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## Art of Impression Management on Social Media

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### ABSTRACT

Impression management is a goal-directed conscious or unconscious process in which people attempt to influence the perceptions of other people about a person, object or event; they do so by regulating and controlling information in social interaction. The paper deals with the art of impression management on social media particularly on Facebook regarding the Erving Goffman's conceptual framework. Before the cyber space there was face to face interaction (ritual based interaction). The ritual based interaction has changed now -a -days through cyber space. Electronic communication has established a new range of frames of interaction with a developing etiquette. Although apparently more limited and less rich than interactions in which participants are physically present, it also provide new problems and new opportunities in the presentation of self. It is evident that communication via social media will become more and more human communication to the extent that there is more to it than just efficiently passing information to each other. Much of Goffman's interest is in his analysis of the depth and richness of everyday interaction. This depth and richness is perhaps not apparent in internet interaction but the problem of establishing and maintaining acceptable self remains, and there is a range of expressive resources available for this end.

**Keywords:** Impression Management; Self; Identity; Interaction; Communication; Social Media

### 1. INTRODUCTION

The present paper deals with the art of impression management on social media particularly on Facebook regarding the Erving Goffman's conceptual framework. Goffman

has described how people negotiate and validate identities in face-to-face encounters and how people establish frames within which to evaluate the meaning of encounters. Impression management is a self-presentation technique that focuses on improving a person's image in the eyes of others. Ever since Erving Goffman implemented the term impression management in 1959, sociologists and theorists have been studying additional aspects of the concept. Impression management presents constructive and favorable images to the public, encouraging a positive outcome. Impression management is a common underlying process that involves social and cultural implications. In regard to the social implications, impression management allows people to carefully craft and construct their public perception.

Erving Goffman (11 June 1922 – 19 November 1982) was a Canadian-born sociologist and writer, considered "the most influential American sociologist of the twentieth century". His best-known contribution to social theory is his study of symbolic interaction in the form of dramaturgical analysis that began with his 1956 book, "The Presentation of Self in Everyday Life". He believed that when an individual comes in contact with other people, that individual will attempt to control or guide the impression that others might make of him by changing or fixing his or her setting, appearance and manner. At the same time, the person the individual is interacting with is trying to form and obtain information about the individual. Goffman also believed that all participants in social interactions are engaged in certain practices to avoid being embarrassed or embarrassing others.

This led to Goffman's dramaturgical analysis. In social interaction, as in theatrical performance, there is a front region where the "actors" (individuals) are on stage in front of the audiences. This is where the positive aspect of the idea of self and desired impressions are highlighted. There is also a back region or stage that can also be considered as a hidden or private place where individuals can be themselves and get rid of their role or identity in society. Goffman uses the term 'performance' to refer to all the activity of an individual in front of a particular set of observers, or audience. The setting for the performance includes the scenery, props, and location in which the interaction takes place. The actor's front, as labeled by Goffman, is the part of the individual's performance which functions to define the situation for the observers, or audience. Appearance functions to portray to the audience the performer's social statuses. Manner refers to how the individual plays the role and functions to warn the audience of how the performer will act or seek to act in role. Erving Goffman introduced a popular thinking within the symbolic-interaction perspective called the dramaturgical approach (sometimes referred to as dramaturgical analysis). Dramaturgical analysis is defined as the study of social interaction in terms of theatrical performance. Goffman described a person's performance as the presentation of self. This simply means a person's efforts to create specific impressions in the minds of others. This is also known as impression management.

Before the cyber space there was face to face interaction (ritual based interaction). The ritual based interaction has changed now -a -days through cyber space. Electronic communication has established a new range of frames of interaction with a developing etiquette. Although apparently more limited and less rich than interactions in which participants are physically present, it also provide new problems and new opportunities in the presentation of self. Much of Goffman's interest is in his analysis of the depth and richness of everyday interaction. This depth and richness is perhaps not apparent in electronic interaction but the problem of establishing and maintaining acceptable self remains, and there is a range of expressive resources available for this end. As the technology develops more expressive

resources become available. Also as the culture of electronic communication develops, people will contract expressive resources out of whatever facilities are available. Electronic communication will become more and more human communication to the extent that there is more to it than just efficiently passing information to each other.

For a systematic presentation of this assignment regarding the topic first at first I will discuss the conceptual framework of Erving Goffman, then on the basis of Goffman's conceptual framework I will analyze the impression management on Facebook.

