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THE ROLE OF SUPERVISOR SUPPORT IN RELATIONSHIP BETWEEN EMOTIONAL LABOUR AND JOB SATISFACTION AND BURNOUT

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ÖZET

Bu araştırmada, bir moderator değişken olarak yöneticilerin desteğinin, duygusal emek, iş tatmini ve tükenmişlik arasındaki ilişki üzerindeki etkisi araştırılmıştır. Bu amaçla altısı vakıf, altısı devlet olmak üzere 12 üniversitede öğretim elemanlarına anketler dağıtılmış, dağıtılan 400 anketten 310'u geri döndüğünden, geri dönüş oranı %77 olmuştur. Yapılan tanımlayıcı faktör analizinde *rol yapma*, *bastırma* ve *içten rol yapma* olarak adlandırılan üç faktör ortaya çıkmıştır. Yapılan analizler sonunda *rol yapma* ve tükenmişlik arasında pozitif bir ilişki görülmesine rağmen, yönetici desteğinin araya girmesi ile bu ilişkinin yönü olumsuzla çevrilmiştir. Benzeri biçimde, ilk aşamada bastırma ve tükenmişlik arasında olumlu bir ilişki varken, yönetici desteğinin araya girmesi ile bu ilişki negatife dönmüştür. Ayrıca başlangıçta da aralarında olumsuz bir ilişki gözlemlenen *içten rol yapma* ve tükenmişlik arasındaki ilişki yönetici desteğinin araya girmesi ile daha da güçlenmiştir. Duygusal emek boyutları ile iş tatmini arasındaki ilişkide ise; rol yapma ve tatmin arasında başlangıçta anlamlı bir ilişki gözlemlenmezken, yönetici desteğinin araya girmesi ile aralarında olumlu bir ilişki ortaya çıkmıştır. Aynı etki bastırma ve tatmin arasında da gözlemlenmiştir. İçten rol yapma ve tatmin arasında başlangıçta görülen olumlu ilişki yönetici desteğinin araya girmesi ile daha da artmıştır.

Anahtar Kelimeler: Duygusal emek, Yönetici Desteği, İş tatmini, Tükenmişlik.

ABSTRACT

In this study supervisory support's moderating effect on the relationship between emotional labour, job satisfaction and burnout has been explored. For this purpose questionnaires were distributed in 12 universities of which six were public and six private universities. Out of initially distributed 400 surveys, 310 were returned, yielding a return rate of 77%. Descriptive factor analysis of Emotional Labour scale yielded three factors which were named as; *acting, suppression and deep acting*. The analysis indicated that acting and burnout were positively related, however, after its interaction with supervisor support, acting dimension of emotional labour became negatively related to burnout. Similarly, at the initial stage, suppression and burnout were positively related but after its interaction with supervisor support, suppression became negatively related to burnout, too. Additionally, deep acting and burnout were negatively related initially, and after interaction with supervisory support, deep acting's negative effect on burnout was observed to increase. The relationship between the dimensions of emotional labour and job satisfaction were as follows; acting and job satisfaction became positively related after its interacting with supervisor support though initially there was no significant relation. The same effect was observed in suppression and job satisfaction relationship. Deep acting and satisfaction were observed to have a positive relationship, and this positive effect increased after interacting with support.

Keywords: Emotional Labour, Supervisor Support, Job satisfaction, Burnout

INTRODUCTION

The construct of emotional labour has attracted considerable amount of interest from scholars who have sought to understand the emotional labour process (Grandey,2000), by the increase in the number of companies operating in service industry (Çelik&Turunç, 2011). The 21st century which can be characterized as an era of transformation and severe competition is mainly composed of service rendering organizations in which the relations of employees with customers have become crucial (Yürür&Ünlü, 2011).Even though there is a considerable difference between educational institutions and other organizations, they do employ emotional display rules to regulate teachers' emotions in relationships with students (Bellas 1999; Naaring et al. 2006). The concept of emotional labour has been vastly studied in the field of education; Bellas (1999) and Ogbonna and Harris (2004) examined instructors' emotional labour burden; other studies were conducted on high school teachers (Çukur2009; Richardson et al. 2008), elementary science teachers (Zembylas 2004), and lecturers (Zhang and Zhu 2008). Teaching is considered as an emotional process, as managing, monitoring and regulating emotions is both needed to promote effectiveness and required by universities, especially by private universities (Boyer, 1987; Gates, 2000; Schmisser, 2003). Moreover, employees in this sector are generally underappreciated despite having immense workload (Tift, 1988), therefore they are prone to burnout (Farber, 1991), However, although the importance of emotions mainly in the workplace and specifically in teaching have been recognized, the field is still largely unexplored (Schmisser, 2003). As previous studies imply emotional labour and its consequences are especially important in education sector because its effects will be reflected both in psychological well-being of teachers which is an indicator of their effectiveness as a teacher. Therefore in this research the effects of exerting emotional labour in Turkish universities and the difference that emerges by the existence of supervisor's support will be explored.

An Overview of Emotional Labour

Emotional labour refers to the regulation of one's feelings and emotional displays as part of the work role (Grandey,2000; Hochschild,1983).Central to emotional theory is the idea that organizations specify emotional display rules that dictate which emotions are appropriate and how those emotions should be expressed to others (Ashforth, Humphrey, 1993;Diefendorff, Richard, Croyle,2006; Grandey,2000;

Rafaeli, Sutton, 1990). Display rules are intended to constrain employee emotional expressions to be a certain way so as to facilitate the attainment of desired performance objectives (Diefendorff&Gosserand, 2003). Some jobs, such as judge or therapist, require the display of neutral emotions. Individuals in these jobs must hide both positive and negative emotions, which has been called "emotional masking" (Wharton and Erickson, 1993). There are some unique jobs where expressing negative, or differentiating emotions is expected (e.g., bill collector, police interrogator). However, jobs requiring integrative emotional displays are probably the most common (Cropanzano, et al., 2004).

