Social Media: New Social Areas for People in Nepali Context

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Abstract

This research explores how social media users perform fluid identities to express emotional stress and blurred self-boundaries. It is not just city folks, either — everyone from college kids to farmers is curating their own digital persona. Goffman'sdramaturgical theory, within the context of Nepal's changing social media landscape, suggests that we are all actors on a stage. Everyone has got a frontstage (that carefully filtered selfie with the perfect caption) and a backstage (the stuff users would never post, obviously); this is the traditional role of Nepali society. There's room to be whoever you want, sometimes even too much room. This study examines 150 Nepali social media users who responded questions about their posts and images, as well as 50 social media users who provided their insights in interviews. Social media is no longer just a megaphone, and it is a powerful tool for connecting people. It is this messy, ever-changing space where people figure out who they are, juggle power dynamics, and — let's be honest — sometimes get totally overwhelmed. The growth of digital society brings challenges:online misinformation, cyberbullying, identity distortion, and mental stress. Social media is more than a communication tool — it is a dynamic social space where people negotiate identity, power, and performance. Cyberbullying, fake news, and identity crises are real headaches, but there's also a ton of creativity and connection happening.

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Introduction

Goffmanposits social interaction as a theatrical performance, where peoplekeenly manage the impressions they give to others. He views that when people involve with others, they attempt to control how they are apparent by adjusting their setting, appearance, and behavior (James, 2003). Social media permits users to craft front-stage performances using status updates, filtered photos, curated reels, and hashtags to convey particular identities.The audience— or the people they communicate with—is also trying to collect information and form judgments about them (Goffman, 2008). Thereciprocal performance shapes how social roles are presented and understood in everyday life, and highlights the strategic nature of human interaction. In the digital age, his dramaturgical theory, initially rooted in physical face-to-face interaction, discovers renewed relevance through its application to social media platforms. He was predominantly concerned with co-present social relations—where human beings physically share space— now their insights into impression management, role performance, and the distinction between 'giving' (intentional signals like captions, emojis, or profile bios) and 'giving off'(unintentional cues such as facial expressions, tone in videos, or comments from others) are significant. Information has become even more pronounced in the online world, particularly within the context of Nepal's rapidly evolving digital landscape.

Nepali society, customarilyfashioned by close-knit communities and strong cultural norms, is now experiencing a parallel social arena online. Platforms such as Facebook, Instagram, TikTok, and X (formerly twitter) have shaped digital stages where users— especially youth—perform curated versions of themselves for various audiences. Here, Goffman's front stage and backstage

metaphor becomes fluid and layered. Goffman(1956) asserts, "When an individual enters the presence of others, they commonly seek to acquire information about him or to bring into play information about him already possessed" (1). At the same time, the backstage—once private—often leaks into the public through unintended posts, candid moments, or 'off-guard' stories, blurring the lines between deliberate and unconscious self-presentation. In the twenty-first century, impression management (Appelrouth & Edles, 2008) has occupieda central space in the communication domain. Users carefully choose what to post, how to comment, or whom to tag, often tailoring content to specific audiences: family, friends, or wider society. For example, a young Nepali might share religious or family-centered posts on Facebook for older relatives while expressing a more liberal or creative identity on Instagram or TikTok. This reflects Goffman's idea that individuals actively control the information they 'give' while also managing what they 'give off'. Moreover, the concept of role-playing becomes even more complex. In physical settings, one might play different roles at different times—in the office, at home, or in public—but on social media, multiple roles may coexist simultaneously. A single post may be consumed by friends, employers, relatives, and strangers, requiring a balancing act between different expectations. This intensifies the pressure to maintain an idealized self-image, leading to both empowerment and psychological strain.In the Nepali context, where digital literacy is growing but traditional values remain strong, this performance can be both liberating and conflicting.