## **2. ERVING GOFFMAN'S CONCEPTUAL FRAMEWORK**

'The PRESENTATION of Self in Everyday Life' is a book that was published in 1959, written by sociologist Erving Goffman. In it, he uses the imagery of theater in order to portray the importance of human and social action and interaction. He refers to this as the dramaturgical model of social life.

According to Goffman, social interaction may be likened to a theater and people in everyday life to actors on a stage, each playing a variety of roles. The audience consists of other individuals who observe the role-playing and react to the performances. In social interaction, like in theatrical performances, there is a front region where the actors are on stage in front of an audience. There is also a back region, or back stage, where individuals can be themselves and get rid of their role or identity that they play when they are in front of others.

### **According to Goffman:**

The Theater	Social life
Play	Flow of interaction
Character	Social Person
Actor	Individual
Role	Behavior
Audience	People observing the individual
Front Stage	Where the individual's action is performed defined by particular status set
Back Stage	Where individual's action is oriented: a. toward a different set of others defined by status set b. toward what is going to happen in the front stage or toward what has happened

The core of Goffman's analysis lies in this relationship between performance and life. Unlike other writers who have used this metaphor, Goffman seems to take all elements of

acting into consideration: an actor performs on a setting which is constructed of a stage and a backstage; the props in both settings direct his action; he is being watched by an audience, but at the same time he is an audience for his viewers' play.

According to Goffman, the social actor has the ability to choose his stage and props, as well as the costume he would wear in front of a specific audience. The actor's main goal is to keep coherent, and adjust to the different settings offered him. This is done mainly through interaction with other actors. To a certain extent, this imagery bridges structure and agency, enabling each, while saying that structure and agency can limit each other.

### **3. EXPRESSIONS WE GIVE AND EXPRESSIONS WE GIVE E OFF**

The former is the concretely intended and conscious form of expression, as epitomized by verbal communications using language. The latter is the non-verbal, presumably unintentional, form of communication that is not concretely expressed in speech but nevertheless have efficacy in communicating, consciously or unconsciously, some things about the person expressing it. It is important to keep in mind that, while the former is always intentional, the latter does not necessarily have to be unintentional in turn and, in fact, people are capable of manipulating them as well, which is the subject of the next introductory distinction Goffman makes.

### **4. THE SYMMETRY VS. THE ASYMMETRY OF THESE TWO MODES OF EXPRESSION**

Symmetry occurs whenever there is a congruence between what these two modes of expressions communicate, asymmetry is whenever these two do not express same things. Thus, say, when a student who had been yawning all along a lecture, nevertheless says he had enjoyed the talk greatly, then there is an asymmetry in what these two modes of expressions communicate. Because people are capable of manipulating the latter, non-verbal mode of expression to a considerable degree, then there is a possibility for the type of information games to set in, Goffman notes. This may take the form of a cycle of "concealment, discovery, false revelation, and rediscovery", all of course geared to the goal of giving off as advantageous a set of impressions as possible.

### **5. PERFORMANCE**

Goffman uses the term 'performance' to refer to all the activity of an individual in front of a particular set of observers, or audience. Through this performance, the individual, or actor, gives meaning to themselves, to others, and to their situation. These performances deliver impressions to others and information is exchanged to confirm identity. The actor may or may not be aware of their performance or have an objective of their performance, however the audience is always attributing meaning it and to the actor.

### **5. 1. Belief in the Part One is Playing**

There is a different degree as to how much an individual believes that the expression one is putting up as social performance represents the true reality. At one extreme, a performer sincerely feels that whatever he/she is doing represents the true reality, at the other extreme the performer has no belief at all that his/her action stands for anything sincerely real. Say, if one finds no real meanings at all about the religious doctrines one nevertheless comports accordingly, then that situation is of the latter. This attitude often takes form in certain type of cynicism. Between these two extremes there are all kinds of different degrees as to how much actions are believed to be "real".

### **5. 2. Front**

The first central concept in Goffman's dramaturgical analogy is the concept of front. Front stands for the standardized expressive equipment that people use to define situations in a general and fixed way. Notice that this definition is somewhat reminiscent of Berger & Luckmann's concept of objectivation, in the sense that they both stand for generalized representations people can understand intersubjectively. Front is in turn divided into several components. First is the setting. This is the scenic, physical parts of expressive equipment, associated with certain spatial location. Next is the personal front, the other items of expressive equipment that their endowment to individuals are perceived to be very natural - such as size and looks, race, sex, speech patterns, etc. Further, Goffman makes the distinction between appearance and manner. Appearance is those aspects of individuals that tell of his/her social statuses.

