

散文常见病自查：六个让意境塌掉的句子

散文写完读一遍觉得不对劲，问题多半出在几种固定句子上。下面六个病例句都来自初中作文里的高频写法，对照自己的稿子改。

病例一：交代前因后果。他爸妈工作调动，他要转去别的城市。这句在交代原因，是记叙文的写法。散文不需要读者知道原因，只需要读者感到离别。改成：他要走了。走这件事留在风里，比留在履历里好。

病例二：直说心情。我心里难过极了，眼泪差点掉下来。心情一被点名，画面就退场。改成写身体和动作：我攥着校服下摆，指节有点凉。读者自己会得出难过。

病例三：形容词堆叠。美丽、温暖、令人感动的夕阳挂在天边。三个形容词挤一个名词，等于一个都没说清。删掉两个，换成一个具体画面：夕阳挂在铁丝网第三个网眼上。位置一具体，形容词就失业了。

病例四：比喻打架。夕阳像火球，又像熔金，还像妈妈温柔的眼睛。一个本体三个喻体，读者刚看清一个又被换掉。留一个最贴情绪的：夕阳像要熄灭的炭。炭有将尽的意思，和告别同向。

病例五：三个意象平均用力。夕阳写两百字，风写两百字，转身写两百字，散文变成三段式说明文。给它们分工：夕阳管时间流逝，风管情绪波动，转身管离别落地。让风出现三次，夕阳出现两次，转身只写一次但放在最后，轻重就出来了。

病例六：结尾升华。这个黄昏让我明白了珍惜。明白句式是散文最重的伤，它把前面所有画面兑换成一句道理。改成把画面送回来：每年九月，风穿过操场，我就知道它来了。不总结，意境反而留得住。

自查顺序：先删原因交代，再删心情点名，然后数形容词，再数比喻个数，看三个意象有没有分工，最后检查结尾有没有明白、懂得这类词。六关过了，六百字的散文基本不会塌。改的时候别心疼，删掉的每一句道理，都是从画面手里抢回来的。

Prose Self-Check: Six Sentences That Collapse the Mood

When a finished prose piece reads oddly, the trouble usually sits in a few stock sentence types. The six specimen sentences below come from high-frequency patterns in middle school compositions; check them against your own draft.

Specimen one: explaining cause and effect. His parents were transferred for work, so he had to move to another city. This sentence explains a reason, which is narrative writing. Prose does not need the reader to know the reason; it only needs the reader to feel the parting. Change it to: He was leaving. Leaving belongs better in the wind than in a record.

Specimen two: naming the feeling. I was extremely sad and nearly cried. Once a feeling is called by name, the picture exits the stage. Write the body and the action

instead: I gripped the hem of my uniform, my knuckles a little cold. The reader will arrive at sadness on their own.

Specimen three: stacking adjectives. The beautiful, warm, touching sunset hung in the sky. Three adjectives crowded around one noun say less than any one of them. Delete two and replace them with one concrete picture: the sunset hung in the third mesh of the wire fence. Once the position is concrete, adjectives lose their jobs.

Specimen four: fighting metaphors. The setting sun is like a fireball, like molten gold, and like a mother's gentle eyes. One tenor with three vehicles – the reader barely finishes one image before being swapped to the next. Keep the one closest to the emotion: the sun like a coal about to die out. A dying coal points the same direction as farewell.

Specimen five: giving all three images equal weight. Two hundred words on the sunset, two hundred on the wind, two hundred on the turning – the prose becomes a three-part report. Assign roles: the sunset carries time passing, the wind carries emotional movement, the turning carries the parting landing. Let the wind appear three times, the sunset twice, and the turning once, placed last. Weight appears.

Specimen six: uplifting endings. This dusk taught me to cherish. The taught-me pattern is prose's worst wound; it exchanges every picture before it for one moral. Send the picture back instead: every September, when the wind crosses the playground, I know it has come. Without summarizing, the mood actually stays.

Self-check order: delete cause explanations first, then feeling names, then count adjectives, then count metaphors, then check whether the three images have a division of labor, and finally check the ending for words like learned, understood, realized. Pass all six gates and a six-hundred-word prose will not collapse. Do not mourn while cutting: every sentence of moral you delete is stolen back from the pictures.