In the contemporary digital age, social networking platforms have become integral to daily life, enabling seamless communication, rapid information dissemination, and global social interaction. Among these platforms, Facebook has emerged as a dominant force, with over 2.8 billion monthly active users worldwide as of January 2021 (Facebook, 2021). Its influence extends beyond Western contexts, penetrating countries like Nepal, where it has rapidly become a

staple communication tool across diverse demographic groups. In Nepal, Facebook is now a central part of urban social life, providing a platform for sharing news, maintaining relationships, and accessing information (Sharma & Subedi, 2019). Smartphone accessibility has further fueled its adoption, bridging communication gaps across regions and communities (Paudel & Hada, 2018). However, this widespread use also brings socio-cultural and political concerns. Scholars have highlighted both benefits—such as increased social connectedness—and risks, including social comparison, addiction, and misinformation. Social media users play a central role in communication, socialisation, and information sharing among Nepali users, both within the country and across the global Nepali diaspora (Sharma & Subedi, 2019; Paudel & Hada, 2018; Khanal et al., 2020). Its widespread use, particularly among youth, has made it a dominant force in shaping social interactions and public discourse.

However, studies have linked excessive Facebook use in Nepal to mental health issues, including depression, anxiety, and low self-esteem, especially among adolescents (Sharma et al., 2020; Gyawali et al., 2019). Beyond psychological impacts, Facebook also influences cultural identity and expression, shaping how individuals present themselves and interact with traditional norms (Bhattarai & Rai, 2018; Basnet & Kafle, 2017). As its influence deepens in Nepal, there is a growing need for culturally informed awareness and intervention strategies to address the platform's psychological and social effects on Nepali users (Chand, 2024). While social media offers new spaces for identity exploration, activism, and creativity, it also amplifies the risk of misunderstanding, social judgment, or identity fragmentation. Goffman's theory, therefore, continues to offer a vital framework for understanding these emerging dynamics in Nepal's modern social fabric. The salient objectives of this paper are: a) to analyze how the sharing of images on social media functions as a tool for impressing people, b) to examine why individuals frequently change their display/profile photos on social

media platforms, and c) to explore how the regular posting of status updates or content contributes to the construction and maintenance of individuals' desired identities in digital social spaces.

Literature review

Technological development has shaped modern society as profoundly as social networking. Emerging in the early 2000s, platforms like Friendster and MySpace paved the way for virtual interaction. The launch of Facebook in 2004 by Mark Zuckerberg marked a turning point, triggering a global shift toward digital connectivity (Brugger, 2015). Today, social media is an expansive ecosystem with billions of users, transcending borders and languages. Facebook remains dominant, supported by Instagram and WhatsApp. Twitter plays a central role in real-time discourse with its concise 280-character format. Instagram's emphasis on visual content has fueled the rise of influencers and content creators, while TikTok has revolutionized short-form video, capturing global audiences (Colibri Digital Marketing, 2023). Beyond personal connections, social media significantly impacts business, politics, activism, and education. It provides powerful tools for engagement, yet also poses challenges such as misinformation, privacy concerns, and mental health effects. As digital landscapes evolve, understanding the dual nature of social media—its potential and its pitfalls—is essential for navigating its role in contemporary life.

In Goffman's theory, social interaction is viewed as a performance split between frontstage and backstage regions. On social media, the frontstage is the curated profile—photos, posts, captions—where users present idealized versions of themselves to their audience. Backstage, however, exists in private messages, drafts, or offline moments, where more authentic behavior emerges. Networking platforms blur these boundaries, often exposing behind-the-scenes behavior unintentionally. Josef and Merunková (2019) assert, "Regions may also be found in the environment of an online

network. Some studies present online social networks where the user has control over access to the content he publishes, primarily as a private space and therefore back region" (251).Maintaining control over these regions becomes crucial in digital communication, as audiences may misinterpret or challenge inconsistencies between public performance and private identity.

