. In: *Journal of University of Bombay*, arts number 35, Volume XXIX, September, part 2, University of Bombay Press, Mumbai, 1960.

<sup>20</sup> Telang K. T. „The Date of Śaṅkarācārya ”. In: *New Indian Antiquary*, vol. 13, (1884): 95.

<sup>21</sup> Nakamura, Hajime. *A History Of Early Vedānta Philosophy*. Motilal Banarsidass, Delhi, 1983.

Brāhmaṇas, the Principal Upaniṣads, the *Brahmasūtras*, the *Gauḍapādakārikā*, the *Bhagavadgītā*, and in Śaṅkara's commentaries on the Principal Upaniṣads, the *Brahmasūtras*, the *Gauḍapādakārikā*, and the *Bhagavadgītā*. The goal is to uncover the essence of the concept in Śaṅkara's commentaries and in the doctrine of the philosophical school of Advaita Vedānta.

To achieve the aim of this work, the following objectives have been set:

1. Tracing the significance of the concepts of the five selves, *pañcakośa*, and *ānandamaya kośa* in *Taittirīya Upaniṣad*, the chapters *Ānandavallī*, *Bhṛguvallī*, and *Śikṣāvallī*, as well as an analysis of Śaṅkara's commentaries on them. Study of the structure of *Taittirīya Upaniṣad* and the methods of exegesis used by Śaṅkara. In this area, there are studies by Freedman<sup>22</sup> on the second chapter of *Ānandavallī*, Deussen<sup>23</sup> on the entire *Taittirīya Upaniṣad*, Witzel<sup>24</sup>, Haas<sup>25</sup>, who draw parallels with other Upaniṣads, Piantelli on Śaṅkara's commentary on TU 2.2.1, and others.

2. In-depth exploration of the semantic origin and development of the meanings of the two concepts, *ānanda* and *kośa*, in their usage in ancient written monuments and in Śaṅkara's commentaries. Supplementing the studies of Olivelle and Buitenen on the semantics of *ānanda*. Conducting a new study on the etymology and semantic history of *kośa*.

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<sup>22</sup> Freedman, Y. „Altar of Words: Text and Ritual in Taittirīya Upaniṣad“. In: *BRILL, Numen*, 59 (4), (2012): 322–343.

<sup>23</sup> Deussen, P. *The Philosophy of Upanishads*. T & T Clark, Harvard Divinity School, Andover Harvard Theological Library, Edinburgh, 1908.

<sup>24</sup> Witzel draws a parallel between the content of Taittirīya Upaniṣad, Śaṅkara's commentary, and the Kāṭha-Śikṣā-Upaniṣad, which is part of the Kāṭha Upaniṣad: Witzel 1977: Witzel, M. 'An unknown Upaniṣad of the Kṛṣṇa Yajurveda: The Kāṭha-Śikṣā-Upaniṣad' In: *Journal of the Nepal Research Centre*, Vol. 1, Wiesbaden-Kathmandu (1977): 139-155.

<sup>25</sup> Haas found the same construction on the inner altar, the agnichayan, as in TU2: Haas, Dominik „Ritual, Self and Yoga: On the Ways and Goals of Salvation in the Kāṭha Upaniṣad“. In: *Journal of Indian Philosophy*, Vol. 47, No. 5 (November 2019): 1019-1052.

3. Analysis of Śāṅkara's commentaries on BS 1.1.(6), the chapter dedicated to bliss (ānandamayādhīkaraṇa). Investigation of the structure and authorship of BS and the significance of the fundamental philosophical messages underlying Śāṅkara's commentary on BS. Review of studies on the connection of Vedānta with ritualistic Mīmāṃsā. Clarification of the essence and application of the exegetical methods used by Śāṅkara in his exegesis of BS and BS 1.1.(6). Conducting a comparative analysis of the text and commentary of *adhikaraṇa* 6 with excerpts from TU used to elucidate its meaning. In this area, scholars such as Nakamura, Andrijačić<sup>26</sup>, and others work on studying the structure and content of BS. Studies on the authorship of BS, a subject of dispute, are conducted by Manikar<sup>27</sup>, Kane<sup>28</sup>, Müller,<sup>29</sup> and others. Research on BS and Śāṅkara's commentary in terms of the connection with ritualistic Mīmāṃsā (purva) and Vedānta (Brahmasūtra or Uttara Mīmāṃsā) is carried out by scholars such as Bronkhorst<sup>30</sup>, Keith<sup>31</sup>, Parpola<sup>32</sup>, Nakamura, and others. Regarding the type and essence of Śāṅkara's exegetical methods, significant research is conducted by Ivan Andrijačić and before him Deussen. Analysis of Śāṅkara's commentaries on BSBh 1.1.(6) partially, is offered by Ivan Andrijačić.

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<sup>26</sup> „Methods of Upaniṣadic Interpretation in Śāṅkara's Vedānta“. In: *Indologica Taurinensis Journal of the International Association of Sanskrit Studies* vol 37. 2011.

<sup>27</sup> Mainkar T.G. „Some thoughts on Brahmasūtras and Bhagavadgītā.“ In: *Annals of the Bhandarkar Oriental Research Institute*, Vol. 58/59, *Diamond Jubilee Volume*, (1977-1978): 745-755.

<sup>28</sup> Kane, P. V. „Purva Mīmāṃsāsūtra, Brahmasūtra, Jaimini, Vyāsa and Bādarāyaṇa“. In: *Bulletin of the Deccan College Post-Graduate and Research Institute*, (1960): 119–139.

<sup>29</sup> Müller, M. F. *Three Lectures on the Vedānta Philosophy*, Longmen, green and Co, London, 1901.

<sup>30</sup> Bronkhorst, J. „Mīmāṃsāsūtra and Brahmasūtra“. In: *Journal of Indian Philosophy*, 42 (4), (2014): 463–469.

<sup>31</sup> Keith A.B. *The Karma-Mīmāṃsā*. Oxford University Press, London, 1921.

<sup>32</sup> Parpola, Ask. „On the formation of the Mīmāṃsā and the problems concerning Jaimini, with particular reference to the teacher quotations and the Vedic schools.“ . In: *Wiener Zeitschrift für die Kunde Südasiens* 25, (1981): 145-177.