Displaying integrative emotions can involve both expressing positive emotions and suppressing negative emotions. Consistent with this idea, past research has identified two types of display rules that facilitate these emotional expressions: demands to express positive emotions and demands to suppress negative emotions (Brotheridge&Grandey, 2002, Diefendorff, Croyle, Gosserand, 2005; Schaubroeck& Jones, 2000). Employees can display organizationally desired emotions by acting out the emotion. According to Hochschild (2003), such acting can take two forms:

Deep acting: Deep acting is supposed to involve internal attempts to modify internal feelings to match the required emotional display. Hochschild (1983) exemplified deep acting by citing flight attendants who cope with angry and annoying passengers by thinking of them as first-time fliers, therefore changing their inner feeling from annoyance to pity and empathy (changing situation perception).

Surface acting: Surface acting, refers to producing a desired emotional expression without modifying the underlying felt emotion. Surface acting involves producing emotional displays without attempting to feel the displayed emotion internally (Grandey, 2003).

Maintaining one's internal feelings, "faking" or altering emotional expression, leads us into the construct of "emotional dissonance". The conflict between genuinely felt emotions and emotions required to be displayed in organizations. Akin to cognitive dissonance, this is the psychological strain experience when there is a discrepancy between emotions felt and those expressed. Lovelock (2001) along with Zapf and Holz (2006) note that emotional dissonance can be a stressful aspect of emotion at work. Workers hide their real emotions and try to express the feelings desired, in fact they act. As emotional labour is common in service industries and that academics are described as both knowledge and service workers (Isenbarger&Michalinos, 2006), work on emotional labour in the service orientated context of university business education is becoming increasingly compelling. In accordance with Winograd's (2003) views, that stressed out that teaching requires different kinds of emotional rules including showing passion for the job, avoiding both negative and positive extreme emotions, and approaching situations, students, and their own mistakes calmly, in this research, the effects of emotional labour on university lecturers will be examined. Several other case and qualitative studies have demonstrated that emotional labour is an important part of teaching and is related to teacher's professional and personal outcomes (e.g., burnout, job satisfaction, intention to leave, etc.) (Brennan, 2006; Hartley, 2004; Isenbarger, & Michalinos, 2006; Nias, 1996; Ogbonna & Harris 2004; Çukur 2009; Richardson et al. 2008).

Conceptualization of Emotional Labour

Since the introduction of the concept of emotional labour by Hochschild in 1983, there have been five main conceptualizations of emotional labour in the literature (Ashforth& Humphrey 1993; Glomb&Tews 2004; Grandey 2000; Hochschild 1983; Morris & Feldman 1996).

All five of these perspectives agree that the management of emotions is an aspect of work, and that organizationally-desired display rules serve as a guide for displays of emotions in the job. In addition, each of the five conceptualizations set forth individual and organizational outcomes related to emotional labour. Despite the common ground these perspectives state, there are some key differences between them.

Hochschild (1983)'s Approach

Hochschild (1983) viewed emotional labour as the commercialization of emotion management tactics that people normally use to obtain valued social outcomes in their personal lives. This creates a sense of having one's expressions and emotions used as instruments that leads to feelings of resentment. Hochschild (1983) defined the term emotional labour as "*the management of feeling to create a publicly observable facial and bodily display.*" Hochschild's work stemmed from the perspective of customer interactions, where the customer is the audience, the employee is the actor, and the work setting is the stage (Grove & Fisk, 1989). Managing emotions is one way for employees to achieve organizational goals. If an employee were to express a depressed mood or anger toward a co-worker or customer, that would ruin the performance. Hochschild (1983), argued that service providers and customers share a set of expectations about the nature of emotions that should be displayed during the service encounter. These expectations are a function of societal norms, occupational norms, and organizational norms (Rafaeli & Sutton, 1989). Ekman (1973) referred to such norms as display rules, which are shared expectations about which emotions ought to be expressed and which ought to be disguised. Based on these display rules, service providers are expected to act friendly and to disguise anger and disgust, even toward annoying customers.

According to Hochschild (1983), individuals comply with display rules in two ways; surface acting or deep acting. In surface acting, "*the body, not the soul, is the main tool of the trade*" (p.37). In other words, in surface acting, employees simulate emotions that they do not actually feel. For example, an actor who plays a tragic role does not really feel sad or upset, but he acts like that, he is engaged in surface acting. However, when employees try to change their inner feelings, they are engaged in deep acting. According to Ashforth and Tomiuk (2000), deep acting, involves actively inducing, suppressing or shaping one's actual emotions so that one's expression of emotions is consistent with one's experience of emotions (p.195).

Hochschild (1983) also argued that performing emotional labour can have harmful effects on service providers. In particular, displaying emotions that you do not actually feel can produce dissonance. Similar to cognitive dissonance, emotive dissonance reflects a gap between felt emotions and expressed emotions. Hochschild (1983) suggested that emotive dissonance is most harmful to employees' psychological well-being when it comes at the expense of the self, and is less harmful when it is at the expense of the work role. When emotive dissonance comes at the expense of the self, employees blame themselves for displaying fake emotions. When emotive dissonance comes at the expense of the work role, employees attribute their false emotion to the demands of the job rather than to the desire of the self (Wharton, 1999).

According to Hochschild (1983), emotional labour occurs in occupations which: a) involve face-to-face or voice-to-voice contact with customers; b) require an employee to produce an emotional state in the customer as a result of the interaction; and c) involve employers having some control over employees' emotional activities. Using these criteria and based on these characteristics, six categories of occupation have emerged: professional and technical workers (e.g., lawyers, doctors), managers and

administrators, sales workers, officials, service workers working in private households (baby-sitters), and service workers working outside of private homes (flight attendants). Other researchers have argued that all jobs within one category cannot necessarily have the same emotional demands. For instance, lawyers and doctors are assumed to have the same emotional demands because they are both in the professional and technical category; in fact the emotional demands of lawyers and doctors may be quite different. In addition, employees may perceive the emotional demands of their job differently from one another and in turn react differently to the requirements for emotional regulation.