Manner is those aspects of communication that tell of others the type of interaction roles performers expect to play in a certain situation. In short, while the appearance is fairly changeless condition that signifies who we are, manner is how we want to be perceived of in a particular situation. This distinction is interesting, for while there is a tendency for the setting, appearance and manner to coincide, they do not necessarily have to. Sometimes there are discrepancies among those three - how we want to interact with others do not match with our appearances, or the settings we are in, and vice versa. Consequently, the similarity is such that Goffman also perceives of front as the embodiment of generalized reality that can be applied to number of different situations (Although there is some difference between the two in that Goffman gives more attention to the conscious action of individuals to make use of these fronts). Thus, he notes that there is a tendency for a large number of different acts to employ same fronts.

### **5. 3. Dramatic Realization**

Once again, human actions are not done only for their own intrinsic sake in the presence of others, they are fundamentally social in nature. People typically, in the presence of others, "dramatize" what they are doing - highlighting and emphasizing those aspects of what they are doing they want to convey most. Some professions face no problem of this dramatization, as policemen, musicians, surgeons, etc. Other professions face a little more difficulty. This often leads to the dilemma of whether one should focus on doing whatever they are doing "for their own sake", or should one be concerned more about expressing what they are doing to others.

#### **5. 4. Idealization**

We saw that through "front" people tend to present objectified version of meanings. Meanwhile, idealization is another important socialization mechanism people commonly employ - that is, performers have tendency to offer observers impressions idealized in several different ways in social interaction. One aspect of this idealization that Goffman delves into with some details is the concealment of aspects of their lives performers do not want observers to see and, therefore systematically attempt to hide. Goffman specifically thinks up and lists five different ways people conceal their "secrets". In opposite fashion, performers may also exaggerate that their actions, or relationships they have to others, are "special" and worthy of preferential attention.

Thus, many of the social interactions rely on the feelings on the parts of participants that they are of special significance to each other - and people try to give impression to others that their relationship is specially important.

#### **5. 5. Maintenance of Expressive Control**

The management of impressions observers receive through the maintenance of expressions is such that it can be compared to a piece of art - in the sense even small mishap can disrupt the whole scheme and destroy the credibility of whole performance. The art of impression management is by its nature rather fragile. Goffman attributes this fragility to the fundamental discrepancy existing between "all-too-human selves" who are supposed to be volatile and impulsive, and our "socialized" selves.

#### **5. 6. Misrepresentation**

Whether outright lying or more subtle form of misrepresentation, it can be said that since in a social setting people do not act for the sake of actions only but are concerned about their impression management, some form of misrepresentation is always likely to occur. However, what is "true", or what is "false", or what is "honest" and what is a "lie", are socially defined and cannot be defined in absolute terms. Therefore, the important point in this section is that it is not a sociologists' task to be concerned with the question of what a misrepresentation is in any absolute sense and what is not. Rather, a sociologist must focus on the question of, in what ways the process of creating certain impressions can be disrupted through the misrepresentation.

#### **5. 7. Mystification**

Mystification is a particular technique that may be employed to keep the observers at a sense of awe. Thus, the observers may be held in the state of mystified in regard to the performers. Maintenance of social distance, and regulation of contacts, are usually crucial if this process is to work successfully.

#### **5. 8. Reality and Contrivance**

Lastly, in this section Goffman argues against the tendency of the Western culture to characterize two types of actions in their relationship to "reality" in a dichotomous concept. One is the real performance, not contrived at all, naturally occurring as it is the unintentional and unconscious response to the conditions surrounding him/her.



The other is the false, contrived performance, calculated, and is in no way a response to any specific conditions around him/her. Goffman argues that this dichotomous categorization obscures the scientific reality, and argues that there is no intrinsic or necessary relationship between appearance and reality. One can equally well manage their own impressions and thus, their own version of reality, by acting completely dishonestly or lying everything about oneself.

## **6. FRONT STAGE, BACK STAGE, OFF STAGE**

In stage drama, as in everyday interactions, according to Goffman, there are three regions, each with different affects on an individual's performance: front stage, back stage, and off-stage. The front stage is where the actor formally performs and adheres to conventions that have meaning to the audience. The actor knows he or she is being watched and acts accordingly. When in the back stage, the actor may behave differently than when in front of the audience on the front stage. This is where the individual truly gets to be himself or herself and get rid of the roles that he or she play when they are in front of other people.