4. To achieve a deeper understanding of each *kośa*, the realization, passing through, and rejection of identification with them, which are manifestations of *ātman* and simultaneously products of ignorance. In this way, a fuller understanding of the concept of *ānandamaya kośa* (the causal body), the fifth and last *kośa*, is achieved, experiencing which is considered *savikalpa samādhī* or union with *saguṇa brahman* or *Īśvara*, the door to *brahman* or the last veil that separates the explorer from union with the absolute, *brahman*. To fulfill this task, a brief semantic history of the words comprising their denomination in the Principal Upaniṣads is traced, as well as the concept of the three bodies in which the *kośas* are contained, gross, subtle, and causal, in *Ātmabodha* and *Vivekacūḍāmaṇi*.

### **Scope and Methodology**

To achieve the goals of the dissertation, a primarily analysis of Śaṅkara's exegesis has been used, tracing the application of his exegetical methods in TU and BS 1.1.(6). For the essence of Śaṅkara's exegetical methods, stemming from ritualistic Mīmāṃsā, I primarily rely on the research of Ivan Andrijačić (2011, 2017, 2019). In the course of the dissertation research, methods of comparative, etymological, semantic, and discourse analysis, deduction, methods of generalization and synthesis have been applied. Where necessary, an interdisciplinary approach has been adopted, covering issues referring to the spheres of philosophy, cultural studies, anthropology, history, biology, etc.

For a large part of the cited primary sources, established translations in Indology into English and Russian have been used, such as those of Olivelle<sup>33</sup>,

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<sup>33</sup> *The Early Upanishads, Annotated text and translation*. Translation from sanskrit Olivelle, Patrick. Oxford University Press, Oxford, New York, 1998

Max Müller<sup>34</sup>, Deussen<sup>35</sup>, Syrkin<sup>36</sup>, Jamison, and Brereton,<sup>37</sup> Whitney, Shastri, the translation from Sanskrit of the Upaniṣads by Gergana Ruseva and Milena Bratoeva<sup>38</sup>, as well as the translation of the *Brahmasūtra bhāṣya*, by Gradinarov<sup>39</sup>, and others. For etymological analysis, the dictionary of Boehtlingk and Roth<sup>40</sup> has been used. Some translations from Sanskrit have been made, for which the resources are transliterated texts from the GREITL database and have been translated with the help of my academic supervisor. For the frequency of occurrence of the words *ānanda* and *kośa* in the described corpora, a check has been made again in the same database.

The study of the semantic history of the concepts of *ānanda* and *kośa* covers the following monuments:

### ***Ṛgveda***

***Atharvaṇavedaḥ***: Paippalāda (Atharvavedaḥ, Paippalāda) and Śaunakīya (Atharvaṇavedaḥ, Śaunakīya) recensions.

***Brāhmaṇa***: *Taittirīya Brāhmaṇa*, *Śatapatha Brāhmaṇa*, *Aitareya Brāhmaṇa*, *Kauṣītaki Brāhmaṇa*, *Pañcaviṃśa Brāhmaṇa*, *Kaṭha Brāhmaṇa*.

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<sup>34</sup> *The Upanishads*. Translated by Müller, M. F. The Clarendon press, Oxford, 1884.

<sup>35</sup> *Sixty Upanisads Of The Veda*. Translations and Introductions by Deussen, Paul. Translated from German by Bedecar, V. M. and Palsule G. B. Motilal Banarsidass, Delhi, 1905.

<sup>36</sup> Russian translations of the Principal Upanishads are available at: [PSYLIB® – ЧХАНДОГЪЯ УПАНИШАДА в переводе А. Сыркина](#)

<sup>37</sup> *The Rigveda. The Earliest Religious Poetry of India*. Translated by Stephanie W. Jamison and Joel P. Brereton, The University of Texas, South Asia Institute and Oxford University Press, New York, 2014.

<sup>38</sup> *The Upanishads*. Translation from Sanskrit and compilation by Milena Bratova and Gergana Ruseva. East-West, Sofia, 2018 (bulgarian language)

<sup>39</sup> *Brahma-Sutra by Badarayana with the commentary (bhāṣya) of Shankara Acharya*. Translation from Sanskrit by Plamen Gradinarov. Eurasia Abagar, Pleven: 1992 (bulgarian language). *Брахма-сутра на Бадараяна с коментарите (бхашия) на Шанкара Ачаря*. Превод от санскрит Градинаров, Пламен. Евразия Абагар, Плевен: 1992.

<sup>40</sup> Boehtlingk, Otto von, Roth, Rudolph von. *Sanskrit-Wörterbuch*. Buchdruckerei der Kaiserlichen Akademie der Wissenschaften, 1855

**Principal Upaniṣads:** *Taittirīya Upaniṣad, Bṛhadāranyaka Upaniṣad, Kauṣītaki Upaniṣad, Chāndogya Upaniṣad, Māṇḍūkya Upaniṣad.*

Śaṅkara's Commentaries: *Taittirīya Upaniṣad Śaṅkara bhāṣya, Brahmasūtra Śaṅkara bhāṣya, Chāndogya Upaniṣad Śaṅkara bhāṣya, Māṇḍūkya Upaniṣad Śaṅkara bhāṣya and Māṇḍūkya Upaniṣad kārīkā Śaṅkara bhāṣya, Bṛhadāranyaka Upaniṣad Śaṅkara bhāṣya.*

Studies on the *ānandamaya kośa* are based on *Taittirīya Upaniṣad*, comparing translations by Deussen, Müller, Shastri, Syrkin, and Olivelle. For the analysis of Śaṅkara's commentaries, Shastri's<sup>41</sup> translation has been used.

The analysis of Śaṅkara's commentaries on the Blissful chapter of BS 1.1(6) is proposed based on the translations by Gradinarov and Apte<sup>42</sup>.

The theory of the three bodies is explored in the chapter dedicated to the five *kośas* based on the treatises *Vivekacūḍāmaṇi* and *Ātmabodha* in translations by Grimes<sup>43</sup>, Madhavananda<sup>44</sup>, Chinmayananda<sup>45</sup>, and Stefanova<sup>46</sup>.

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<sup>41</sup> *Aitareya & Taittiriya Upanishads with Shankara bhāṣya*. English Translation, Sastri. Sitarama. The India Printing Works, Madras, 1923

<sup>42</sup> *Brahma-sūtra Shankāra-bhāṣya*, translated by Apte Vasudeo, Mahadeo. Popular Book Depot. Bombay 1960.