Grandey (2000)'s Approach

Grandey (2000) integrated the emotional regulation framework of Gross (1998) with the work setting and terminology of Hochschild (1983). In doing so she defined emotional labour as emotional regulation (enhancing, faking or suppressing emotional expression) in the workplace. Her definition included interactions with customers, supervisors and co-workers. Grandey (2000) recognized that the work environment constraints the emotion regulation options available to employees and collapsed the specific strategies proposed by Gross into two broad categories, surface acting and deep acting. Grandey's model (2000) highlighted the importance of surface acting and deep acting in the emotional labour process. There are three advantages of defining emotional labour in terms of surface acting and deep acting. First, by focusing on surface acting and deep acting as two distinct methods for performing emotional labour, it is possible for emotional labour to have both positive and negative outcomes. Surface acting may be negatively related to job satisfaction due to the dissonance that individuals may experience, whereas deep acting may be positively related to job satisfaction because these individuals may feel a sense of personal accomplishment in effectively displaying the appropriate emotions. This conceptualization is counter to previous thinking where emotional labour is viewed as resulting in primarily negative outcomes (Abraham, 1998; Hochschild, 1983; Morris and Feldman, 1996).

Grandey's (2000) model of emotional labour suggested that Hochschild's (1983) concepts of surface acting and deep acting might be analogous to emotion regulation strategies described by Gross (1998) in his model of emotion regulation. Emotion regulation is the process of managing a specific emotional experience. This can include: modification of the emotion elicitation sequence (e.g., counting to ten to prevent getting angry), changing felt and/or expressed emotion, as well as increasing or decreasing the emotion experience (Gross & Thompson, 2007). Gross (1998) stated that emotion regulation strategies can occur at two main points in the emotion generation process. Specifically, he proposed that it is possible to regulate emotions either by; altering the stimulus (antecedent-focused regulation), or altering the response to the stimulus (response-focused regulation). Antecedent-focused regulation involves such strategies as selective attention to events and cognitive reappraisal, which relates directly to one's felt emotion; respondent focus regulation involves the suppression of expressions which relates directly to expressed or displayed emotion. During suppression, one inhibits ongoing emotion-expressive behaviour. Suppression not only has little impact on unpleasant emotions, but also consumes cognitive resources, impairing memory of information presented during the emotion regulation period (Gross, 2002, p.289). For example, if a lecturer is in a classroom full of noisy and spoilt students chooses to suppress emotions and pretends to be calm, it's likely the lecturer will have a limited cognitive capacity to carry out the lesson and the unpleasant emotion is not likely to go away. Grandey (2000) suggested that deep acting is equivalent to antecedent-focused emotion regulation and surface acting is equivalent to response-focused emotion regulation.

Gross (1998) divided these two general ways of regulating emotions into five categories, four of which are antecedent-focused and one of which is response-focused. Antecedent-focused regulation includes situation selection, situation modification, attention deployment, and cognitive change, while response-focused regulation refers to response modulation.

During situation selection, an individual may choose to approach or avoid certain stimuli (people, places, or objects) in order to regulate emotions. Situation selection involves an individual strategically choosing to enter or avoid certain circumstances as she anticipates that a given context will create an emotional reaction. For example, individuals may choose to avoid certain people who tell offensive jokes that always upset them, or they may choose to be around people who make them feel good, a lecturer might avoid talking with her students about government policies knowing that this might lead to frustration. Situation modification refers to efforts on the part of the individual to directly change a situation so that its emotional impact is different. For example one may ask a neighbour to turn down his loud music before getting upset.

Attention deployment is done by thinking about events that one needs in that situation, known as 'method acting' in theatre (Gross, 1998, p.284) where one thinks about events relevant to the emotions needed in a situation, e.g., thinking about happy things in order to express positive feelings. Attention deployment refers to strategies such as distraction, concentration, and rumination. Distraction focuses attention on non-emotional aspects of the situation or turns attention away from the situation altogether. Concentration refers to turning one's attention to stimuli other than the one's eliciting emotion, in order to absorb cognitive resources. Rumination refers to actually concentrating on correct feelings. Cognitive change refers to the mental exercises individuals employ to change their emotional appraisal of an event. The individual alters the meaning of an individual event, thus changing its emotional impact. The type of emotion regulation is 'deep', in that the internal processes (thoughts and feelings) are modified with the goal to make the expression more genuine.

In cognitive change, the meaning of the situation is evaluated in a way so as to prevent an emotional response. For example, individuals may use downward social comparison to compare their situations to those of others who may be even less fortunate.

The difference between attention deployment and cognitive change is that, attention deployment focuses upon changing the focus of personal thoughts, and cognitive change focuses on changing appraisals of the external situation.

According to Grandey (2000), Gross' first two types of antecedent-focused emotion regulation, situation selection and situation modification may be utilized limitedly in a work setting. Employees may choose their jobs but there is little chance to choose between situations that may or may not produce the desired emotions. For example, an employee may choose to avoid a certain customer who upsets him, but leaving the workplace may result in other negative consequences.

Modifying a situation may be difficult in situations where the employee is expected to operate under the consumption that "the customer is always right" (Grandey & Brauburger, 2002). Attention deployment might be also difficult to use because focusing on something else would take cognitive resources away from the job, which may result in poor performance. Grandey (2000) states that Gross' final two forms of effect regulation, cognitive change and response modulation are most relevant to use in work situations. Grandey (2000) classifies cognitive change as a form of "deep acting" which is hypothesized to have more positive long-term effects than surface acting because it removes the dissonance between what is expressed and what is actually felt.

