



About anxiety of bats and humans

Abstract:

Why are more dangerous variants of corona viruses appearing now?

This question can answer not only virology, but also everyone who deals with the dynamics between the species in the common biosphere of all living beings.

Our science of "civilization" considers only the last 10,000 years of human history as history worth to know about. What other results you get if you don't follow this view, three examples: the remarkable US author Daniel Quinn, the French Arte documentary "36,000 Years of Modern Art" (2019) and the Wachowskis in their film Matrix 1 (1999) .

The current contact situation between the corona "host animals" bat and pangolin and the human species creates anxiety among everyone involved. Can we put aside this anxiety as a framework for research into virus development?

And how can this anxiety create a salutogenetic potential for us humans? For this, the basic science of pre-state cultures provides important information that these e.g. won in the encounter with bat and armadillo.

1. Corona crisis: hostility of a threatful nature? No! Man-made!

Every animal has a story to tell. Just now everyone is talking about these:

Bats and flying foxes are host animals for corona viruses. Just like the pangolin, a scaled four-legged mammal in Asia (picture), a relative of the armadillo.¹⁾

We owe the basic research of virology - e.g. by the Chinese virologist Peng Chou²⁾ - the exact study of the relationship dynamics between viruses and the cells of host animals. Qualified TV journalists like the scientist Prof. Harald Lesch make it accessible to the public.³⁾



Simpler variants of the corona viruses transmit cold to humans. Why are these more dangerous variants SARS-CoV-1 (2003), MERS-CoV and SARS-CoV-2 now emerging?

Certainly also because we humans come too close to them, as Harald Lesch shows. Firstly, through the increasing destruction of their habitats with insects and small animals, through the spread of agriculture and settlement, the use of insecticides and the destruction of forests and dead wood. Humans are increasingly crowding into these habitats and thus offer themselves as a new host animal for viruses. Both viruses and humans are "generalists" of evolution, that is, highly adaptable species.

1) There are 1000 species of bats and flying foxes worldwide. Particularly the bat species living in large populations in Asia and Africa are known hosts of viruses. Likewise the pangolin ("pine cone animal"), an insectivorous animal specializing in ants and termites in Asia and Africa, the only scaled mammal. An endangered species because they are considered a delicacy in Asia and their scales as a remedy in the TCM: this is why it is the most traded wild animal in the world. - In 2003, the civet was the last link in the human transmission chain for SARS corona virus 1.

2) Barnaby Skinner in NZZ

3) Prof. Harald Lesch, Corona: what does science know?

Secondly, through our addiction to delicacies. Bats are a delicacy in Asia and Africa and are sold and then eaten at wild animal markets in the big cities - partly offered as living prisoners and partly processed. The same applies to pangolin in Asia.

In the film *Matrix 1*, Agent Smith - a secret service Android - describes the virus quality of the dominant western culture. He says to the rebel Morpheus on the torture chair: *"You humans move into a certain area and multiply and multiply until all natural resources are exhausted. And the only way to survive is to spread to another area. There is another organism on this planet that does the same: the virus. You are a disease!"*⁴⁾. Some people see insects and rats similarly. But us "civilized" people themselves?

Cultures pushed to the edge of destruction see things similarly. That could be an occasion to have a closer look now, when we have more time.

2. Anxiety of animals and humans



Let's try to put ourselves in a bat or pangolin that is sold in a wildlife market. Tied up or locked in a plastic bag, hungry, thirsty, hopeless, scenting the near end.⁵⁾ Full of fear. A "framework"



that promotes the mutation of SARS-CoV-2? An obvious question. Is virology chasing it?

People who eat the stress and fear in the cells of these wild animals: a weakening of their immune system and thus another "framework"?

How do people feel in quarantine or especially in the isolation of an intensive care unit? Separated from sick close relatives who are not allowed to visit them to avoid infection? We feel it ourselves or can understand it: anxiety. Fear of losing close people, fear of death.

*"Fear and mental tension limit immunological functions and presumably contribute to the spread of the disease as well as carefree and thoughtless behavior. Conversely, a positive emotional mood ("positive emotional style") has a beneficial effect and leads to a lower risk of illness."*⁶⁾

The basic feeling of anxiety releases the urge to research.⁷⁾

It is therefore helpful to deal not only with blocking infection, but also with strengthening your own immune system. And:

*"If a meaningfulness can be recognized or created in threatening situations, relationships are understood and there are also possibilities for handling, then a salutogenic potential develops."*⁸⁾

And this is where basic research of ancient cultures comes into play with other stories:

3. The message of bat and armadillo

"The shape of the bat - as made up of two animals - its nocturnal way of life and its playful seeing

4) To proliferate unbrakedly as a species and live in cities means "civilization". The invention of work, private property, classes, state / hierarchy, army, laws and centralized institutions with sovereignty of interpretation has been their internal characteristic for about 10,000 years, domination, expansion and wars of extermination are their external form - as Daniel Quinn develops in "Ishmael", "My Ishmael" and "The story of B".