Finally, the off-stage is where individual actors meet the audience members independently of the team performance on the front stage. Specific performances may be given when the audience is segmented as such.

## **7. IMPRESSION MANAGEMENT**

Impression management is a goal-directed conscious or unconscious process in which people attempt to influence the perceptions of other people about a person, object or event; they do so by regulating and controlling information in social interaction. Goffman presented impression management dramaturgically, explaining the motivations behind complex human performances within a social setting based on a play metaphor. Goffman's work incorporates aspects of a symbolic interactionist perspective, emphasizing a qualitative analysis of the interactive nature of the communication process.

The actor, shaped by the environment and target audience, sees interaction as a performance. The objective of the performance is to provide the audience with an impression consistent with the desired goals of the actor. Thus, impression management is also highly dependent on the situation.

In addition to these goals, individuals differ in responses from the interactional environment; some may be irresponsive to audience's reactions while others actively respond to audience reactions in order to elicit positive results. These differences in response towards the environment and target audience are called self-monitoring. Another factor in impression management is self-verification, the act of conforming the audience to the person's self-concept.

The audience can be real or imaginary. IM style norms, part of the mental programming received through socialization, are so fundamental that we usually do not notice our expectations of them. While an actor (speaker) tries to project a desired image, an audience (listener) might attribute a resonant or discordant image.

## **8. THE ART OF IMPRESSION MANAGEMENT**

All parties aim to minimize the occurrence of incidents and embarrassment by following measures:

1. Defensive Measures: used by the performer to save dramaturgical loyalty of own and tam members.  
Defensive attributes and practices:
  - a. Dramaturgical Loyalty
  - b. Dramaturgical Discipline
  - c. Dramaturgical Circumspection
2. Protective Measures: used by the audience and outsiders to assist the performer.
3. Measures the performer take to ensure that audience is able to help and protect, regarding tact sensitive to hints from audience

We manage the information we give and since it is intentionally manage, there is a chance that it is not always true.

We manage our information by:

1. Over communicating some information
2. Under communicating some information.

## **9. ARTS OF IMPRESSION MANAGEMENT ON SOCIAL MEDIA: PARTICULARLY ON FACEBOOK**

Internet has established a new range of frames of interaction with a developing etiquette. Although apparently more limited and less rich than interactions in which participants are physically present, it also provides new problems and new opportunities in the presentation of self. Electronic communication is a system which is instantaneous but asynchronous, can be one-to-one but may be one-to-many, one-to-anyone or one-to-no-one. Here the place and distance are largely invisible. The strength of the Internet as a communication channel is its variability: it can be used to reach a broad, heterogeneous audience, employed for variety of purposes, and adjusted for personal needs. Recognizing the need for strategic management of online self-presentation, here we will use the theory of impression management by Erving Goffman (1959, 1963) to explain our online self-presentation behavior especially on Facebook. The theory uses a dramaturgical analogy, seeing the act of presentation as a performance requiring a coherent combination of suitable setting, credible front, and interaction with the audience. Impression management is a concept whereby an individual manages what sorts of impressions they are leaving on others. Goffman theorizes that impression management happens much like the different components of theatre. Impression management is the process by which people attempt to influence the images that others have of them. The sociologist Goffman (1959) was one of the first to provide insight into the use of impression management in social interaction. in our presentation of self, we try to shape how people perceive us and what kind of impression we



make on the audience. Goffman calls this process impression management. There are many ways in which one tries to convey favorable impressions.

Social Networking Services (such as Facebook) offer their users the opportunity to create personal profiles and connect to other users. The world of social networking sites has advanced at a rapid pace, allowing for new opportunities to examine personality and gender differences in online behavior. Motives for managing online networking sites vary between individuals, and include self-validation, facilitating new social relationships, and maintaining existing ones.

Much of Goffman's interest is in his analysis of the depth and richness of everyday interaction. This depth and richness is perhaps not apparent in internet interaction but the problem of establishing and maintaining acceptable self remains, and there is a range of expressive resources available for this end. As the technology develops more expressive resources become available. Electronic communication will become more and more human communication to the extent that there is more to it than just efficiency passing information to each other.