Response modulation, on the other hand, may be considered "surface acting" (Grandey, 2000). Response modulation does not reduce the dissonance between what the employee feels and expresses. Response modulation relates to direct intervention in the physiological, expressive or behavioural action tendencies of the emotion response. For example, an angry teacher often take deep breaths to calm down, or individuals mask their facial expressions when feeling an emotion that is inappropriate for a given situation (e.g., smiling at a funeral).

Grandey's (2000) model had many contributions to emotional labour theory. Firstly, the model highlighted the importance of surface acting and deep acting in the emotional labour process. By focusing on surface acting and deep acting as two distinct methods for performing emotional labour, it is possible for emotional labour to have both positive and negative outcomes. Secondly, this conceptualization of emotional labour as the internal regulation of emotions suggests that engaging emotional labour involves skills that can be learned. Therefore, individuals can be trained on strategies to manage their emotions and display the appropriate emotions accordingly.

Ashforth and Humphrey (1993)'s Approach

Ashforth & Humphrey (1993) defined emotional labour as the act of displaying appropriate emotions, with the goal of impression management for the organization. Ashforth & Humphrey (1993) were more concerned with emotional labour as an observable behaviour than as a management of feelings. They argued that emotional labour does not necessarily require conscious effort, surface and deep acting may become routine and effortless for the employee rather than sources of stress.

In terms of outcomes, Ashforth and Humphrey (1993) focused mainly on the relationship between these observable expressions and task effectiveness or performance. They proposed that emotional labour should be positively related to task effectiveness, provided that the customer perceives the expression as sincere. Ashforth & Humphrey (1993) agreed with Hochschild that if employees are not showing genuine expression, emotional labour may be dysfunctional to employees by creating a need to dissociate from self. Thus, there are two main differences between Ashforth and Humphrey's (1993) perspective and Hochschild's (1983). First, the definition of emotional labour suggested here focuses on observable behaviours, not feelings, including emotional displays that are effortless or genuine, and second, they focus on the effect of emotional labour on task effectiveness, rather than on the individual's health or stress.

Ashforth and Humphrey (1993) included a third category of emotional labour (beyond surface acting and deep acting) and called it expression of genuine emotion. They stated that conceptualizing emotional labour as surface acting and deep acting alone dismisses the possibility of employees spontaneously and genuinely experiencing and displaying appropriate emotions. For instance, a social worker may feel sympathetic towards an abused child and, therefore, has no need to surface act or deep act. These researchers view this genuine emotional expression as emotional labour in that, the person is displaying the organizationally desired emotions (Ashforth & Humphrey, 1993).

Morris and Feldman (1996)'s Approach

Morris and Feldman (1996) defined emotional labour as the effort, planning, and control needed to express organizationally desired emotion during interpersonal transactions (p.987). Emotions are expressed and determined by the social environment. Their perspective is similar to those of Hochschild

(1983) and Ashforth and Humphrey (1993) in that it acknowledges that emotions can be modified and controlled by an individual and the broader social setting determines when that happens.

Morris and Feldman (1997) described emotional labour in terms of frequency of emotional labour (p.257). Additionally, these authors proposed that emotional labour consists of four dimensions: 1. Frequency of interactions, 2. Attentiveness (intensity of emotions, duration of interaction) 3. Variety of emotions required 4. Emotional dissonance. In addition to these dimensions of emotional labour, Morris and Feldman (1996) identified many possible individual variables, job characteristics, and organizational characteristics that may serve as antecedents of emotional labour. These individual difference antecedents include gender and positive and negative affectivity. Gender's relationship with emotional labour is that females tend to show their emotions higher than males (Deaux, 1985). Therefore, females' emotional labour displays would be higher than those of males.

Morris and Feldman (1997) tested part of the model proposed in their previous study (Morris and Feldman, 1996). They conceptualized emotional labour as the frequency of interactions, duration of interactions, and emotional dissonance. They found that task routineness, power of role recipients, and job autonomy were most highly related to emotional labour. Task routineness was positively correlated with frequency of emotional labour and emotional dissonance, and negatively correlated with duration. Power of role recipients was positively related to frequency, and job autonomy was negatively related to emotional dissonance. Emotional dissonance has a positive relationship with emotional exhaustion and a negative relationship with job satisfaction (Morris and Feldman, 1997).

Job Satisfaction

The most-used research definition of job satisfaction is by Locke (1976), who defined it as 'a pleasurable or positive emotional state resulting from the appraisal of one's job or job experiences'.

In emotional labour literature, the measure of job satisfaction represents an employee's evaluation of the job (Grandey, 2000). To explore consequences in performing emotional labour, scholars have examined how worker's emotional labour relates to job satisfaction. Research regarding the relationship between emotional labour and job satisfaction has been contradictory. Some researchers have argued that emotional labour is positively related to job satisfaction (Adelman, 1995; Ashforth & Humphrey, 1993; Wharton 1993). For instance, Adelman and Zajonc (1989) suggested that the expression of positive emotions may put a person in a good mood, which results in job satisfaction. Several researchers found that surface acting related negatively to job satisfaction (Grandey, Fisk, & Steiner, 2005; Seery & Corrigan, 2009). Hochschild (1983) argued that any organizational management of emotions leads to job dissatisfaction. If an employee is not naturally experiencing the organizationally desired emotion in a situation, he must exert extra effort in order to meet the display rules. This extra effort may be unpleasant and lead to dissatisfaction. Based on this argument, Grandey (2000) proposed a negative relationship between deep acting and job satisfaction. Grandey (2000) argued that job satisfaction is a predictor of deep acting in that individuals who are less satisfied will need to engage in more effortful acting than those who are satisfied; she found a negative relationship between these two variables.

However, there is some evidence that these two variables may not be negatively related. Brotheridge and Grandey (2002) found that deep acting was positively related to job satisfaction, whereas surface acting was not. Kruml and Geddes (2000) found that higher levels of effort in emotion regulation (conceptually similar to deep acting) were positively related to personal accomplishment, while higher levels of emotional dissonance (conceptually similar to surface acting) were negatively related to personal

accomplishment. As deep acting is positively related to personal accomplishment and does not result in emotional dissonance, it is assumed that deep acting is positively related to job satisfaction. It was found that the suppression of unpleasant emotions led to decreases in job satisfaction, whereas displaying or implying pleasant emotions increased job satisfaction (Cote, Morgan, 2003).

