



World Conference on Social Sciences, Law and Public Policy

Hosted Online from Toronto, Canada

Date: 26th September, 2026

Website: <https://econferencia.com>

THE FORMATION OF MICRO-GENRES AND DISCOURSE STRUCTURE

Pulatova Dildora Dilmuradovna

Associate Professor of Shakhrisabz State Pedagogical Institute

PhD in Philological Sciences

E-mail: pulatovadildora0@gmail.com

<https://orcid.org/0009-0008-3637-8095>

Abstract

The article analyzes the formation characteristics of micro-genres within the digital discourse of the Uzbek language and their impact on discourse structure. Drawing on material from social networks, messaging apps, forums, and blogs, the study examines the linguo-pragmatic features and compositional-structural makeup of digital micro-genres (such as posts, comments, stories, reel captions, chat messages, etc.), as well as the characteristics that distinguish them from traditional text genres. Furthermore, the article provides a scholarly analysis of the role these micro-genres play in shaping discourse structure, their functional-pragmatic load, and their significance in defining communication models among users.

Keywords: Micro-genre, digital discourse, discourse structure, genre system, pragmatic system, social network, compositional-structural analysis, text genre.

Introduction

In the modern digital communication environment, texts exchanged via social networks, messaging apps, forums, and blogs are giving rise to micro-genres characterized by unique compositional and structural features. Micro-genres such



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as posts, comments, “Stories” captions, and chat messages differ from traditional text genres in terms of length, structure, and pragmatic function, thereby shaping the distinctive architecture of digital discourse. The formation of a pragmatic system within Uzbek digital discourse extends beyond the mere use of specific linguistic tools in particular communicative situations; in this context, analyzing the micro-genre structure of digital discourse is of significant importance.

Analysis and Results

In linguistics, the concept of genre is studied in relation to the repeated performance of specific communicative activities. In the digital environment, however, this concept takes on characteristics that extend beyond the scope of traditional written or oral genres. While acknowledging that established genre conventions persist during the formation of digital genres, D.D. Belcher emphasizes that the rapid evolution of technological environments and social practices has accelerated the emergence of new genres [1]. Similarly, in her study of the Internet's novel communicative capabilities, S. Herring categorizes digital discourse forms into two groups: those that represent adaptations of pre-existing genres to the new environment, and those that constitute entirely new communicative forms arising from specific technological conditions [2]. Consequently, defining a digital genre solely by its dissemination on the Internet is insufficient; its formation must be understood through a combination of factors, including recurring communicative needs, user objectives, the internal structure of the discourse, and the technical environment. This necessitates a clarification of the boundaries between the concepts of “genre”, “micro-genre” and “platform-specific form” when researching digital discourse.

S. Herring and J. Androutsopoulos note that analyzing computer-mediated discourse requires the simultaneous study of discourse structure, pragmatic



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meaning, participant relationships, and communicative practices, alongside the technical environment [3]. From this perspective, classifying a post, story, reel, short, channel message, or live stream as a micro-genre in its own right is scientifically debatable. Most of these are merely technical forms of expression provided by the platform to the user. For instance, a single reel might feature a product advertisement, a brief language lesson, a comedy skit, a technical tutorial, or a personal recommendation. Despite sharing the same form, their communicative purposes and internal structures differ. Therefore, when defining the micro-genre structure of Uzbek digital discourse, it is appropriate to distinguish between three closely related yet functionally distinct levels: the digital discourse domain (first level), the micro-genre (second level), and the platform form (third level). Domains of communicative activity—such as commercial, educational, technical, social/everyday, and entertainment-oriented communication—constitute the first level. Product presentations, discount announcements, mini-lessons, brief tutorials, viral skits (vines), recommendations, complaints, or reaction videos constitute a second tier, serving as micro-genres that fulfill specific pragmatic functions. Meanwhile, formats actively used on social media platforms—such as posts, stories, Reels, Shorts, or channel messages—represent the modes in which these micro-genres manifest on those platforms. This distinction prevents the conflation of genre with technical format and enables the observation of how a single micro-genre adapts across different platforms within Uzbek digital discourse.

Linguist S. Lomborg's research, which examines social media as a system of communicative genres, aligns with this perspective. The scholar notes that to understand a digital communicative form, one must consider not only its technical structure but also the functions it serves in a user's daily activities and the communicative habits it fosters [4]. Meanwhile, research conducted by linguist



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B. Hallinan and colleagues across various countries classified social media content into 29 broad thematic groups and 213 recurring genres [5].

In the context of Uzbek linguistics, R. R. Khalilova's study of Uzbek speech within the virtual communicative space reveals that communicative acts—such as greetings, farewells, forms of address, requests, and expressions of gratitude—manifest through a combination of verbal and non-verbal means, and that features of written and spoken language merge in electronic communication [6]. D. A. Rustamov substantiates the interplay of intralinguistic, extralinguistic, and medialogistic factors within the communication system, demonstrating that the medium of communication operates as an integral part of the system rather than existing outside it [7]. B.A. Isroilova notes that communicative goals in virtual interaction, user freedom, and the combined use of verbal and non-verbal means play a pivotal role in the formation of digital speech [8]. These conclusions confirm the necessity of examining Uzbek digital micro-genres through the integration of linguistic form, pragmatic function, and media environment. Based on this methodological framework, it is appropriate to analyze the micro-genre composition of Uzbek digital discourse primarily according to the functional directions of communicative activity, rather than by platform. In this context, commercial, technical, educational, entertainment, and social-everyday discourses can be identified as major communicative domains. Distinct micro-genres emerge within each of these domains as a result of recurring communicative goals. The advantage of such a classification is that a micro-genre's pragmatic core remains intact regardless of the platform on which it is disseminated. For instance, a product presentation might be distributed as a Telegram channel post, an Instagram Reel, or a TikTok video, yet the overarching communicative function—drawing attention to the product, highlighting its advantages, and encouraging a purchase—remains constant.



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Conclusion

When characterizing the pragmatic system of Uzbek digital discourse, micro-genres should be evaluated not merely as a simple thematic classification, but as structural-pragmatic units that reveal its internal communicative organization.

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