It could be argued that internet is not an interaction in Goffman's sense at all. Goffman gives a series of system requirements for interactions. Some, like signals that informs senders that reception is taking place or signals that announce that a channel is sought for or that a channel is open, are not present on the web. None the less, web pages are intended to be read by others, often invite comment, can be interactive in various ways, and almost always have an email address for contact. They are also part of an interactive system, although a pretty restricted one. This promiscuity of the Web goes deep. Goffman points out that one of the difficulties of interaction lies in establishing contact because an offer to interact always leaves one open to rebuff. Conversely starting an interaction always involves a risk about what the interaction might lead to and possible difficulty in ending it. On the Web we can put ourselves for interaction without being aware of a rebuff, and others can try us out without risking being involved further than they would wish. There is another liberation that can be negative too. One of the regulation and controlling forces in face-to-face interaction is embarrassment. This is less likely to work on the Web. Others may find our web page ridiculous, but we probably won't be aware of it. Those others who might be prompted to find ways to mend our presentation to reduce their own embarrassment in a face-to-face encounter are unlikely to feel pressure to smooth over the interaction between them and on a Web page. The expressive resources available in HTML, the Hypertext Markup Language, are limited and not altogether under the authors control: size and shape of screen and display type face depend more on receiver than on the sender. Some layout features like rules can be used. Lots of images can be included, but the receiver can always choose not to receive them, and may not have a system which is able to receive them. The same applies to sound and video.

It seems that the only reliable thing that can be used is the informal content of the text. For most people, through it is difficult to establish ourselves as a whole person through a self description. There are other resources that can be mobilized. Now the people are becoming familiar with the Web and know the usual structure and content of WebPages, it is possible to use this frame more or less ironically to convey more subtle information. It is an introduction to further consideration of the given/given off distinction as suggested by Goffman. Information about the self is explicitly stated and can be managed by the person making the communication. The implicit information that does leak through is paralinguistic, rather than

non-verbal-a matter of style, structure and vocabulary – or paracomunicational- a matter of how we deal with a Web page compared with customary ways of doing it.

## **10. FACEBOOK**

Social networking tools such as Facebook would become a source for individuals to develop and maintain social relationships through the increasing ease in which communication can ensue. Research suggests that the relative ease in which Facebook allows various people to keep in touch with each other increases their capability in maintaining relationships, especially in instances where they are otherwise unable to invest more time into the relationship. The heightened accessibility and convenience in which this online tool can be utilized via wireless devices allows people to constantly remain updated on the status and activities of their Facebook friends, and has made the exchange of a great amount of information a simple process. Online behaviors have expanded as the popularity of these social media tools have surged; research has suggested that rather than detracting from offline relationships, online engines such as Facebook may actually promote face-to-face socializations. This increased ability to develop and maintain relationships to such a degree accordingly means that the impression management that Facebook users employ will affect the type and the intensity of the social relationships that they are able to establish. Individual management of social relationships is largely determined by the perceived perceptions that others form about them. In order to achieve valued goals and engage in meaningful interpersonal interactions, the majority of the population strives to monitor and control how they present themselves in order to maximize the positivity of others' perceptions. Social networking sites allow users to create identities for themselves that emphasize those qualities which are either desirable or noteworthy, in some cases allowing people to develop entirely new personas that depict them favorably. To this end, Facebook users who are seeking optimal levels of self-portrayal may rationally engage in online practices that create the epitome of idealized self-presentation. Research suggests that individuals who possess this motivation to impress others, particularly for mate-seeking behaviors, frequently shape their online photographs (via shooting or editing practices) and account information into the idealized image that they wish to portray. Despite the overall growth in its usage by all demographics of the population, the facilitation of Facebook may be approached differently depending on the status of the user.

## **11. FACEBOOK AND IMPRESSION MANAGEMENT (ANALYSIS)**

Here I will discuss the impression management issues regarding our Facebook behavior. Here I will analyze it on the basis of my Facebook account and also my friends' accounts.

Now -a -days, people in our country are using Facebook widely to communicate with others. It has already become popular way to communicate with friends and family easily. It has become a social space for the people where they interact. Here people always try to manage others impressions of themselves. From Goffman's perspective, individuals manage impressions of them by successfully portraying themselves 'onstage' or in public. As we know that, Facebook is a social networking site, where people communicate with others, so

they always try to manage others impressions on themselves by controlling information in interaction.

There are several sectors of Facebook where people control the information for impression management. Here I will discuss the matter on the basis of sectors of Facebook where people try to control their impressions. From Goffman's theatrical perspective, the person who is using Facebook is the social actor and Web page is the front stage. He is being watched by the audience (people who are on his friend list) and as well as he is an audience for his viewers play.