In *Forms of Talk* (1981), Goffman presents five essays—"Replies and Responses," "Response Cries," "Footing," "The Lecture," and "Radio Talk"—each examining verbal and non-verbal communication through a sociolinguistic lens (Helm, 1982). Unified by the recurring themes of ritualization, participation framework, and embedding, the collection offers a comprehensive exploration of the structure and dynamics of everyday spoken interaction.Josef and Merunková (2019) opine that vast daily data uploads offer Facebook monetization opportunities but pose privacy risks for users. Despite terms of service, data use may conflict with user expectations or rights, highlighting the need to redefine privacy and guide effective legal and policy responses.They state, "Public self-presentation and a certain level of self-disclosure are necessary to create an online identity. The degree of self-disclosure and the content shared by users depend on their goals, motivations and their audience as well as on their privacy concerns, the perceived value of personal information and the value of the service they receive in return" (246).

Young people often encounter online situations that older generations view as trivial—being unfriended on Facebook, excluded from party photos, or receiving rude comments. Yet, in today's digital age, cyberspace functions as an alternative world where individuals shape their identity, build friendships, and maintain relationships using text, images, and audiovisual content, making these virtual interactions deeply impactful and emotionally significant. Stone(1991) assumes, "[…] people still meet face-to-face, but under new definitions of both 'meet' and 'face' (85).

Table 1: Social Media in Nepal (Source: State of Digital Nepal 2023 & 2025)

SN	Social media	2022	2023	2025
1.	Facebook	11.4 million	11.85 million	14.3 million
2.	Instagram	2 million	2.15 million	3.9 million
3.	Twitter /X	417 thousand	553.6 thousand	390 thousand
4.	LinkedIn	1 million	1.2 million	2 million

Table 1 indicates that in early 2025, approximately 14.3 million social media user identities existed in Nepal, representing 48.1 percent of the total population. This marks a year-on-year increase of 750,000 users, or+5.6 percent from early 2024. Among adults aged 18+, 72.8 percent were using social media, with user demographics showing 55.7 percent maleand 44.3 percent female. Additionally, 86.2 percent of all internet users in Nepal were active on at least one social media platform in January 2025 (State of Digital Nepal 2023 & 2025). Overall, nearly half the population—and a substantial majority of internet users—are engaging on social media, with usage steadily increasing, especially among younger, adult demographics. From early 2022 to early 2025, Nepal witnessed notable shifts in social media adoption. Facebook grew from approximately 11.3 million users in early 2022 to 14.3 million in early 2025, marking an increase year-on-year between early 2024 and early 2025. Instagram expanded from 2 million in 2022 to 3.9 million in early 2025—a riseover the preceding year. X (Twitter) saw 417 thousand users in 2022, increasing to 553.6 thousand in 2023, then declining to 390 thousand by early 2025. Linkedin users climbed from 1 million in 2022 to 2 million in early 2025, representing impressive growth in professional networking adoption.

Theoretical framework

The theoretical framework is grounded in Erving Goffman's theory of dramaturgy, as outlined in his seminal 1956 work, *The Presentation of Self in Everyday Life*. Though originally developed in

the context of physical, face-to-face interactions, Goffman's theory remains highly relevant in the age of social media. The idea that life is like a stage where individuals perform roles applies seamlessly to digital platforms, where users curate and manage their self-presentations for virtual audiences.Sannicolas (1997) noted that with the rise of computer-mediated communication, dramaturgy can be observed daily in online interactions. Social media platforms have become stages where users act out performances for diverse and often anonymous audiences. In this digital space, the notion of performance becomes even more pronounced, as individuals carefully craft their public personas through images, text, and multimedia content. According to Goffman, every individual is a performer in the ongoing social media life, placed on the stage the moment they are born. From childhood, people learn their roles by interacting with others, continuously adjusting their behavior to fit with social expectations. He introduced the concepts of front stage and backstage to explain how people manage these performances. The front stage is where individuals present themselves in a controlled, curated manner—similar to how people behave on social media. In contrast, the backstage is the private space where individuals prepare, reflect, and plan their next performance.

