

Multimodality and viewpoint in Chilean denunciatory popular art

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Multimodal viewpoint constructions have been studied in different types of discourse, such as comics and political discourse (Dancygier and Vandelanotte, 2017; Borkent 2017; Guilbeault, 2017), but not in dissident popular art like the Chilean tapestry (henceforth *arpilleras*) (Adams, 2012).

This contribution uncovers the mechanisms of multimodal meaning in relation to the viewpoints of dissidents by analyzing the message represented in the *arpilleras*. The corpus is composed of 60 photos of *arpilleras* that were smuggled to the Netherlands to raise international awareness about poverty and repression in Chile. The analysis is based on the concepts of multimodality and viewpoint (Dancygier and Sweetser, 2012) and on the concepts of framing (Fillmore, 2006), windowing (Talmy, 2000) and focal adjustments (Langacker, 1987). The methodology consists of (i) grouping the *arpilleras* that represent a similar scene (whether with or without text), (ii) categorizing the types of images and utterances represented (e.g. institutions and represented speech) and (iii) analyzing the construal operations that built the message and reveal the viewpoint of the dissidents.

The conclusion, in the first place, is that the verbal modality interacts with the image in order to determine specific viewpoints, in this case that of the poor, the relatives of the ones who suffer persecution and even of “disappeared” citizens (De Cock & Michaud Maturana, 2014 and 2018). In the second place, we conclude that viewpoints in multimodal communication are determined through different cognitive mechanisms such as: (i) conceptual elaboration, e.g. adding the utterance “*community food*” to only one of the two images of *food* in the *arpillera*, (ii) the profiling of the temporal perspective between two images by using references such as “*past*” and “*today*”, thus establishing a chronology, and (iii) subjective conceptualizations, e.g. by adding speech representation to the images representing the artisans who produce the *arpilleras*.

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