<sup>43</sup> *The Vivekacudamani of Sankaracarya Bhagavatpada*. An Introduction and Translation By Grimes, John, Taylor & Francis Group, London and New York, Routledge. First published by Ashgate Publishing 2004, Published 2016 by Routledge.

<sup>44</sup> *Vivekachudamani of Sri Sankaracharya*. Text with English Translation, Notes and an Index By Swami Madhavananda. Advaita Ashrama, Mayavati, Dt. Almora, Himalayas, 1921.

<sup>45</sup> *Ātmabodha of Bhagawan Sri Shankaracharya*, translated by Swami Chinmayananda, Chinmaya publications trust, Madras, 1965.

<sup>46</sup> *Shankara. The Jewel of Discrimination. Viveka Chudamani*. Translated from German by Stefanova, University Publishing House 'St. Kliment Ohridski', Sofia 1995." (In Bulgarian language).



## 2. Structure and Content of the Dissertation

### First Chapter

The first chapter of the dissertation delves into the life of Adi Śaṅkara, exploring the intersection of historical records and legendary narratives. It systematically presents chronologically segments of his biographies and primary sources of historical information. Following an examination of his biographies and contemporary studies on his life, a generalized synopsis of his life is offered. Moreover, an analysis of contemporary research related to Śaṅkara's dating is provided, revealing significant disparities within two traditional lineages claiming succession from Śaṅkara, the *Kanchi Kamakoti Peetha* (Kāñcī Kāmakoti Pītha) and the *Sringeri Peetha* (Śṛngerī Pītha), both of which continue to exist in India, as well as among Indian scholars and Western Indologists and Orientalists. The disputes regarding his dating, present in both traditional lineages and among Indian and Western scholars, are thoroughly examined, revealing intense debates and critiques. The contemporary studies on Śaṅkara's dating are systematized, with scholarly research and the consensus of most researchers indicating that Śaṅkara most likely lived in the period 780-820 CE. The issue of establishing the authenticity of Shankara's authorship is further examined, prompted by the extensive corpus of over 400 works attributed to him. A review of contemporary stylometric methods used by scholars such as Hacker, Andrianič, and others in researching and establishing Śaṅkara's authorship is conducted. Based on these studies, Śaṅkara's commentaries on the *Brahmasūtras*, *Taittiriya*, and *Brihadaranyaka Upaniṣads* are considered authentic and serve as a basis for comparison. His authorship is confirmed for commentaries on the *Bhagavadgītā*, *Kenopanishad*, *Gauḍapādakārikā* (Mayeda: 1965, 1967, 1968), seventeen Vedānta stotras, and the *Vivekacūḍāmaṇi* (Gussner: 1976); *Adhyātmapaṭala* (Adhyātmapaṭala) (Andrianič: 2020), *Chandogya Upaniṣad* (Andrianič: 2021), *Isha and Katha*

*Upaniṣads* (Andrianič: 2020), *Shvetashvatara Upaniṣad* (Andrianič: 2019), among others. Some recent studies cast doubt on Śaṅkara's authorship of *Ātmabodha*, citing evidence suggesting that he is likely not the author.

## **Second chapter**

The second chapter, titled "Etymology and Semantic History of the Concepts of *ānanda* and *kośa* in the Vedas: A Brief Overview," attempts to trace the etymology and semantic history of the concepts of *ānanda* and *kośa*.

In the first part of the chapter, building upon the limited studies on the semantics of the word *ānanda* by scholars such as Olivelle and Buitenen, I explore additional uses and meanings of the word in some of the ancient Indian primary sources. I also propose several nuances in the meaning of the term based on a review of the Vedic texts, Brāhmaṇas, *Brahmasūtras*, Principal Upaniṣads, Śaṅkara's commentaries, and its usage in the context of Advaita Vedanta.

In the *Ṛgveda*, *ānanda* is synonymous with *rasa*, the purified extract of the *soma* plant. In the *Atharvaveda*, *ānanda* refers to the pleasure experienced by those who follow ritual practices. It is a characteristic of certain gods and the joy they bestow upon their worshippers. *Ānanda* describes the joy of plants from raindrops and the sun, which provide delight. As Olivelle also traces, in ancient texts, *ānanda* is often associated with the pleasure derived from physical love between partners and the orgasmic experience, forming the basis for its usage in the discourse of Vedanta, describing the merging of the self, *ātman*, with the absolute, *brahman*, which, in turn, is described as *ānanda*. The direct assertion that *ānanda* is *brahman* is found in the *Brihadaranyaka Upaniṣad* and the *Taittirīya Upaniṣad*. The merging of all aspects of the self into orgasmic pleasure and ecstasy occurs in the sheath of bliss, *ānandamaya kośa*, which is described as dreamless sleep or the place of integration of all manifestations of

the self and experiences from the empirical world, where one experiences bliss, enjoying one's own essence and gaining independence by becoming one's own master. This merging is called *savikalpa samādhī*, and the individual soul's experience of it is called *sat cit ānanda*, existence, consciousness, bliss.

As Olivelle and Buitenen demonstrate in the Vedic and Vedantic discourse, *ānanda* is also associated with the pleasure of worldly enjoyments, such as returning home or the joy of having a son, as well as with procreation and immortality. Such a connection between *ānanda* in terms of procreation and immortality is found in the *Taittirīya Upaniṣad* and *Katha Upaniṣad*. In many excerpts from the texts, *ānanda* is the result of fulfilling all desires or being freed from them, leaving only the desire associated with realizing the self. In the Vedantic discourse, the pleasure obtained through the senses is impermanent, while true bliss is the result of knowledge of the identity of the self (*ātman*) with the transcendental reality (*brahman*). *Ānanda* as the definition of the nature of the mind, knowledge itself, the merging with knowledge, and the mind as an instrument of knowledge and self-knowledge is found in the *Bṛihadaranyaka Upaniṣad* and *Taittirīya Upaniṣad*. In other excerpts, a connection between *ānanda* and knowledge is found. In some Upaniṣads (*Taittirīya Upaniṣad* 3.1-6) and *Brāhmaṇas* (*Aitareya Brāhmaṇa* 1.1.1-2), *ānanda* and the attainment of *brahman* result from ascetic practice, *tapas* a concept possibly rooted in the hymns to *soma* in the *Ṛgveda*, the purification of *soma*, and the myth of Prajapati, who performs *tapas* to create the entire universe from himself. *Ānanda* in this sense is synonymous with creation.