A study of self-monitoring and emotional labour in a call-center reported evidence that surface acting, but not deep acting, toward customers was negatively related to job satisfaction (Holman et al., 2002). Diefendorff et al.'s (2008) study of nurse teams found that display rules and surface acting contributed negatively to job satisfaction.

Burnout

Job burnout is defined as psychological syndromes developed in response to interpersonal stressors on the job, which include overwhelming exhaustion, feelings of cynicism and detachment from people, and a sense of ineffectiveness and lack of accomplishment (Maslach, 1982). Burnout is a syndrome consisting of three aspects: emotional exhaustion, depersonalization, and reduced personal accomplishment (Maslach & Jackson, 1986).

Emotional exhaustion is the core element of burnout and the most obvious manifestation of this syndrome. Emotional exhaustion measures one's feeling of being burnt out, frustrated, and perceiving working with people to be demanding. According to Hochschild's (1983) research, employees who cannot separate their 'true' self and 'acted' self are more vulnerable to emotional exhaustion. Maslach (1982), also found that individuals are most susceptible to emotional exhaustion when they invest more emotion in the enactment of their helping roles. Morris and Feldman (1997) found that emotional dissonance and emotional exhaustion are positively related. In other words, when employees fake emotions, they feel emotionally exhausted.

Depersonalization comprises the tendency to treat clients like objects and to become indifferent and apathetic with regard to clients. *Personal accomplishment* includes the feeling of having the competence to do things and of being able to meet one's aspirations in one job.

Burnout was originally observed in employees working in jobs with a high degree of human contact such as health professionals, social service workers, child care workers, and teachers. The relationship between emotional labour and burnout is somewhat mixed (Brotheridge & Grandey, 2002; Morris and Feldman, 1996). Brotheridge & Grandey (2002) present that the two emotional labour strategies may not have the same effects. The researchers found that only surface acting not deep acting was linked to all three dimensions of burnout. Grandey (2003) reasoned that surface acting and deep acting might result in emotional exhaustion due to the expended effort required to conform to emotional display rules. Results revealed that surface acting and emotional exhaustion were positively correlated, however, contrary to her assumption, deep acting was negatively correlated to emotional exhaustion. Emotional labour has both positive (e.g., task effectiveness) and negative (e.g., stress) consequences (Hochschild, 2003; Kruml & Geddes, 2000; Morris and Feldman, 1996) and emotional dissonance is largely blamed as a major source of emotional labour discomfort and burnout (Bakker & Heuven, 2006; Brotheridge & Grandey, 2002; Pugliesi, 1999; Tracy, 2005). Because emotional dissonance is primarily triggered by surface acting, and the dissonance can be by deep acting (Ashforth & Tomiuk, 2000; Hochschild (2003), it seems reasonable to assume that surface acting will be positively associated with burnout, whereas deep acting will be negatively related to burnout.

Teaching is a profession highly vulnerable to burnout. Typical teacher burnout syndromes include emotional and physical exhaustion, anxiety, and depression (Farber, 1991). Studies of teacher burnout can be categorized into three groups: individual factors, organizational factors, and transactional factors.

Individual factors include demographic or personality variables (e.g., age, gender, experience) (Friedman & Farber, 1992, Greenglass & Burke, 1988, Maslach & Jackson, 1981). Organizational factors include institutional and job characteristics such as inappropriate work demands, status of school, and administrative support (Evers, Tomic, & Brouwers, 2004; Farber, 1988; Maslach et al., 2001). Transactional factors include interactions of individual factors with organizational and/or social features, such as teachers' attribution of student misbehaviors, and teachers' perceptions of exchange of investments and outcomes (Bibou-Nakou, Stogiannidou, Kiosseoglou, 1999; Evers, Tomic, & Brouwers, 2004).

Farber (1988) examined teacher stress and burnout and defined three types of burnout (worn-out, frenetic, and under challenged). A worn-out teacher is defined as one who essentially gives up or performs work in a perfunctory manner, when confronted with too much stress and too little gratification (Farber, 1988, p.5). Frenetic teacher burnout is defined as an individual who works increasingly hard, to the point of exhaustion, in pursuit of sufficient gratification to match the extent of stress experienced. The third type of burnout defined by Farber (1988) is the under challenged teacher burnout, defined as a type of burnout wherein an individual is faced, not with an excessive degree of stress (i.e., work overload), but rather with monotonous and non-stimulating work conditions that fail to provide sufficient rewards.

Naring, Briet, and Brouwers (2006) examined burnout and emotional labour in teachers and found a significant relationship between the emotional labour dimension of surface acting with the burnout dimensions of emotional exhaustion and depersonalization.

The Role of Supervisor Support in Relationship between Emotional Labour and Job Satisfaction and Burnout

Supervisor support is the close, understanding behaviour of supervisors to their workers (Luthans et al., 2005). Supervisors play important roles in employee functions. Supervisors who support their employees in a professional and pleasant manner have happier employees. Supervisor support is considered as conditional variable in the relation between emotion labour and job satisfaction and Burnout. Schneider and Bowen (1985) suggest that supervisor support should create a positive working environment, which should minimize the need to engage in emotional labour when the display rules are positive. That is, if an employee is in a positive mood due to the environment, then less emotional effort is needed to display positive emotions.

Abraham (1989) suggests that support from supervisors can be a moderator in the relationship between emotional labour and psychological well-being. She found that with low support, there was a negative relationship between emotional dissonance and job satisfaction, however with high support, there was a slight increase in job satisfaction when emotional dissonance was high. Thus, supervisor support, acting as a moderator, prevents emotional dissonance from reducing job satisfaction (Zapf, 2002).