Here I will discuss the Facebook Impression Management in the basis of the sectors of Facebook:

- **Friend list:** In a Facebook account we do have a friend list. The friends on Facebook depend on with whom we want to interact. To have a person on our friend list we need to add that person or to accept the friend request sent by that that person. Some people do not add other people eagerly. They think if they send friend request to a person then that person might think that he/she may have more interest on him/her. So some people don't send friend request (even to known person) but if the other send friend request then he/she accepts.
- **Info/About:** The info of Facebook account is the detailed description of us. In the info box we need to give several information of us, such as:
  1. Age/Birthday: Some people do not mention the birth year as they think others might would know his/her actual age. They only mention the birth date in the profile.
  2. Sex: people do mention the sex( Male/Female).
  3. Nick Name: people usually do not mention their actual nick name on Facebook. Some people do attach some special names (not his/her real life nick name) with their name.
  4. Education: people do mention their education (School, College, and University). Some do attach the link of their institute's page (if it is a popular institution).
  5. Occupation/Work Place: if people do a job they mention their designation with the name of the work place (even attaching the link of the work place).
  6. Relationship Status: people do not always mention about their actual relationship status (when they are in a relationship). But those who are engaged officially and married usually do mention about it.
  7. Language: people add the languages they know.
  8. Political/Religious views: some people do add their views to inform others about their views explicitly.
  9. Family: people add the profiles of the family members (those who are in their friend list) in their accounts info.
  10. Write yourself: in this box people write few words about themselves (some people don't). They mention some words about themselves to present themselves to others.
  11. Favorite Quotations: some people add their favorite quotation

People do mention all these issues in their Facebook account by controlling information of them to portray themselves. They add information about some issues and sometimes don't add some information. They manage the information they give.

- **Photos:** People add photos to their accounts. They add many types of photos in their account. They add photos to portray themselves in front of the audience. They add photos to express themselves. They manage other impressions of themselves. Such as: a person adds photos of events which they want to show to the friends on friend list. Through photos some people over communicate some information which they want to express. People also tag photos to others present in the photo. Sometimes people remove tag of some photos in which they are not looking good.
- **Profile Picture:** People select the profile picture of them (sometimes other things). They usually select good pictures of them to portray themselves to the audience.
- **Cover Photo:** They are aware about their cover photos because there is no privacy on it. So they select their cover photos carefully.
- **Status Update:** Those who are using Facebook usually update their status on Facebook. Here people over communicate by updating their status. They manage others impressions of themselves about various issues and information by updating their status. Because audience can know directly about the actor through their status update. Here they mention various links, places; others profile links and so on.
- **Liking Pages:** People hits like to various pages to which they want to get updated.
- **Chat:** Through chat the actors communicate directly with the audience.
- **Time Line:** People communicate through writing on others timeline. They also send message through inbox.
- **Groups:** People do crate groups on Facebook to get connected with specific groups of people.
- **Privacy Issues:** On Facebook people do maintain privacy regarding various issues. Such as: people maintain privacy regarding photos, status update, and other issues. Through privacy settings actors decides with whom they do not want to share any information.

## 12. GOFFMANIAN PERSPECTIVE ON FACEBOOK ANALYSIS

The Theater	Facebook
Play	Flow of Interaction
Characters	Persons Using Facebook
Actor	Individual
Role	Way of Interacting
Audience	People Observing the Individual
Front Stage	Where the Individual's Action is Performed
Back Stage	Where Individual's Action is Oriented towards What is Going to Happen or Toward What has Happened

### 13. FACEBOOK AND GENDER PERSPECTIVE

In our country Facebook activities of male and female are different. Men and women try to manage others impressions of themselves differently. Here is the difference between the men and women regarding Facebook Impression Management:

Facebook Impression Management Tactic	Gender Difference
Privacy issues	Women engage in more
Sending friend requests	Men engage in more
Photo Privacy	Women engage in more
Interact with unknown people (to regarding social games playing)	Men engage in more
Social Games	Mixed results
Photos Sharing and tagging with friends and status update	Mixed results

### 14. CONCLUSION

In conclusion, it can be said that the Goffman's conceptual framework helped me a lot to analyze the study on facebook. By applying Goffman's art of impression management we will able to know about the impression management techniques of people on Facebook. Impression management is a self-presentation technique that focuses on improving a person's image in the eyes of others. Ever since Erving Goffman implemented the term impression management in 1959, sociologists and theorists have been studying additional aspects of the concept. Here Goffman's framework helped me a lot to analyze the art of impression management on facebook.

#### AUTHOR'S BIOGRAPGY



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