In the context of social media, platforms like Facebook or Instagram serve as the front stage, while the offline, real-life environment functions as the backstage. Users select profile pictures, draft captions, and carefully choose what content to share—all backstage activities intended to influence how others perceive them once the content goes live. This process aligns with what Goffman termed "impression management"—the strategic effort to control the impressions others form of us. As Miller (1995) pointed out, electronic communication has introduced new frameworks for interaction, with its own forms of etiquette and self-presentation. Users engage in thoughtful planning to appear knowledgeable, likable, or morally sound—shaping digital performances that reflect deeper human desires for approval and identity affirmation.
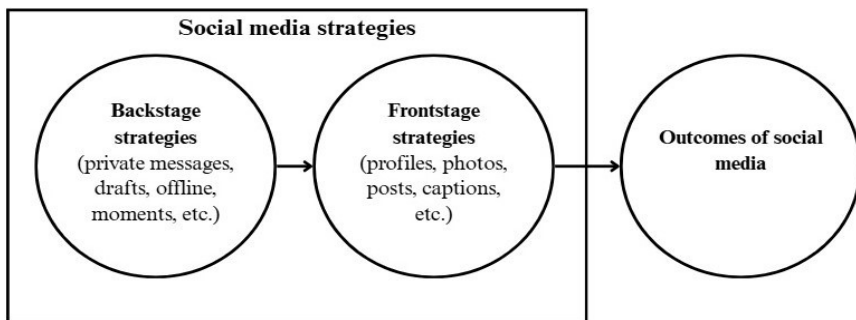
Figure 1 : Social media & Goffman's theory of dramaturgy developed by the author, 2025.

Impression management, a concept introduced by Erving Goffman, refers to the strategies individuals use to shape how others perceive them, particularly on the 'front stage' of life. In the context of social media, this front stage is the public digital space where users consciously present curated versions of themselves. Goffman described the tools used in this self-presentation as 'sign vehicles,' including appearance, social setting, and manner of interaction. On social media, profile pictures, shared content, and visible associations act as sign vehicles. The places people check in to, the fashion they flaunt, and the relationships they highlight all contribute to constructing a desired image (Lv, 2018). A person posting luxury travel photos or expensive items is perceived as wealthy or influential, while someone with minimal online presence may be viewed as ordinary. Similarly, the opinions or causes users support signal their socio-cultural values, making social media an extension of their identity. Appearance also plays a critical role. Clothing, posture, and physical fitness, as showcased in images, often shape first impressions. These visual cues reflect lifestyle choices or personal discipline, but can also lead to stereotyping. While impression management helps define identity, it may also reinforce assumptions that don't always reflect deeper truths.

Methodology

This paper employed a mixed-methods approach, divided into quantitative and qualitative components. The quantitative phaseinvolvedpurposivesampling of 150 social media users, aiming to examine how frequently respondents post images and share posts, change their profiles, or display pictures and shared posts. This inquiry explored how such online behaviors contribute to impressing the users on social media platforms. Given the heterogeneous nature of the target population—social media users—the study embraced a maximum variation purposive sampling technique. This method allowed the researcher to capture a wide range of user perspectives and behaviors related to virtual identity construction. Quantitative research focuses on numerical data, while qualitative research explores subjective aspects such as attitudes, opinions, and behaviors. A mixed approach combines both, offering a more holistic view. In the context of social media research, all three methodologies—quantitative, qualitative, and mixed—are used depending on the research goals. While some studies rely on a single method, others employ a mixed approach, gathering qualitative and quantitative data either concurrently or sequentially (Ngai et al., 2014). This combination offsets the limitations of individual methods and enhances the robustness of findings (Anyuor, 2021). The sampling strategy provided a holistic understanding by incorporating diverse online behaviors, attitudes, and identity portrayals. This approach facilitated the identification of common themes across varying user groups, allowing for logical generalisation within a large and dispersed population, making non-probability sampling both appropriate and effective.