The Role of Emotion in Teaching

As emotional labour is common in service industries and that academicians are described as both knowledge and service workers (Isenbarger & Michalinos, 2006), work on emotional labour in the service orientated context of university business education is becoming increasingly compelling.

As a front-line profession, teachers need to engage in emotional labour to manage emotion to enhance teaching effectiveness (Schmisseur, 2003). Universities do appear to function much like other service organizations that quite literally capitalize upon emotional expression to ensure customer (student) satisfaction and ultimately profit (Constanti& Gibbs, 2004). Higher education is a profession with strong female representation, particularly amongst the ranks of university tutors and lecturers in the front line of interaction with large number of students.

Teaching involves emotion; however, many teachers are unaware of their emotional understandings and the influence of emotional exchanges upon daily practice (Zembylas, 2004). Teachers are not supported or trained in how to handle emotional interactions within the workplace (Nias, 1999). Unlike other service fields (e.g., nursing, flight attendants, or sales), teachers do not have clear guidelines on how to handle emotional displays in education (Nias, 1999). Emotional labour at school or in a classroom is not easily identified or recognized, mainly because emotional rules are disguised as ethical codes.

It is evident that the teaching profession satisfies each of the Hochschild's (1983) pre-conditions for emotional labour. The first pre-condition of direct contact with customers is clearly satisfied by the ongoing contact between teacher and student. The second pre-condition of maintaining or modifying customer emotions is certainly met, considering that teachers are responsible for the emotional well-being of the student as well as socializing students into a context-appropriate feeling rules system. The expectations of professionals, the public, and school administrators satisfy the third pre-condition of emotional management exercised by the employer.

The nature of emotional labour in academia may vary in some respects from findings related to other occupational groups. To illustrate, Isenbarger and Michalinos (2006; 120-123) distinguish between the bank teller who smiles only because it is socially expected and the educator who routinely emotionally labours in genuinely trying to assist students, often by hiding disappointment and frustration in favour of providing positive feedback. According to Provis (2001; 3-4), what employers most want is the notion of being 'genuine' in expressing emotions.

METHOD

Participants

Surveys were carried out with 310 academic staff of six Public and six Private universities, namely ITU Boğaziçi, Marmara, Istanbul, YıldızTeknik and Hacettepe, Yeditepe, Maltepe, Koç, Sabancı, Bilgi and Bilkent Universities by e-mail. Out of 400 questionnaires, 164 from Public, and 146 from Private universities were returned, yielding a return rate of 70%. Preparatory School instructors and the lecturers of faculties were selected as sample.

Research Instruments

Four different measurement instruments were used in this study: Emotional Labour Scale by Brotheridge& Lee (1988), Supervisor Support Scale by Grandey (1999), Maslach Burnout Inventory (Maslach& Jackson, 1986).Minnesota Satisfaction Questionnaire by Weiss, Davis, England, and Lofquist (1967).

Emotional Labour (18 items)

The items which were developed by Brotheridge and Lee (1998) were translated into Turkish by ElaÜnlerÖz (2007). Some rewordings were applied to take into account the working environments of the current sample. The word 'customers' was replaced with 'students'. The stem question is 'When I

am in contact with a student'. Responses to the items were on a six-point Likert-type, with each pole ranging from 1= always to 6= never.

Supervisor Support (7 items)

Seven items which were from Grandey's (1999)'s dissertation were translated into Turkish by Ela Ünler Öz (2007). Some rewordings were applied to take into account the working environments of the current sample. The word 'Supervisor' was replaced with 'Bölüm Başkanı/Dekan'. Responses to the items were on a six-point Likert-type, with each pole ranging from 1=always to 6=never.

Maslach Burnout Inventory (MBI) (22 items)

The items which were developed by Maslach & Jackson (1986) and Maslach et al., (1996) were used. The Inventory was translated into Turkish by Ergin (1996). Responses to each item is given on a six-point Likert-type scale that range from 1=always to 6=never. The MBI consists of three subscales: Emotional Exhaustion, Depersonalization, and Personal Accomplishment. High scores on the EE and DP subscales and low scores on the PA subscale are characteristics of burnout.

Minnesota Satisfaction Questionnaire (MSQ) (20 items)

The short form of Minnesota Satisfaction Questionnaire which was developed by Weiss, Davis, England, and Lofquist (1967) was used. The original questionnaire consisted of 100 items, however this 20 item short form is widely used by researchers. It was translated into Turkish by the Department of Psychology of the University of Bosphorus. The validation and reliability analysis of the Turkish version of the MSQ was done Baycan (1985) as a part of her postgraduate thesis. Responses to each item are given on a six-point Likert-type scale that range from 'very dissatisfied' to 'very satisfied'. The stem question is 'My present job'.

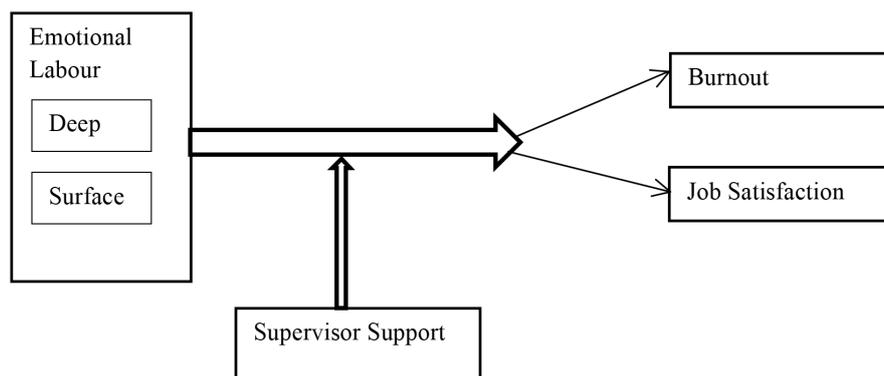
Procedure

Questionnaires were sent to participants via e-mail.SPSS version 17.0 is used. Statistical analyses such as reliability analysis, factor analysis, ANOVA, t-test, correlation and regression are used.