The second part of the second chapter undertakes a similar approach to investigate the etymology and semantics of the term *kośa* as it appears in the corpus covering studies on the *ānanda* memorials, as well as in the *Gauḍapāḍakārikā* and Śaṅkara's commentaries on the Principal Upaniṣads, *Brahmasūtras*, and *Bhagavadgītā*. The chronological evolution of the concept

of *pañcakośa* is traced, and an endeavor is made to analyze the development in the meaning of the term up to its utilization in the discourse of Vedanta, where it serves as a vessel for *brahman*, thereby circumscribing its original infinitude within the confines of human existence and its diverse aspects and manifestations.

To the best of my knowledge and based on my review of specialized literature, this study represents a novel endeavor that has not previously been undertaken in the field of Indology. Drawing on the conducted research, the following semantic connotations have been delineated.

In the *R̥gveda*, *kośa* conveys the meanings of a *bucket*, *barrel*, or *vessel*, and a *cup* containing *soma*, as well as the *chariot* of the sun god, Savitar. It is depicted as a *bucket* filled with water that bestows blessings upon the poet's quill, as well as a *heavenly vessel* or *cloud* that animates plants and ensures agricultural abundance.

In the *Atharvaveda*, *kośa* denotes a *ritual vessel* utilized for milking cows, forming part of the ritual abhinaya. It also refers to the inner *vessel* wherein the knowledge of the Vedas is safeguard; connotation of *kośa* as an internal vessel, serving as a descriptor for a component of the human body, is discernible. This textual corpus reveals the significance of *kośa* as the abdomen of an individual.

Within the Brāhmaṇas, the term *kośa* is employed in the compound *devakośa*, signifying a *divine repository* containing both the luminous and demonic qualities of sacrifices offered to the gods. Additionally, *kośa* is utilized with the connotation of a *sheath*, transcending fire and water and constituting a space within the entity, *sheaths* through which mastery over the fire in the head is attained, resulting in strength and wisdom. The aforementioned examples demonstrate that the connotation of *kośa* in the Brāhmaṇas signifies an internal

sheath containing specific characteristics, a sense that has been utilized in the discourse of Vedanta, indicating the gradual interiorization of the ritual within the microcosmic existence of humanity.

In the Upaniṣads, *kośa* acquires the significance of an internal repository for humans. In Chandogya Upaniṣad 3.15.1 and 3.15.3, it is referred to as the *chest*, *coffer*, or *treasure trove*, which, within its enclosure, the aerial space or *antariksha*, houses the *ātman* as a protected and concealed treasure. In *Taittirīya Upaniṣad* 1.4, *kośa* is used in the expression "Brāhmaṇaḥ kośo 'si medhayā pihitaḥ," meaning "You are the sheath of *brahman*, enveloped in worldly knowledge." This *coffer* contains within it the most valuable treasure, the essence of the human being, meanwhile possessing clear characteristics that describe it as part of the anthropomorphic model of the universe, like Puruṣa, who is also *brahman* (In *Taittirīya Upaniṣad* 1.4, *puruṣa* and *brahman* are in the heart). In *Mundaka Upaniṣad*, the use of *kośa* is again associated with a *sheath* or *encasement*. According to Śaṅkara's commentary on *Chandogya Upaniṣad*, it contains the wealth of living beings in the form of the results of their actions, along with the reasons for them. Śaṅkara employs the noun *kośa* twice in *Taittirīya Upaniṣad Śaṅkara bhāṣya* 2.2.2, where he explains that "This word serves to complete the first sheath," and "The scripture wishes to indicate that just as one must separate the grain from the chaff, so the inner essence cleanses these five sheaths, which are born of ignorance." In *Taittirīya Upaniṣad Śaṅkara bhāṣya* 2.3, the phrase *paścakośātigena* is used, meaning "by passing beyond the sheath." In his comments on *Brihadaranyaka Upaniṣad* 4.3.10, Śaṅkara uses *kośa* in the compound word *kośādiva*, *sheath* or a *case*, in the comparison "like a sword drawn from its sheath/scabbard." This last connotation confirms the more popular and broader usage of *kośa* as a sheath, even though the connotations traced from the Vedas to Śaṅkara's commentaries tend to lean towards understanding *kośa* as a repository containing wealth rather

than as a sheath. This usage by Śaṅkara, linking it to the "sheath of the sword," could convey a message about the close connection observed in the discourse of the Upaniṣads between the social classes (varṇa) of the *Brāhmaṇa* and the *Kṣatriya*.

In *Taittirīya Upaniṣad Śaṅkara bhāṣya* 2.5.1, Śaṅkara introduces, perhaps for the first time, the phrase describing the concept of the five sheaths (pañcakośa): "pañcānnādimayāḥ kośā upanyastāḥ," meaning "the five sheaths, starting with and so on." The same expression is found in *Brihadaranyaka Upaniṣad Śaṅkara bhāṣya* 1.1.19, where it is stated, as in *Taittirīya Upaniṣad Śaṅkara bhāṣya* 2.5, that *ānandamaya kośa* is not *brahman*. Śaṅkara also uses the phrase "succession of sheaths" in his commentary on *Brihadaranyaka Upaniṣad* 1.4.14 and 1.4.15. In my investigations in Śaṅkara's commentaries, I found *kośa* and the compound *pañcakośa* in Śaṅkara's commentary on *Gauḍapāḍakārikā* 3.11, as well as in *Gauḍapāḍakārikā* 3.11 itself. The latter leads me to assume that the term *pañcakośa* was introduced for the first time by Gaudapada or was in the beginning phase or used in the discourse of Vedānta before Śaṅkara and his teacher Gaudapada.

### **Third Chapter**

Chapter Three is titled "The Concept of *Ānandamaya Kośa* (Bliss Sheath) according to Śaṅkara's Commentary on *Taittirīya Upaniṣad*." It is divided into several subsections. The structure and content of the entire *Taittirīya Upaniṣad* are presented through the lens of contemporary research on the *Taittirīya Upaniṣad*. The essence and origin of the exegetical methods used by Śaṅkara in his commentaries on *Taittirīya Upaniṣad* are described.