The qualitative component consisted of semi-structured interviews with 50 social media users tocommunicate about backstage and frontstage strategies. They represented deeper insights into the motivations behind observed social media behaviors. The discussions (interviews) were designed to align with the objectives of the paper and focused on topics such as the relationship between real and virtual selves, the presence of conflicting identities, and

how virtual identity affects real-life relationships (Atkinsian et al, 1993)**.** Additionally, they were asked to discuss how users conceal socio-economic and political status online, whether virtual interactions create peer pressure**,** and whether social media can serve as a camouflage for real-life crises**.** The interviews also examined how virtual identities influence self-worth**,** belongingness**,** ordistinctiveness among users.The qualitative data complemented the quantitative findings by offering a contextual interpretation of user behavior, particularly through the lens of dramaturgical theory. Research, though conducted for various purposes, primarily aims to uncover hidden truths and generate new knowledge (Pandey & Pandey, 2015, p. 9). Research methods refer to the specific techniques used in the process, and these are a subset of research methodology, which involves the description, explanation, and justification of different methods used in research (Varghese, 2017, p. 7). Insights from the expert interviews were used to enhance the analysis, providing a deeper understanding of how individuals project and manage their virtual identities within Nepal's evolving digital landscape (Baruah, 2012).

Findings and discussion

Sharing images on social media helps users impress others by carefully crafting a public persona that invites attention, admiration, and emotional connection. Through selective self-presentation, individuals often share idealized moments — such as achievements, travels, or visually appealing scenes — to project a desirable lifestyle. This process, known as impression management, enhances their image and builds social capital. The positive feedback in the form of likes, comments, and shares reinforces self-esteem and creates a sense of validation. Regular content posting on social media, such as status updates, plays a vital role in building and sustaining an online community of practice. It fosters knowledge exchange, mutual support, and collaborative problem-solving by encouraging members to engage, share experiences, and offer assistance. This

ongoing interaction creates a dynamic space for dialogue, helping develop shared understanding and collective goals. Consistent participation also promotes a sense of responsibility, deepening member investment and enhancing the group's overall effectiveness.

Image sharing fosters social comparison and aspiration, encouraging followers to admire or envy the poster (Lang, 2000). By highlighting friendships, social events, and emotional moments, users also demonstrate social influence and relatability. These images serve as conversation starters and help strengthen bonds, making others feel closer and more connected to them. We can study more from the following table.

Table 2: Trends of Social Media Users in Nepal

Frequency of research questions	About every week	About every fortnight	About once a month
Sharing of images on social media	60	40	50
Changing display or profile	75	35	40
Posting a regular status	72	44	34

Source: Purposive sampling, 2025

The findings reveal clear patterns in social media behavior among Nepali users. Out of a total of 150 respondents per activity, 40 percent share images weekly, 26.7 percent fortnightly, and 33.3 percent monthly. This shows a relatively balanced distribution, indicating users share images consistently but not excessively.For changing their profile or display pictures, 50 percent do so weekly, 23.3 percent fortnightly, and 26.7 percent monthly. This suggests a strong emphasis on maintaining a dynamic online identity, with half of the users updating their profiles regularly—likely tied to

self-presentation and impression management.Regarding status updates, 48 percent post weekly, 29.3 percent fortnightly, and 22.7 percent monthly, indicating active engagement and desire for communication in digital spaces.Overall, the data indicates that a majority of Nepali users engage with social media weekly, especially in updating profiles and posting statuses. This reflects a trend toward maintaining an active digital presence and participating in ongoing virtual social interactions. It emphasizes how images, interpreted through personal and cultural lenses (Pink, 2007), convey emotions beyond words. Using a mixed approach, it explores how Instagram alters everyday sociality, highlighting users' roles within online communities, particularly distinguishing between general users, community members, and community managers through qualitative analysis (Goffman, 1956).