Model and Purpose of the Study

The purpose of the study is to prove that emotional labour has an impact on the organizational outcomes such as burnout and job satisfaction with the influence of supervisor support.

Diagram 1: Emotional Labour Model



Hypotheses

1. Surface acting would be negatively related to job satisfaction, and positively related to burnout.
2. Deep acting would increase job satisfaction and decrease burnout.
3. As supervisor support increases, the negative effect of surface acting on burnout would decrease but the positive effect of deep acting on job satisfaction would increase.

Findings

Factor Analysis of the Emotional Labour Scale

Principle component factor analysis was applied to the six scales with varimax rotation method. Sub factors are extracted from the emotional labour inventory, with a KMO value of 0,864 and significance in the 0,00 degree in Bartlett's test. The results are shown in Table 1.

Table 1: Factor Analysis of the Emotional Labour Scale

| | Factor Loading | Cronbach's Alpha |
|---|----------------|------------------|
| ACTING | | ,799 |
| Öğrencilerle ilgilenirken sıkıntılı ve sınırlı olduğumu belli etmemek için rol yaparım. | ,727 | |
| Öğrenciyle iletişim sırasında yansıtmam gereken duygu, benim ruh halimle uyuşmuyorsa bile o duyguyu yansıtmaya çalışırım. | ,659 | |
| Öğrencilerle iletişim içindeyken neşeli olduğumu göstermeye çalışınca bir süre sonra kendimi hakikaten neşeli bulurum. | ,620 | |
| Öğrenciyle iletişim sırasında kurumumun benden göstermemi istediği duyguları yansıtabilmek için rol yaparım. | ,580 | |
| Öğrencilerle iletişim sırasında içimden geçenleri hissettirmemek için gayret gösteririm. | ,565 | |
| Karşımdakilere göstermem gereken duygu hangisi ise o duyguyu hissetmek için çaba sarfederim. | ,518 | |
| Hissetmediğim duyguları hissediyormuş gibi yaparım. | ,508 | |
| Öğrencilere sinirlensem bile kibar davranmaya devam ederim, ama içimden sayıp söverim. | ,503 | |
| SUPPRESSION | | ,734 |
| Gerçek duygularımı göstermemek için çabası arfederim. | ,759 | |
| Genellikle o sırada hissettiğim gerçek duygularımı gizlemeye çalışırım. | ,703 | |
| Öğrencilere uygun davranmam gerektiği için gerçek tepkilerimi bastırırım. | ,664 | |
| Kendi duygularımı kontrol etmeye çalışırım. | ,599 | |
| DEEP ACTING | | ,674 |
| Sınırlı öğrencilerimle bile, olaylara onların bakış açısından bakmaya çalışarak konuşurum. | ,776 | |
| Sınırlı bir öğrenciyle konuşurken, esasında görevimin ona öğretmek olduğunu düşünürüm. | ,739 | |
| Sınırlı bir öğrenciyle konuşurken, esasında görevimin ona öğretmek olduğunu düşünürüm. | ,613 | |

Of the 18 questions in the emotional labour inventory, questions 5, 11 and 16 were removed because of their low factor loadings. 3 factors were extracted, explaining 54.993% of the variance. The reliabilities of the factors are 0,799, 0,734 and 0,674 respectively. The first two factors are attributed to surface acting while the third factor refers to deep acting.

Table 2: The Hierarchical Regression Results of the Emotional Labour and Supervisor Support Interaction on Burnout

| Variables | B | β | Adjusted R2 | R2 Change | F |
|----------------------------------|----------|----------|-------------|-----------|-----------|
| 1st Level | | | | | |
| Acting | ,119** | ,146** | ,018 | ,021 | 6,694** |
| Supervisor Support | -,161*** | -,315*** | ,096 | ,099 | 33,846*** |
| 2nd Level | | | | | |
| Acting x Supervisor Support | -,023** | -,174** | ,027 | ,030 | 9,646** |
| 1st Level | | | | | |
| Suppression | ,096* | ,132* | ,014 | ,017 | 5,448* |
| Supervisor Support | -,161*** | -,315*** | ,096 | ,099 | 33,846*** |
| 2nd Level | | | | | |
| Suppression x Supervisor Support | -,022*** | -,186*** | ,032 | ,035 | 11,059*** |
| 1st Level | | | | | |
| Deep Acting | -,216*** | -,301*** | ,088 | ,091 | 30,686*** |
| Supervisor Support | -,161*** | -,315*** | ,096 | ,099 | 33,846*** |
| 2nd Level | | | | | |
| Deep Acting x Supervisor Support | -,036*** | -,387*** | ,147 | ,150 | 54,153*** |

Dependent Variable: Burnout

*: $p < 0,05$ **: $p < 0,01$ ***: $p < 0,001$

As shown in Table 2, while acting and burnout were positively related (Beta=,146), after its interaction with supervisor support, it became negatively related (Beta=-,174) to burnout.

While suppression and burnout were positively related (Beta=,132), after its interaction with supervisor support, it became negatively related (Beta=-,186) to burnout.

While deep acting and burnout were negatively related (Beta=-,301), after its interaction with supervisor support, its negative effect on burnout increased (Beta=-387).