In the first main subsection, the structure of the second chapter of *Taittirīya Upaniṣad*, *Ānandavallī*, is discussed. Each lesson (anuvāka) and Śaṅkara's commentary on it is analyzed, tracing both the philosophical

messages discussed in main brief sections and the use of commentator's exegetical methods. Excerpts from other Upaniṣads quoted by Śaṅkara to clarify the meaning of *Taittirīya Upaniṣad* are analyzed. The *Ānandavallī* chapter contains the basis of the doctrine of the five sheaths as a description of the five *ātmanas*, through the transition of which, in the understanding of the Upaniṣad text, is akin to an internal ritual leading to the unchanging state of bliss, the integration of all aspects of the self and experiences from the external world.

To uncover the depth of the concept of *ānandamaya kośa*, a detailed analysis of Śaṅkara's commentaries on *Taittirīya Upaniṣad* was conducted, tracing the exegetical methods. One of the exegetical methods is *vinīyogakarani* (means of establishing application), described in *Mīmāṃsā Sūtra*. It includes six hierarchically arranged steps: direct statement (śruti); indicating force (liṅga); syntactic connection (vākya); context (prakāraṇa); place (sthāna); and name (samākhyāna). Another method is *shadvidhayogalingani* (means of establishing meaning of the text). It includes steps: indicating the beginning and end, *upakramopasaṃhāra*; repetition, *abhyāsa*; the new, *apūrvatā*; the result, *phala*; explanation of meaning *arthavāda*; and suitability/analog or ellipsis, *upapatti*. These steps are explained in *Vedantasara*. The use of other methods of exegesis, such as *samanvaya* (alignment with other Upaniṣads), is also noted.

In the analysis, the philosophical ideas and messages of Śaṅkara are traced and elucidated.

Each lesson (anuvaka) from each chapter of *Taittirīya Upaniṣad* is examined. The words of the Upaniṣad construct an inner altar, as interpreted by Friedman (2012: 323). The construction of this inner altar occurs from the outside, from the food sheath (annamaya kośa), inward towards the bliss sheath (ānandamaya kośa). They are nested within each other and take the form of a

human, *puruṣa*. The process leading through the five *ātmanas* (*kośa* in Śaṅkara's commentary) to the innermost *ātman*, that of bliss, is described.

On the path of knowledge of the sacred texts and self-awareness, *jnana yoga*, according to the tradition of Advaita Vedanta, a person undergoes realization, experience, and sometimes fulfillment of all desires associated with the respective sheath, followed by disidentification from it: *not this, not that (neti,neti)* and moving inward, following the same algorithm, until reaching the essence of the *ātman*. This transition from *annamaya* to *ānandamaya kośa* is called *saṅkramaṇa*, which is not physical movement but a movement of the mind (TUShbh 2.8). The purified sheaths through realization and knowledge are freed from ignorance and enable the *ātman* to manifest from the core towards matter. In the text of TU 2.1, the *mahavakya* or great sentence is introduced: *satyam jñānam anantam brahman*, "truth, knowledge, infinity, *brahman*."

In Śaṅkara's commentary on *Ānandavallī*, besides the elaborated doctrine of the five sheaths, important ideas and instructions are interwoven, which are the subject of analysis in the dissertation. For example, those regarding the steps in the process of knowledge and self-awareness in Advaita Vedanta: *shravana* (listening), *manana* (contemplation), and *nididhyasana* (meditation), and the assertion that the one who attains *brahman* in their heart achieves all desires. The process of creation through heating, *tapas*, equated with knowledge, and subsequent spiritualization of the created, and so on, are also advocated.

In his exegesis of *Ānandavallī*, Śaṅkara employs the strategies of *viniyogakarani*, *shadvidhayogalingani*, most commonly utilizing steps such as clarification of meaning, *arthavada*, direct statement (shruti), repetition (abhyasa), reasoned conclusion (nirnaya). Often, in the commentary, the strategy of coherence in meaning with excerpts from other Upaniṣads, *samanvaya*, is used.



In the second part of the third chapter, the chapter *Bhṛguvallī* is examined, which is a description of the instructions of Varuna to his son Bhṛgu for the application of the practice of brahman knowledge (brahmavidya), leading to experience, transcending, and rejection of identification with each sheath through the method of austerity or *tapas*, a process often equated with knowledge and self-knowledge. Along this path, according to the narrative of *Bhṛguvallī*, one reaches the experience of the blissful self, *ānandamaya kośa*. The chapter is structured as a repetition (abhyasa) of the same verse, with the only difference being the names of the different sheaths. Interestingly, in this recurring verse, as an instruction from Varuna, it is said, "*brahman* is austerity," indicating that besides being the goal, *brahman* is also an instrument in its own attainment. In addition to tracing the methods of exegesis in the development of Śaṅkara's commentary on each *anuvaka*, philosophical ideas and instructions for a proper and spiritual life given by Varuna to his son Bhṛgu are also traced. Some of the instructions are described with concepts such as *yogakshema*, protection of the acquired and desired, *samandja*, meditation on *brahman* as present in the body. Another postulate discussed is the unity of the microcosmic existence of humans and the macrocosm. The chapter also contains simple instructions, such as providing shelter and food to the needy with enthusiasm and others.

For the completeness of the study, it was necessary to examine the first chapter of the *Taittirīya Upaniṣad*, *Śikṣāvallī*

It elucidates phonetics and the pronunciation of the sacred words of the Upaniṣad so that they connect the adept's body with the directions of the world and with the deities, in order to establish a new order, *rita*, in the speaker and in the macrocosm. It is important to examine this chapter of the Upaniṣad to clarify the essence of the concept of the *ānandamaya kośa*, as it offers a method, namely meditation on pronunciation and simultaneous understanding and

experiencing of the sacred text, as a traditional path to liberation. In this chapter, an analysis of Śaṅkara's commentary on key ideas from TU 1 was conducted, including an examination of the words and their connections (sandhi) from the perspective of five themes: the worlds, the luminaries, knowledge, progeny, and the self (ātman) (TU 1.3). Commenting on the sentence "He who knows these five correspondences contemplates the great harmonies," Śaṅkara makes a direct statement (shruti) that knowing here means that one's attention is constantly on them (contemplates). This kind of contemplation of the texts is called by Śaṅkara *prūchīnayogya*, spiritual practice, dedicated to the scriptures and filled with faith and concentration.