The study found that females prefer editing profile pictures, while males favor changing them. Interest in photography doesn't strongly relate to editing. Psychosocial factors—such as expressing uniqueness, showcasing fun, and fitting in—motivate users (Goffman, 1990). These behaviors vary by gender, revealing complex influences behind profile picture modification on social media (Serafinelli, 2017). This study explores the psychosocial factors influencing social media users in changing and editing their profile pictures. It highlights gender-based differences, with females showing more interest in editing. The study also found no strong link between photography interest and editing (Awais & et al, 2022). Key motivations include expressing uniqueness, having fun, and aligning with trends. Using a sample of 100 university students, the research provides insights into self-image, body satisfaction, and online self-presentation.

Integration of frontstage and backstage in dramaturgical theory

Erving Goffman'sdramaturgical theory presents social interaction as a theatrical performance, where people manage impressions like actors on a stage. Every person engages with others by showcasing

an idealized self, depending on the situation. Goffman differentiates between two core spaces: the front stage, where individuals perform for an audience (e.g., workplace), and the backstage, where they can be themselves without judgment (e.g., home). This separation explains how people compartmentalize behavior, shifting their roles depending on context (Gilmore, 2014). However, social media blurs this division. Digital platforms combine these two stages, where backstage content—like personal thoughts or casual activities—is now visible to frontstage audiences, such as colleagues or superiors (Goffman, 1956). Thus, the online space transforms into a hybrid performance zone where offline roles and online personas overlap. This fusion demands new strategies of impression management that extend beyond the physical world.Now, social media is a blended stage. In Goffman's time, the backstage and front stage had clearer boundaries(Lv,2018) . Today, platforms like Instagram, Facebook, or Twitter collapse these spaces. Nepali social media users often share informal, emotional, or private moments with broad audiences—merging their professional and personal identities. For example, Instagram is often seen as a front-stage platform with curated content, while Facebook is used more privately among friends, resembling a backstageenvironment.However, the online self is not just a reflection of real life but often an exhibition. Users act as curators of their digital lives, selectively presenting photos, updates, and thoughts to project desirable traits. This 'self-exhibition' is not always fully authentic and may involve filtering or even fabricating aspects of identity. The audience—whether known or unknown—can interact with or interpret this display at any time, without the poster's control. Even when users intend to post freely, the risk of misinterpretation or judgment remains, especially when controversial topics are involved.

Social media is a self-construction and creates a public space for every individual. In real-world interactions, people rely on body language, tone, or facial expressions to manage impressions (Goffman, 1956). In contrast, social media offers more deliberate

and editable waysof self-presentation. Users can construct online identities using curated photos, hashtags, bios, and text posts. With minimal cost and maximum reach, this virtual space becomes a tool for personality design.Each user has a personalized digital space, often resulting in heightened self-awareness. Social media enables users to actively shape how others perceive them by emphasizing particular traits while hiding others (Lewis & et al, 2008). These online personas often develop independent realities, existing parallel to real-world identities. For instance, someone might present confidence and extroversion online while being shy or reserved offline.

This divergence also increases risks of deception or confusion, particularly in relationships. Online friendships or romances may thrive in the virtual world but falter when tested against offline reality (Goffman, 1990, & 2008).Nepali people's reactions to social stigma also vary online—many are more tolerant or dismissive of scandal or criticism due to the high degree of detachment and practice in managing digital fallout.However, with greater freedom comes emotional vulnerability. Negative experiences—such as online hate, trolling, or social comparison—can lead to mental healthchallenges like anxiety and depression. The affection for new social areas among people and audiences gives a space to online communication—primarily through text, images, or videos—and creates diverse interpretations. What's said in writing may be misunderstood, as tone and intent are harder to convey. This can result in cognitive dissonance, especially when meeting online acquaintances in person.Social media breaks traditional boundaries and connects people across cultures, classes, and ideologies. The accessibility of diverse perspectives allows users to reshape beliefs, challenge stereotypes, and grow personally (Tufekci, 2008). For instance, many Nepali women report developing feminist awareness after engaging in online communities. Similarly, sexual minorities often feel safer expressing themselves online, despite silence in their offline environments.