Table 3: The Hierarchical Regression Results of the Emotional Labour and Supervisor Support Interaction on Job Satisfaction

| Variables | B | β | Adjusted R2 | R2 Change | F |
|-----------------------------|---------|---------|-------------|-----------|-----------|
| 1st Level | | | | | |
| Acting | -,026 | -,027 | -,003 | ,001 | ,224 |
| Supervisor Support | ,270*** | ,457*** | ,206 | ,209 | 81,309*** |
| 2nd Level | | | | | |
| Acting x Supervisor Support | ,054*** | ,360*** | ,127 | ,130 | 45,897*** |

| | | | | | |
|----------------------------------|---------|---------|------|------|-----------|
| 1st Level | | | | | |
| Suppression | -,068 | -,081 | ,003 | ,007 | ,152 |
| Supervisor Support | ,270*** | ,457*** | ,206 | ,209 | 81,309*** |
| 2nd Level | | | | | |
| Suppression x Supervisor Support | ,044*** | ,326*** | ,103 | ,106 | 36,521*** |
| 1st Level | | | | | |
| Deep Acting | ,176*** | ,213*** | ,042 | ,045 | 14,621*** |
| Supervisor Support | ,270*** | ,457*** | ,206 | ,209 | 81,309*** |
| 2nd Level | | | | | |
| Deep Acting x Supervisor Support | ,049*** | ,465*** | ,214 | ,216 | 84,490*** |

Dependent Variable: Job Satisfaction

*: p<0,05 **: p<0,01 ***: p<0,001

As shown in Table 3, initially acting and job satisfaction were not significantly related but after its interaction with supervisor support, acting became positively related with job satisfaction (Beta=,360).

Similarly, suppression did not have a significant effect on job satisfaction, however, after its adding supervisor support to the regression equation, suppression was observed to have a significant positive effect on job satisfaction (Beta=,326).

The initial positive effect of deep acting on job satisfaction (Beta=,213), was strengthened after its interaction with supervisor support (Beta=,465).

Discussion

The aim of this study is to explore the effect of emotional labour of academicians on job satisfaction and burnout and the moderating role of supervisory support on this relationship. Central to emotional labour theory is the idea that organizations specify emotional display rules that dictate which emotions are appropriate and how those emotions should be expressed to others. The relations between all the variables of the study are thoroughly analysed, but first emotional labour must be discussed.

Emotional labour was thought to have two factors, namely deep acting and surface acting. However, according to the results of the factor analysis, three factors have been revealed. Deep acting revealed one factor as planned, however surface acting revealed two sub-factors. "Acting" and "Suppression" are attributed to surface acting. This difference is due to cultural differences and different views on emotional labour. On the other hand this finding is also compatible with literature. As stated before Ashforth and Humphrey (1993) also suggested a third category of emotional labour in addition to surface acting and deep acting which they defined it as expression of genuine emotion. They demanded that identifying only two dimensions of emotional labour as surface acting and deep acting may overlook the possibility of spontaneous and genuine experience and display of appropriate emotions. One should keep in mind that there can be no need to surface act or deep act in some situations. Additionally Yin et al. (2013) demanded that although surface acting and deep acting are two classical strategies which are most frequently discussed in emotional labour research, the fact that some researchers (Ashforth & Humphrey, 1993; Diefendorff, Croyle & Gosserand, 2005) suggested a third type of a strategy should also be taken into account because even though employees might display naturally felt emotions at work quite often,

individuals may still have to make a conscious effort to make sure that they display emotions that are in harmony with the organization's display rules. Within this respect, the acting factor, which is one of the two factors yielded in the analysis of surface acting might be compatible with the literature.

Three hypotheses were tested in this study, of which, the first one suggested that surface acting would decrease job satisfaction while decreasing burnout. Similarly, the second hypothesis proposed a positive effect of deep acting on job satisfaction and a negative effect on burnout. This result was stated in the literature as deep acting is positively related to personal accomplishment and does not result in emotional dissonance, it is assumed that deep acting is positively related to job satisfaction. Brotheridge and Grandey (2002) found that deep acting was related to job satisfaction, whereas surface acting was not. Kruml and Geddes (2000) found that higher levels of emotional regulation (conceptually similar to deep acting) were positively related to personal accomplishment, and assumed that deep acting is positively related to job satisfaction. The results show that deep acting is positively related to job satisfaction (.234) as assumed according to the literature. On the other hand, acting and suppression which are the dimensions of surface acting were found to have a negative relationship with job satisfaction. This can be explained as academicians do not feel the urge to act, and suppress their emotions and they don't exert extra effort in order to meet the display rules. Additionally, this result is also in accordance with the literature, as in studies of Zhang and Zhu (2008) and Kinman et al. (2011), where the researchers' main interest was on the effect of surface acting, which they conceptualized as the dissonance between actual feelings and suppressed expressions, it was found that surface acting was negatively associated with job satisfaction. Hochschild (1983) suggests that employees who cannot separate their true self and acted self are more vulnerable to emotional exhaustion. Morris and Feldman (1997) found that emotional dissonance and emotional exhaustion are positively related. In other words, when employees fake emotions, they feel emotionally exhausted. As expected, a negative relationship between deep acting and burnout, and a positive relationship between both dimensions of surface acting and burnout were found. The depersonalization and emotional exhaustion surface acting creates, causes burnout on employees, while feeling internally decreases burnout.

The third hypothesis suggests that supervisor support may play a role as a conditional variable by decreasing the negative effects surface acting has on burnout while and creating a positive effect on job satisfaction. When the employees receive supervisor support, they realize that the problems they face are ordinary so the negative effects the problems create decrease. Previous studies done on teachers have also drawn attention to the positive impact of a supportive working climate on well-being (Greenglass et al., 1997) and Kinman, Wray, and Strange, (2011) observed significant main effects of workplace social support on burnout and on job satisfaction. Therefore, it may be assumed that improving any kind of originating from various sources will help teachers to manage the burden of emotional labour imposed by the job more effectively thus saving them from burnout, and generate job satisfaction.

The results imply that in the presence of supervisor support, the positive relation between surface acting and burnout turns into a negative one, meaning that while surface acting was creating burnout, now it is decreasing the possibility of burnout. This suggests that when the employees work as a team with their supervisors, the emotional labour they display, becomes part of the job, and does not cause any further problems.

While there was no significant relationship between surface acting and job satisfaction, supervisor support created a significant positive relationship between them, when interacted with surface acting. This can be explained by the strong relationship between job satisfaction and supervisor support, without considering any relationship between surface acting and job satisfaction.

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