In the commentary (TUSbh 1.1), the meaning (arthavada) of the connection between the microcosmic existence of the disciple and the macrocosm, personified as the gods who are invoked to be present in the bodies of the teacher and students studying and uttering the sacred words, aiming at the auspicious rearrangement of the internal and external universe of the adepts and recipients, is explained.

In the fourth *anuvaka* of *Śikṣāvallī*, there is an explicit and significant call for the teacher to merge into God, who is the envelopment of *brahman*, and become one with it, as well as for *brahman* to merge into the teacher and become one with them. This, in my view, illustrates the essence of Advaita philosophy or the merging of the individual with the Absolute, through the merging of the Absolute into the individual, thereby realizing the connection of the microcosm and macrocosm or the merging of *ātman* and *brahman*. An interesting and affirming observation made elsewhere in Śaṅkara's commentary is that the call is to God in form and quality, *Īśvara* or *saguṇa brahman*, who is the envelopment of *nirguṇa brahman*, the qualityless Absolute. Or, in my view, on a microcosmic level, *saguṇa brahman* is the *ānandamaya kośa*, the blissful self or *savikalpa samādhī*, the final step in uniting with the Absolute, *nirguṇa*

*brahman* in *nirvikalpa samādhī* or the state of *turiya*. In this second part of the third *anuvaka*, we find a cryptic utterance (mahavakya) "Tat Tvam Asi" ("That Thou Art"), Such as You Are (ChU 6.8.7), from the tradition of the Samaveda: "And You too, such as You are, O Lord, enter into me; let us become one" *Taittirīya Upaniṣad* 1.4 (translation according to Shastri 1923: 71).

The fifth *anuvaka* clarifies the meaning and correspondences of uttering the three sacred *vahritis*: *bhūr*, *bhuva*, *suvar*. Śaṅkara postulates that the utterance of the sacred words is connected, exists in the worlds from Earth to the heavens and in the sun, which fills everything with joy. The sounds of the sacred syllables possess the joy of *brahman* and all the Gods in the body of the one uttering the sacred words, contain the spaces and the various elements and celestial bodies (fire, wind, and moon), contain *brahman* in the form of the sacred syllable *OM*, which vibrates in all parts of the Vedas: the verses, the chants, the ritual formulas, and bestows bliss in the essence of everything. This is contained in the breaths of the utterer and in the food they consume to sustain themselves. In the seventh *anuvaka*, the triplicity of the world is revealed, both in the inner being of man and in the dimensions of the macrocosm. It is elucidated that giving whatever must be done with faith, dignity, cheerfulness, humility, awe, and understanding. Also discussed are the instructions given by the teacher to the disciple for applying the knowledge of the Vedas in life after they have been acquired, and so on.

In the third chapter, a comprehensive translation from English to Bulgarian is proposed based on the translation by Patrick Olivelle (1998)

#### **Fourth Chapter**

Chapter Four is entitled "The Concept of *ānandamaya kośa* in Śaṅkara's Commentaries on the Topic of *Blissful* (*Ānandamayādhīkaraṇa*) from the *Brahmasūtra* 1.1.(6) of Badarayana". The structure of the *Brahmasūtra* (BS) is

examined, as well as its fundamental philosophical messages, which are foundational for the Advaita Vedanta school. Attention is drawn to the authorship of the BS, which is also a subject of debate. A review of contemporary studies, such as those by Kane and Manikar, which demonstrate that the author of the *Brahmasūtra*, Badarayana, is not Badarayana Vyasa, the author of the *Bhagavadgītā*, as is commonly believed.

The connection of the older ritualistic Mīmāṃsā, Purva Mīmāṃsā, and Vedanta, Uttara Mīmāṃsā, and the place and understandings of Śaṅkara and his disciples and the Advaita school in this context are examined. In this subchapter, contemporary studies on this issue by scholars such as Comans 2000, Bronkhorst 2014, 2001, 2017, Parpola 1981, which examine not only Śaṅkara's position on the connection between Uttara and Purva Mīmāṃsā but also the views of his disciples and successors such as Mandana Mishra, *bhāṣyakara*, and Ramanuja (Bronkhorst 2007: 39-43, section 3.2-3.3). In these studies, Śaṅkara is described as a Vedantin Mīmāṃsāka, and Vedanta is seen as an improved form of Mīmāṃsā, which serves the needs of the time or a return to the values of brahmanic religion, following the decline and the emergence of new trends such as Buddhism and Jainism. In Vedanta, the complex and expensive ritual of Purva Mīmāṃsā is transferred inward into the human being.

In his commentaries on BS 1.1.1 and TU 1.11, Śaṅkara describes the performance of rituals as a necessary but not obligatory condition. Śaṅkara's comments on this connection could be interpreted that rituals originating from Purva Mīmāṃsā are adapted and adjusted to Uttara, are used not only for purification, as asceticism, and as beneficial in the process of studying *brahman*, such as creating a taste for this knowledge, *vividśa*, and removing obstacles along the way. But rituals are only a condition for attaining *brahman*, which could only happen through knowledge of the Vedas, which is a necessary condition for both the performance of rituals and for *Brahmavidya*.

In Śaṅkara's commentary on the first sutra of Vedānta Mīmāṃsā (BSSbh 1.1.1) it is written:

"Accepting the sense of sequence, it must be mentioned that a necessary condition for meditation on *brahman*, as well as on religious rituals and actions, invariably depends on prior study of the Vedas. The mere fact of studying the Vedas cannot be considered a sufficient condition here, as it is a common factor in both cases [meditation on *brahman* and religious rituals]." (Gradinarov 1992: 8).

In BAUSBh 4.4.22, quoted by Śaṅkara in clarifying the significance in TU 1.11, we read that rituals, such as the recitation of Vedic hymns, are purifying for Brahmins and for those who desire knowledge of *brahman*. This purification removes obstacles on the path to self-realization and understanding the messages of the Upaniṣads, which are the actual path to enlightenment.