The anonymous or distant nature of online interaction also emboldens people to speak or behave in ways they wouldn't face-to-face. This heightened self-expression can backfire. Misinterpretations or disagreements may result in backlash, often culminating in harsh comments, 'culture,' or social exclusion (Goffman, 1990, & 2008). The fallout from misunderstood posts can damage real relationships or public reputations, showing that online actions carry tangible offline implications.In the digital age, Goffman's division between front and backstage has become increasingly porous. Social media integrates these once-separate spaces, compelling users to constantly manage impressions in a blended world. While it offers powerful tools for identity construction and connection, it also introduces challenges related to authenticity, emotional health, political scandal, corruption, and miscommunication.People navigate this new stage with both freedom and constraint. As actors in a perpetual performance, they must balance curated identity with emotional vulnerability, all while facing feedback from a global audience (Goffman, 1990). Ultimately, the integration of front and backstage through social media reflects not just technological change, but a profound transformation in human social behavior. According to Goffman's theory of dramaturgy, conversations with 50 social media users from various fields happened in the first week of August 2025. Political parties in Nepal must take the visible political disengagement among youth seriously. The conversation has indicated that social media not only promotes art but also contributes to distortions. Nepali social media users express concerns about social change, good governance, education, health, the environment, etc. When users post stories, photos, or videos on platforms like Facebook, Instagram, or X, they receive both positive and negative reactions. The government, political parties, and policymakers must learn from these narratives and move forward accordingly.

Conclusion

Goffman's dramaturgical theory of mimesis provides a powerful lens through which to understand the dynamics of social media, particularly in the evolving context of Nepali society. As social media becomes an integral part of everyday life, it has transformed traditional social interactions into performances that unfold in digital spaces—spaces where the boundaries between the front stage and backstage are increasingly fluid. In Goffman's terms, individuals are actors performing roles in various settings to manage the impressions others form of them. This concept, once grounded in physical settings such as workplaces or homes, now extends into the virtual world, where platforms like Facebook, Instagram, TikTok, and YouTube serve as expansive stages for self-presentation. In the Nepali context, where societal values, family structures, and cultural expectations still hold significant influence, social media offers a unique hybrid stage. On one hand, it allows individuals—particularly the younger generation—to explore identity, expression, and autonomy beyond the constraints of traditional social roles. On the other hand, it also pressures users to conform to curated ideals and public expectations, perpetuating a cycle of performance where authenticity is often negotiated or compromised. For instance, a user might present a culturally appropriate persona on Facebook to maintain family and community approval while simultaneously maintaining a different, more expressive identity on platforms like Instagram or Snapchat—illustrating how front and backstage regions have become layered and complex.

Goffman's ideas help us understand how Nepali users manage their performances across different audiences. The multiplicity of platforms means that individuals must navigate varying social expectations and norms, often simultaneously. In doing so, they create multiple 'front stages,' each tailored for a specific group—family, friends, colleagues, or the public. This constant performance can lead to both empowerment and exhaustion.

It provides opportunities for self-exploration and community building but can also result in identity confusion, social anxiety, or even performative activism devoid of real engagement.This paper demonstrates that social media is not merely a technological tool but a dynamic social arena where dramaturgical interactions take on new forms and meanings. In Nepal, as elsewhere, these changes bring both opportunities and challenges. Political disengagement and concerns of media reactions urge Nepali leaders to act wisely and responsively. While the digital age offers users more control over how they present themselves, it also intensifies the performance of identity and increases the complexity of social roles. By applying Goffman's theory, we can better understand these shifts and their psychological and cultural consequences, highlighting the need for further research in Nepal's unique socio-cultural landscape as it continues to adapt to the digital era.

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