

两首示例诗《粉笔》与《灯》及关键句解读

下面是两首假设的示例诗，按初中生的语言水平写，每首十二行左右。诗后各挑三句解释。

《粉笔》：你捏着一支粉笔，也捏着它的一生。沙沙声里，黑板渐渐满了，你的手指渐渐短了。那半截掉在地上，你弯腰，像捡起一件掉落的年份。袖口的白，指尖的白，讲台木沿上积起的一行白，你从不拍掉，好像那是你的勋章。下课铃响，你拍拍手，一小团雪雾升起，散在四十三个人的头顶。我盯着那团白看，忽然明白：有些东西磨短自己，是为了把别的东西写长。

关键句一：像捡起一件掉落的年份。粉笔头是小事，把它比作掉落的年份，时间就进来了，而且不夸张，只是像。关键句二：你从不拍掉，好像那是你的勋章。勋章是荣誉的词，前面有粉笔灰这个实物托着，才不空。关键句三：磨短自己，是为了把别的东西写长。这句带一点道理，但道理是从粉笔身上长出来的，不是贴上去的，所以可以留。

《灯》：办公室那盏灯，认得每一种深夜。教辅书摊开，像一片待开垦的田。你在教案上划掉一行，又写一行，划掉的比留下的多。一道题，你在心里讲了三遍，只把最清楚的那一遍留给明天。杯子里的水凉透，窗外最后一辆车驶过。灯把你的影子放在墙上，比你安静。很多年后我记不清那道题，只记得那么大一间办公室，只有一格是亮的，像水面上一小片不肯散的天亮。

关键句一：认得每一种深夜。灯拟人，但只认得深夜这一件事，拟人得克制。关键句二：划掉的比留下的多。备课的功夫看不见，这句话把看不见的部分称出了重量。关键句三：只有一格是亮的，像水面上一小片不肯散的天亮。把灯光比作天亮，暗示老师等来了白天，收尾不喊感谢，感谢在亮这个字里。

模仿时不要抄句子，抄方法：给意象一个动作，给动作一个代价，最后一行把镜头拉远。三招换到自己的老师身上，写出来的就是你的两首。

Two Sample Poems, 'Chalk' and 'The Lamp', with Key Lines Explained

Below are two assumed sample poems, written at a junior-high level, each around twelve lines. After each, three lines are picked out and explained.

'Chalk': You hold a piece of chalk, and with it its whole life. In the rustling, the blackboard slowly fills; your fingers slowly shorten. The stub falls to the floor; you bend down, as if picking up a dropped year. The white on your cuff, the white on your fingertips, the line of white gathered on the podium's wooden edge — you never brush it off, as if it were your medal. The bell rings; you clap your hands; a small snow-mist rises and scatters over forty-three heads. I stared at that whiteness and suddenly understood: some things shorten themselves so that other things can be written longer.

Key line one: as if picking up a dropped year. A chalk stub is a small thing;

comparing it to a dropped year lets time enter without exaggeration — it is only an as if. Key line two: you never brush it off, as if it were your medal. Medal is a word of honor, and it stands firm only because chalk dust, a real object, holds it up. Key line three: shortening itself so other things can be written longer. This line carries a lesson, but the lesson grows out of the chalk rather than being pasted on, so it stays.

'The Lamp': The lamp in the office knows every kind of deep night. The study guide lies open like a field waiting to be tilled. You strike a line through the lesson plan and write another; more is struck out than kept. One problem you teach three times in your head, keeping only the clearest round for tomorrow. The water in the cup goes cold; the last car outside passes. The lamp sets your shadow on the wall, quieter than you. Years later I can no longer recall that problem; I only remember that in that huge office, one square was bright, like a patch of daybreak refusing to scatter on water.

Key line one: knows every kind of deep night. The lamp is personified, but it only knows one thing — the deep night — a restrained personification. Key line two: more is struck out than kept. The labor of preparation is invisible; this line weighs the invisible part. Key line three: one square was bright, like a patch of daybreak refusing to scatter on water. Comparing lamplight to daybreak hints that the teacher waited for daylight; the ending never shouts thanks — the thanks live inside the word bright.

When imitating, do not copy the sentences; copy the method: give the image an action, give the action a cost, and in the last line pull the camera back. Apply these three moves to your own teacher, and what you write will be your own two poems.