In a subsequent subchapter, the method of exegesis used by Śaṅkara in his commentaries is presented, namely the five-step dialogical format of argument between a representative of the Advaita school and its opponent. Interestingly, and a subject for future research, is that this dialogical dialectical format is very similar to the philosophical debates of Socrates, his student Plato, and Aristotle, dating back to the 4th century BCE, which is the time of the writing of the *Mīmāṃsāśūtra* by Jaimini. Furthermore, the monism of the Upaniṣads is akin in its fundamental philosophical idea to Plato's monism. The format of exegesis consists of five steps:

- *iṣaya-vākya*— indicating the sutra to be discussed
- *saṁśaya* — formulating doubt about the correct meaning of the sutra from the opponent
- *pūrva-pakṣa* — presenting interpretation and arguments (of the objector or opponent school)

- *uttarapakṣa* — rejecting the previous position and presenting a reasoned interpretation
- *nirṇaya* — reaching arguments for conclusion.

To examine the concept of *ānandamaya kośa* in a broader sense, an analysis of the sixth topic, *Ānandamayādhīkaraṇa* (1.1.(6)), from the first part (Samanvaya) of Śaṅkarabhāṣya's commentary on the *Brahmasūtra* and elucidating its meaning texts from *Ānandavallī* has been conducted. Building upon previous studies on the sixth *adhikarana* "Blissful" and the development of the idea of *ānandamaya kośa*, a new interpretation of the contradiction in interpreting whether the blissful, *ānandamaya kośa*, is the supreme self (BSSbha 1.12- 1.1.17) or part of the series of selves (BSSBh 1.1.19 and TUSBh 2.5) has been provided. According to various scholars, the first interpretation is borrowed from older sources or is an earlier interpretation of Śaṅkara, while the second is his true position. In my view, the existence of both positions in Śaṅkara's commentary on the *Brahmasūtra* indicates rather a synthesis, indicating the path of knowledge and meditation from the unmanifested to the manifested and back. This is demonstrated with passages from Śaṅkara's discussed commentaries on the *Brahmasūtra* and the passages used in coherence (samanvaya) from the Upaniṣads and his commentaries on them.

Based on the analysis of BSSbh 1.1(6), I could conclude that *ānandamaya kośa* is the repository of the union in *savikalpa samādhī* of *ātman* with *Īśvara*, the personal god, a logical step towards unity with the absolute (*nirvikalpa samādhī*) and the source and cause of the manifestation of the divine back into the world. *Ānandamaya* is not *brahman*, but it contains *brahman*, and it is the veil, the last step towards unity with the absolute, or it is the unity, the source of bliss in form. This can also be observed in the overall construction of the commentaries on the topic of the blissful self, starting with an explanation of the two kinds of *brahman*: *nirguna*, reached through the path of knowledge,

and *saguṇa*, reached through the path of devotional surrender in *ānandamaya* as joy, the fruit of knowledge and *karma* (action). The cryptic part was the connection between *tapas*, purification, ascetic practice, whose result is *rasa*, bliss. Asceticism is equated here with knowledge and understanding of the texts, of *brahman* itself, which thus becomes an instrument in its own attainment.

Interestingly, a similar method of proving and fully refuting a previous position was discovered elsewhere in BSSBh during the present study. It is the assertion that *brahman* is the material and efficient cause of the phenomenal world and the entire universe, detailedly proven by Śaṅkara in BS 1.4.23 and BS 1.4.24. This assertion is categorically rejected in BS 2.2.36: "Now the position of those who argue that *brahman* is both material and efficient cause will be rejected" (Gradinarov 1992: 354). This shows that such a method of proving and subsequently categorically rejecting a previous position is perhaps characteristic of some aspects of Śaṅkara's commentator's approach, synthesizing different, even contradictory viewpoints. Perhaps in this way, Śaṅkara indicates that truth lies beyond logical conclusions or the sphere of *manomaya* and *vijnanamaya kośa*, which is repeatedly confirmed in the Upaniṣads, namely that *brahman* cannot be an object and cannot be understood with the tools of the mind. This approach, in my opinion, provides the seeker with the opportunity, both in the study of sacred texts and in the personal process of self-realization, to discover their own truth, uninfluenced by categorical assertions. Hinduism is known for its pragmatic spirituality, and in the commentary on the *Brahmasūtra* on the topic of bliss, a dialectical approach is evident, in which one position is proven and then completely refuted by another (the five-step dialectical format of the commentary), but the true, holistic meaning is contained in both in synthesis, as a reflection of reality and life, which is not lacking in paradoxes from the perspective of logic.

## Fifth chapter

The fifth chapter is titled "The Five Sheaths of the Self (pañcakośa) according to Śaṅkara's Advaita Vedanta." This chapter's exploration is based on the works *Ātmabodha* and *Vivekacūḍāmaṇi*, traditionally attributed to Śaṅkara and relatively underexplored. Additionally, it draws from Śaṅkara's commentaries on the chapter on bliss (Brāhmaṇandavallī) in the *Taittirīya Upaniṣad*, on the chapter on the *Blissful* in the *Brahmasūtras*, and excerpts from Principal Upaniṣads.

The study also delves into the semantic history of certain words present in their titles. In Advaita Vedanta philosophy, these sheaths are perceived as ignorance of our true nature, which must be recognized (viveka) through its witness, the *ātman*, and discarded through the principle of "not this, not this" to reveal the center, *ātman*. The suffix *-maya*, following each sheath implies composition, although ancient authors speculated on its significance as abundance or modification, characteristics that could be attributed to *-maya*.

Often, the sheaths are likened to layers generated by ignorance or erroneous concepts on the *ātman*, self-delusion, and limiting adjuncts. Śaṅkara describes the movement from the outer sheath, *annamaya* (composed of food), to the innermost *ānandamaya* (composed of bliss) as *saṅkramaṇa*. The *ānandamaya* sheath, situated in the chamber of knowledge, is the gateway to *brahman*, which enters and enlivens the purified sheaths through *tapas*, often equated with knowledge in the Vedanta tradition.

Although products of ignorance, the phenomenal sheaths contain within them, as their innermost essence, the prime cause, *ātman*, sustained and sentient by its conscious energy. *Ātman* is present in each of the sheaths, yet it is distinct and independent from them, akin to the sun, which sustains life but is not dependent on its creation. Identification with the sheaths, which reflect the



phenomenal world within the entity, must be recognized and separated from *ātman*, much like husks are cleansed from grain or chaff is separated from the seed.

Following the logic of the theory of the interconnectedness of microcosmic and macrocosmic sheaths, sequential recognition and detachment from the sheaths bring an individual back to their true nature, which is pure and immutable bliss. Upon reaching the *ānandamaya kośa*, the abode of bliss or *prajña*, one stands at the threshold of merging with the Absolute or the fourth state, *turīya*.

