

写好读后感散文：把三个画面立起来

散文和议论文不一样。议论文靠论点站住，散文靠画面站住。写「取经路上的那盏灯」这个题目，我的办法是先在书里找出三个画面，再把它们串成一条线。

第一个画面：唐僧夜读经书。白天赶路，到了夜里，营地安静下来，唐僧就着篝火把白天路上记住的经文默诵一遍，怕忘了，怕错了一个字。写这个画面，要写细节：火堆噼啪响，他的影子在石壁上晃，嘴唇一动一动。灯是什么？是他心里那点不肯灭的东西。夜里读经，就是那盏灯亮着的时刻。

第二个画面：悟空在云端守候。夜里唐僧睡了，悟空不睡。他一个筋斗翻上云头，金箍棒横在膝上，火眼金睛朝着四周的山林看。山里有妖气，他得盯着。写这个画面，重点在「静」：云在走，月亮很白，猴子一动不动。灯是什么？是他替所有人醒着的那双眼睛。

第三个画面：师徒四人西行的背影。清晨拔营，四个影子被朝阳拉得很长，走在一条望不到头的土路上。白马驮着经担，八戒嘟囔着走，沙僧挑担不出声，悟空在前头探路，唐僧在中间念经。写背影，不要写脸，写影子、写脚步、写路。

三个画面怎么串？按时间串：夜读是深夜，守候是后半夜，背影是第二天清晨。一天的顺序走下来，灯的意思也一层层交代的清楚了——心里有方向的人点灯，护着别人的人守灯，往前走的人就是灯本身。

抒情要跟着画面走，画面写完再感慨一句，感慨完马上回到下一个画面。辞藻堆多了，画面就看不见了。检查的办法很简单：把形容词删掉一半，画面还在不在。还在，这段就成立。写之前先把三个画面写在纸条上，贴在桌角，动笔时照着纸条写，就不会写着写着又变成喊口号。

Writing a Good Reading-Response Prose: Build Up Three Images

Prose and argumentative essays are different. An argumentative essay stands on its thesis; prose stands on its images. For the topic "The Lamp on the Scripture Road," my method is to find three pictures in the book first, then string them into one line.

Image one: Tang Seng reading sutras by night. They travel by day; at night, when the camp falls quiet, Tang Seng recites by the campfire the scriptures he memorized on the road, afraid of forgetting, afraid of getting a single character wrong. To write this image, get the details right: the fire crackles, his shadow sways on the rock wall, his lips move soundlessly. What is the lamp? It is that stubborn light inside him that refuses to go out. Reading sutras at night is the moment the lamp burns.

Image two: Wukong keeping watch above the clouds. At night, when Tang Seng

sleeps, Wukong does not. He somersaults up to the clouds, the golden cudgel laid across his knees, his fiery golden eyes scanning the forests around. Demonic breath stirs in the mountains; he must keep watch. The key to this image is stillness: the clouds drift, the moon is pale, and the monkey does not move. What is the lamp? It is his pair of eyes staying awake for everyone else.

Image three: the backs of the master and three disciples walking west. At dawn they strike camp, four shadows stretched long by the morning sun, walking on a dirt road with no end in sight. The white horse carries the scripture packs, Bajie grumbles as he walks, Sha Seng bears the loads without a sound, Wukong scouts ahead, and Tang Seng chants in the middle. To write their backs, do not write faces—write shadows, footsteps, the road.

How do the three images connect? By time: the sutra reading is late night, the watch is the small hours, the backs are the next morning. Walking through one day's order, the meaning of the lamp becomes clear layer by layer—the one who holds a direction lights the lamp, the one who protects others guards the lamp, and those who keep walking are the lamp itself.

Let feeling follow the images: finish an image, allow one reflective sentence, then move straight to the next image. Pile up ornate words and the pictures disappear. The check is simple: delete half the adjectives and see whether the image survives. If it does, the paragraph works. Before writing, jot the three images on a slip of paper and pin it to the corner of your desk; when you write, follow the slip, and you will not drift back into slogans.