

写「向往」最容易失手的三处

第一处失手：把花果山写成景点介绍。通篇写那里有瀑布、有石洞、有桃树，风景多好，像导游词。向往的对象变成了风景，「我」不见了。改法是每个景物都带一件事：写水帘洞，就写众猴围着瀑布不敢跳、悟空跳进去那一刻；写桃树，就写群猴抢桃子、老猴坐在边上不管。景要站在事后面。

第二处失手：把自由写成没人管。写群猴嬉戏，只写它们玩，玩得越散漫越好，读起来像羡慕偷懒。书里其实写了另一面：悟空做了王，第一件事是叫群猴把锅灶盆碗摆整齐，见天演习武艺。花果山不是没人管，是自己管自己。改法是把这一层写进去：向往的不是散漫，是没人强迫、自己立规矩的日子。

第三处失手：结尾喊责任。前文写了一路向往，结尾突然来一句「我明白了，长大后要做一个有责任心的人」，前面全白写。含蓄的落法是回到动作：悟空每次离山都回头望一眼，交代完才走。结尾可以写：我合上书，把明天要交的作业本从书包里抽出来放在桌上，然后才去倒水。责任不用说出来，动作里有了。

这三处的根子是一个：不敢写具体的事，只敢写大的感觉。感觉谁都会写，好风景、真自由、深责任，三个词堆完，文章就空了。检验办法：把文章里所有形容词圈出来，圈超过二十个，就回头补事。水帘洞前的一次跳、洞口的一次回头、桌上一本抽出来的作业本，三个动作比二十个形容词管用。

还有一条：向往可以保留，不必每篇都「长大就放下了」。结尾落到责任，不等于否定向往。我到现在还想去花果山，只是想去的时候顺便把该带的水带上——向往和准备，可以同时写。

Three Places Where Writing About Longing Most Often Fails

Failure one: turning Flower Fruit Mountain into a tourist brochure. The whole piece describes waterfalls, stone caves, peach trees, how beautiful the scenery is—like a guide's script. The object of longing becomes scenery, and the "I" disappears. The fix: attach an event to every sight. Write the Water Curtain Cave as the moment the monkeys circle the waterfall afraid to jump while Wukong leaps in; write the peach trees as the monkeys scrambling for fruit while an old monkey sits aside unbothered. Scenery should stand behind events.

Failure two: writing freedom as having no rules. In the monkeys' play you show only their romping, as loose as possible, which reads like envying idleness. The book actually shows the other side: after Wukong becomes king, his first act is ordering the monkeys to set the pots, stoves, bowls, and basins in order and drill in martial arts daily. Flower Fruit Mountain is not ungoverned; it governs itself. The fix is to write this layer in: what you long for is not slackness but a life with no coercion

and self-made rules.

Failure three: shouting responsibility at the ending. After a whole piece of longing, the ending suddenly says "I understand now—when I grow up I must be a responsible person," and everything before was wasted. The understated landing returns to action: every time Wukong leaves the mountain he looks back once and only goes after everything is settled. The ending can read: I closed the book, pulled tomorrow's homework notebook out of my schoolbag and set it on the table, then went to pour water. Responsibility need not be stated; it is in the gesture.

These three failures share one root: not daring to write specific events, daring only big feelings. Anyone can write feelings—beautiful scenery, true freedom, deep responsibility—stack those three words and the essay goes hollow. The test: circle every adjective in the piece; if you circle more than twenty, go back and add events. One leap before the Water Curtain Cave, one backward glance at the cave mouth, one notebook pulled onto a table—three gestures beat twenty adjectives.

One more rule: the longing may remain; not every essay must end with "growing up means letting go." Landing on responsibility does not mean denying the longing. I still want to visit Flower Fruit Mountain; I just want to bring the right water along when I go—longing and preparation can be written together.