According to Vedantic philosophy, each internal aspect and state of the self on the microcosmic level (*adhyātmika*) has a correlate on the macrocosmic level (*ādhidevaka*). The macrocosmic correlate of *annamaya kośa* is *virāj*<sup>47</sup>, the cosmic intelligence organizing and regulating the entire material world.

The macrocosmic correlate of *taijasa*, the subtle body (composed of *pranamaya*, *manomaya*, and *vijñanamaya kośa*), is Hiranyagarbha, the golden embryo<sup>48</sup>. Hiranyagarbha, as the primary embryo of cosmic light, gives life to *virāṭ*, the material universe, and *virāṭ* to Manu. *Taijasa* and its macrocosmic correlate, Hiranyagarbha, are extensions of life, encompassing not only organic, physical life but also the infinite dimensions of thought and feeling.

The creation of matter in various dimensions and worlds occurs through the aspects of speech, which are part of the *pranamaya kośa*, and their

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<sup>47</sup>Gergana Ruseva (2018: 4) describes *virāj* as follows: *virāj*, lit. *radiant* or *lord* – the first being. "According to *Manusmṛiti*, the *brahman* divided itself into male and female halves and created from the female half his masculine power, *virāj*, and *virāj* created the first man (*mānu*, lit. human)." See more about the multifaceted semantics of the word *virāj* in Bratoyeva 2012: 205.

<sup>48</sup> The golden embryo is once again associated with light, as is *taijasa*, the Latin word for gold *aurum*, and the strangely closely related Hebrew word for gold *aor*, all of which signify light (Guenon 1925:93, cited in). Similarly, the ancient alchemical symbol for the element gold is that of the sun.

maintenance occurs through activities in the material realm of the *annamaya kośa*.

The *ānandamaya kośa* represents the unity with the god with attributes, *saguṇa brahman*, or Īśvara, its macrocosmic correlate. Īśvara, the lord of all, encompasses the three levels of existence (gross, subtle, and causal) of the material universe and could be called the Trimurti, although he is independent of his manifestations. Īśvara is introduced as a mediator between the individual soul (jīva) and brahman since it is challenging for an ordinary person to reach and conceive brahman in its attributeless form.

The *ānandamaya kośa* is the consciousness, *chit*, described in the famous triad: *sat, chit, ānanda* (existence, consciousness, bliss), which is introduced in the *Bṛihadaranyaka Upaniṣad*. This chapter offers a brief overview and analysis of this concept, as well as of the *prajñā brāhma* in the *Aitareya Upaniṣad*.

In this chapter, the disciplines recommended by sages for achieving goals are examined, which include the development of qualities attained within the sheath of knowledge (*vijñanamaya kośa*) (VV 19-26): *viveka*, the ability to discern between delusion and truth; *vairāgya*, renunciation and dispassion; *śama*, tranquility; *dama*, sensory control or withdrawal from sensory objects; *titikṣā*, patience; *śrāddha*, faith; *mumukṣutā*, desire of liberation or final emancipation. These instructions aim to discipline the internal apparatus and shape the intellect, will, discrimination, and intuitive consciousness, based on experience and practice, to successfully navigate through the myriad illusions and falsehoods to attain Reality. Other instructions, derived from the above, called nectar-like, are the virtues of contentment, compassion, forgiveness, honesty, tranquility, and self-control.

## Conclusion

The conclusion includes a summary of the studies in each chapter and the main conclusions, directions for future research, as well as the contributory points that can be summarized as follows:

### Contributions:

- Detailed analyses of Śaṅkara's commentaries on the *Taittirīya Upaniṣad* and *Brahmasūtras* 1.1 (6), tracing the use of exegetical methods and the fundamental philosophical ideas related to the *kośa* of bliss and the paths to achieve it in Advaita Vedanta philosophy.
- Semantic analysis of the *kośa* in the Vedas, Brāhmaṇas, *Brahmasūtra*, and Principal Upaniṣads, as well as in Śaṅkara's commentaries.
- Tracing the first appearance of the concept of *pañcakośa* in the same sources and the assumption that it was first introduced by Gaudapada in *Gauḍapādakārikā* 3.11 and subsequently introduced by Śaṅkara in his commentaries on *Taittirīya Upaniṣad* 2.5 or *Brahmasūtras* 1.1.19.
- Supplements to the researches of Olivelle and Buitenen on the semantic history of the concept of *ānanda* in the Vedas, Brāhmaṇas, *Principal Upaniṣads*, and Śaṅkara's commentaries.
- Examining the concept of *pañcakośa* through the prism of a part of the semantic history of the names of each *kośa* and in the works attributed to Śaṅkara, *Ātmabodha*, and *Vivekacūḍāmaṇi*.
- Systematization in the Bulgarian language of studies on the biographie/s, dating, and authorship of Ādi Śaṅkara.

#### **4. Applicability of the Dissertation Work**

The present work could serve as a reference for the fundamental philosophical ideas of Śaṅkara, examined through the prism of his commentarial methods in the *Brahmasūtras*' sixth chapter and in the *Taittirīya Upaniṣad*. Additionally, it could be a source of scholarly information on the semantic history of the concepts of ānanda and kośa, on systematized information about Śaṅkara's life and biographies, as well as on contemporary methods that prove his authorship.

#### **5. Directions for Future Developments on the Dissertation Topic**

Based on the conclusions and methods applied in this dissertation, future research could be conducted on Śaṅkara's commentaries on other Upaniṣads or parts of the *Brahmasūtras*, or on other works of him, concerning different concepts. Conceptual parallels could be sought on a comparative basis between Advaita Vedanta and yoga (or Sankhya); between Vedanta and the non-dualistic tantric traditions of Kashmir, as well as between Advaita and other monistic traditions, such as Platonism. It is possible to seek a parallel between Sufism and Vedanta, for which the works of Bule Shah provide an example. The present dissertation also provides a basis for studying the development of ideas presented by Śaṅkara in Advaita Vedanta, as well as the influence of this philosophy on other schools in Vedanta, such as Vishishta Advaita (specific/peculiar non-dualism) of Ramanuja, laying the foundations for the *bhakti* movement.

#### **Publications on the Topic of the Dissertation**

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