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Task: First, write "a translation of the visual image into a verbal image so that your reader can see the image with the mind's eye".

Then, shape the image so that it pulls the reader into the story.

#1 - The Waiting Game

A vignette effect covers the corners of the frame, the strip of light in the center of the picture brings us into focus.

A child in an upwards fetal position steals the picture first, at lower center stage. Her figure is flimsy. The skin of her body is glued to her bones as if its life depends on it, perhaps it does.

The girl's tiny arms try to support her bent head. Thank God for the earth below to aid the arms in their mission. "Thank God" — the image of a dying child in the middle of a barren forest clearing begs the question of whether God exists.

The eyes drift next diagonally to the left, to the brownish-black vulture with a white countenance. He sits with his wings hunched over, like a typical feathered villain in a Disney film foreshadowing a looming doom.

Glued are his eyes to the fading human life: if he is lucky he won't have to fly far for dinner. "If he is lucky" — the image of a bird of prey waiting on a child's imminent starvation begs the question of whether God exists.

Picture: Sudane Famine, 1994 Pulitzer Prize, Feature Photography, Kevin Carter, The New York Times

#2 - Life in stillness

A 'soft high-pitched whimper' covers the air in the frame, taking the photographer across a bush to the scene on focus.

Against the backdrop of a land plagued by drought, harsh weather, and famine — at a UN food station that feels more like a graveyard — a little girl's cry stands out to Carter. From a bush he sees her at the barren clearing. Her figure is flimsy. The skin of her body is glued to her bones as if its life depends on it, perhaps it does.

She stops as she makes her way to the feeding post. Bent in fetal position, her tiny arms try to support her bent head. Thank God for the earth below to aid the arms in their mission. "Thank God" — the image of a dying child in the middle of a barren forest clearing begs the question of whether God exists.

Suddenly the third member of the ensemble flies in. A dark vulture lands behind the child, away from her and even further from our photographer. But distance does not matter; the twenty minutes Carter took to get the perfect frame makes the bird almost as big as the girl.

Carter also waited twenty minutes in an attempt to capture the vulture in movement. The animal merely sat with his wings hunched over, paralyzed. Glued are his eyes to the fading human life: if he is lucky he won't have to fly far for dinner. "If he is lucky" — the image of a bird of prey waiting on a child's imminent starvation begs the question of whether God exists.

After twenty minutes, the perfect frame, and ideal lighting to cast the girl and the vulture as the center of the scene, Carter scared the bird away. He did not pick up the girl, though. As she lay there, trying to return to her feet, our photographer lay under a tree, weeping.

The wonder of the picture is its stillness. For in the picture, all three characters still exist in this lifetime. Perhaps Carter and the little girl have found each other again. A tragic death to famine and a helpless bystander's consequent suicide beg the question of whether God exists.

Picture: Sudanese Famine, 1994 Pulitzer Prize, Feature Photography, Kevin Carter, The New York Times



Picture: Sudane Famine, 1994 Pulitzer Prize, Feature Photography, Kevin Carter, The New York Times