5) *"We are currently inflicting unspeakable suffering on animals: mass and cruel killings right up to experiments with laboratory animals lead to pain, to which the animal world is helplessly exposed. Even the normal trade with living animals can put them under extreme stress."* Matthias Girke and Georg Soldner write in: Corona pandemic - Aspects and Perspectives, p.4

6) Girke and Soldner, p.6

7) Weule/Weule, *Basic feelings as a compass for hero's journeys of all kinds*

8) Girke and Soldner, p.3

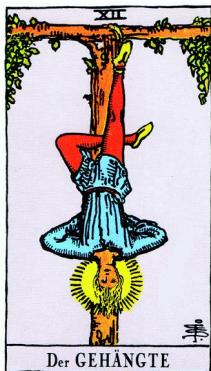


way of rapid immersion in the darkness of night have caused people to see the bat as a being between this world and other worlds, as the shape of the soul that leaves the body at death. Depending on the point of view, the focus is more on the forward-looking joyful or the obstructive and frightening aspect of these ideas.

In ancient China, the bat was a symbol of luck and profit. The word fu means "luck" and "bat" at the same time. As five bats (wu fu), bats were often arranged as embroidery on clothing or as a round talisman around a tree of life, where they stood for long life, wealth, health and easy death. In Central America, images of a bat deity from the Maya were found on stone columns

and clay pots, which were about 2000 years old.

Hanging down like the sleeping bat stands for a way of transforming the old into the new (see "The Hanged Man" in the Tarot). This attitude is associated with a test of initiation that eases those who



are willing to be deeply connected to the All-Alive (healing psychological injuries and dissolving limiting ideas of oneself) and testing humility and strength of soul. This happens through hanging (e.g. in the sun dance), pain or digging into the earth.

Demonic and devilish beings - including Satan (the devil) himself - are often depicted with bat wings in European art and thus differ from angels. Francisco de Goya focuses on the coexistence of reason, demons and the unknown in his etching "El sueño de la razón produce monstruos" - The dream of reason gives

birth to monsters (1797-1799). Reason (everyday consciousness) does not find its destiny by itself, but attracts monsters. But imagination and art are able to look further, the world of the unknown gives them directions in a pictorial form. If reason helps to "decipher" it, reason and imagination are united "the mother of the arts and the origin of miracles".



The bat can point out to us that something new in our life wants to break through. To make this possible, an old way of life and the underlying limiting idea must die.

Our resourcefulness is great to think of fantastic obstacles and to bring ourselves into self-made predicaments.

But our creativity to connect with the whole and take new steps is at least as great. It gives us meaning and strength.

Try out what the hanged man inspires you to: mock at how you stand in the way of yourself or to surrender to the attraction of that what you are longing for. ⁹⁾



The **armadillo** can teach us how to delimit ourselves, so that bad words, negative feelings or hostile intentions simply bounce off us and trickle down. It invites us to ask ourselves which experiences we want to experience and which we don't. It asks us if we can say "no" when someone or something comes too close to us. In other words, the armadillo can become our advisor to determine our own space and clearly draw its boundaries.

Did you withdraw too much into yourself? Rolling up even more is not possible. Prevent your protection from becoming a prison. Is there any fear behind your excessive demarcation?

It is better if you open yourself up and discover the value and strength of your vulnerability. The armadillo has a soft belly side that is protected when the limits are set correctly.

9) Weule, Manfred, *Auswildern*, p.99 cont.

It teaches you to act in such a way that you follow your emotional impulses instead of isolating yourself from them.¹⁰⁾

Manfred Weule with Helga Weule, Sabrina Schober
Easter 2020

Literature and pictures

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(Returning to the wild in conversation with animals)

Photos & graphics

Pangolin photos from the video Lesch, Prof. Harald, *Corona: what does science know?*

Photo bats on wildlife market from the Internet: WWF

XII "The Hanged Man" from the tarot card set Waite / Smith (formerly called Rider-Waite)

Goya, "The Dream of Reason" by: www.humboldtgesellschaft.de

¹⁰⁾ Weule, Manfred, *Auswildern*, p.113

Graphics of bat and armadillo:

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Books: “Ancestral soil of Harz mountains. Reenrooting with desire, mother Africa and obstinacy ”(2013). “Turning to the wild conversation with animals” (2016). Co-editor of “Among heroes and demons. 25 people from 6 countries explore feelings and shadow issues in a common research project” (2019), funded by Erasmus +.

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