



# *HUMAN EMOTIONS*

*Carroll E. Izard*

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# *HUMAN EMOTIONS*

## ***EMOTIONS, PERSONALITY, AND PSYCHOTHERAPY***

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## PREFACE

In recent years—especially the past decade, in sharp contrast to preceding decades—knowledge in the field of emotions has been steadily increasing. This knowledge comes from many different specialties: Emotion is a truly interdisciplinary subject. Workers in the fields of physiology, neurology, ethology, physiological psychology, personality and social psychology, clinical psychology and psychiatry, medicine, nursing, social work, and the clergy are all directly concerned with emotion. Professions such as law and architecture have an obvious concern with emotions as they affect human motives and needs. The various branches of art, especially the performing arts, certainly deal with the emotions, especially with the expression of emotions. Constantine Stanislavsky, the Russian theatrical genius, revolutionized modern theater by developing a training method for actors and actresses that emphasized creating genuine emotion on the stage, the emotion appropriate to the character and the life situation being depicted. Indeed, one can hardly think of any human activity that is not related in some way to the field of emotion.

Since the contributions to the subject of emotions come from so many different disciplines, it is difficult to find the important common themes that can yield an understanding of the field as a whole. This volume will attempt to make that task easier, but I recognize that no one can treat all of the diverse material expertly and in detail. My aim will be to represent all important types of contributions and perhaps point the way for further and more intensive study of special topics.

One other qualification is needed about the coverage of the book. The first chapter will include a definition of *emotion* (or of *an emotion*), the definition that served as an organizing principle in selecting material for the book. The definition is general enough to include a wide variety of materials from the many disciplines named in the foregoing paragraph, but it will allow the exclusion of certain materials which are not specifically in the realm of

emotions. For example, some research does not draw a clear distinction between drives and emotions or between arousal and emotion. Such contributions will be included only when they seem to have reasonably clear implications for human emotions as defined in Chapter 1. Also, there is now a great deal of research on visceral functions, or on activities of organs innervated by the autonomic nervous system. Many studies in this area include the term emotion in their title. Sometimes these contributions are relevant to the themes of this volume, sometimes they are not—and sometimes, quite frankly, it is impossible to say whether they are or not. In some cases the investigators are more concerned with the drive states (hunger, thirst, pain, sensory pleasure) than they are with the study of emotions per se. Some of this work, particularly that which throws light on the interactions of drives (e.g., pain and sex) with emotions (such as fear and joy), will be considered, but research focused solely on simple drive states will not be included.

In addition to presenting the theoretical and factual material necessary for a general understanding and overview of the field of emotions, another aim here is to provide a resource for students who want to better understand themselves and others through furthering their knowledge of the emotions. Those who fear that scientific analysis of the emotions will destroy their power and mystique (certainly a dreadful thing in the case of excitement and joy) may take solace in the fact that schools of art have not destroyed their subject matter (although the young art student sometimes thinks they surely will). The power and mystique of human emotions are such that they cannot be diminished by an attempt to better understand them, just as the fascination and attraction of the Mona Lisa or Michelangelo's David are certainly not lessened by a knowledge of the facts surrounding their conception and execution.

C. E. IZARD

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## ACKNOWLEDGMENTS

In the years since the publication of *The Face of Emotion* (1971) and *Patterns of Emotions* (1972), I have learned to appreciate more fully the contributions from theoretical positions that differ from my own. This is probably a joint function of the quality of the competition and the mellowing of my own emotions. In addition to this constructive effect of rival theories, there has been a significant increase in the research literature on emotions. There has also been a broadening of perspectives as a result of contributions from those whose work successfully links emotion concepts to cognitive theory and research. Perhaps this has given me a better "affective-cognitive orientation." In any case, I am indebted to numerous scientists for enlightenment and intellectual stimulation, and their contributions to the field of emotions are noted in the pages of this book.

My understanding of emotions has also benefited from living and working in other cultures, and I am grateful for the learning experience provided by a recent National Academy of Sciences Exchange Fellowship with the Soviet Academy of Sciences. In addition to scientific gains from the laboratories, there were many occasions when my ineptness with the Russian language afforded me the opportunity to revive my keen appreciation of the transcultural messages of emotion expressions.

I have learned much about emotions from the arts, especially from the theater, where effective integrations of emotion, cognition, and action are stock in trade. Special thanks is owed to Barbara Izard, of the Department of Theatre of the University of Delaware, for the rich experiences we have shared while co-teaching our course on emotion expression and control.

I deeply appreciate the insightful questions and comments of the many undergraduate and graduate students who have taken my courses and seminars on human emotions. I am equally appreciative of the experiences I have shared with my psychotherapy clients, who challenge us to develop a science of emotions that will facilitate important human services.



Infants and children are the greatest teachers for the student of emotions. Nowhere are the emotions more evident than in the faces of the young and in no situation is the critical importance of emotion communication more convincing than in the infant-caregiver or infant-parent relationship. I have profited immeasurably from such relationships and from the consequent abiding friendships with Cal, Camille, and Ashley. I thank them and all the infants, parents, and caregivers who have participated in my research.

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