

意象散文写法：把黄昏写成三幅画面

散文和记叙文的分界很简单：记叙文追接下来发生了什么，散文停在当下看见了什么。这道题给了三个意象场景——夕阳、风吹过操场、转身离开，还特别要求不叙事化。写这类散文可以按四步走。

第一步，先定情绪，再选背景。告别有很多种：转学、毕业、搬走、和好朋友散伙。挑一种你最有感觉的，把它当背景音，不要当情节。比如选转学：你只需要知道那天是他离开城市的最后一天，不需要写他为什么走、去了哪里、后来怎么样了。问题里一旦出现后来，散文就开始滑向故事了。

第二步，把三个意象各写成一个场景，每个场景抓两样东西：一个颜色，一个声音。夕阳这个场景，颜色可以是操场铁丝网上的光，从金色变成橘红再变成灰粉；声音可以是远处篮筐砸篮板的闷响。风过操场的场景，颜色是跑道上被掀起的塑料袋，声音是旗子抽打旗杆。转身离开的场景，颜色是他校服后背最后被光描的一道边，声音是自己的鞋底踏地的沙沙。颜色管画面，声音管气氛，两样齐了场景就立住。

第三步，删叙事连接词。写完通读一遍，把那天下午、然后、后来、最后这类词圈出来。它们一出现，句子就从画面掉回事件。删掉之后句子之间靠画面衔接：上一段写风停了，下一段直接写他的影子变长，中间不需要他站起来这种交代。

第四步，用长短句造节奏。描写画面时用长句，让读者慢下来；情绪顶到顶点时用短句，最好三五个字独立成段。假设写到转身：他转过身。风把这句话吹散了。句号就是留白。一段里连续三个长句之后插一个短句，节奏就出来了，不用通篇抒情。

交稿前自查三件事：有没有出现后来、第二天这类时间推进词；三个场景是不是各有一个颜色一个声音；全文最短的句子是不是放在情绪最重的地方。三样都做到，六百字的散文就有了骨架，剩下的只是把每个句子写干净。

How to Write Imagery Prose: Turn the Dusk into Three Pictures

The line between prose and narrative is simple: narrative chases what happens next, while prose stays with what is seen right now. The assignment gives three imagery scenes - the setting sun, wind crossing the playground, turning and walking away - and specifically asks for non-narrative writing. Such prose can be built in four steps.

Step one: fix the emotion first, then choose the background. Farewells come in many kinds: transferring schools, graduation, moving away, parting with a best friend. Pick the one you feel most strongly, and use it as background music, not as plot. Suppose you choose transferring schools: the reader only needs to know it is the last day he leaves the city, not why he is leaving, where he goes, or what

happens after. The moment a story starts answering what happened after, the prose begins sliding into narrative.

Step two: write each image as a scene, and grab two things per scene: one color and one sound. For the setting sun, the color can be the light on the playground's wire fence, turning from gold to orange-red to gray-pink; the sound can be a distant basketball rim thumping the backboard. For the wind crossing the playground, the color is a plastic bag tumbling along the track, and the sound is the flag whipping the pole. For turning away, the color is the last rim of light tracing his school uniform's back, and the sound is your own shoe soles scraping the ground. Color carries the picture; sound carries the mood; with both, the scene stands.

Step three: delete narrative connectives. Read the draft once and circle phrases like that afternoon, then, later, finally. Whenever they appear, the sentence falls from picture back into event. After deleting them, scenes connect through images: one paragraph ends with the wind stopping, the next opens directly with his shadow lengthening, with no need to explain that he stood up.

Step four: build rhythm with long and short sentences. Use long sentences to describe pictures and slow the reader down; when emotion peaks, use a short sentence, ideally three to five words standing as its own paragraph. Suppose you write the turning: He turned around. The wind scattered the words. The period itself is the white space. Insert one short sentence after three long ones in a row, and the rhythm appears without constant lyricism.

Before handing in, check three things: are there time-advancing words like later or the next day; does each of the three scenes have one color and one sound; is the shortest sentence in the whole piece placed at the heaviest emotional point. Do all three and a six-hundred-word prose has its skeleton; the rest is just cleaning up each sentence.