

两首《雨与光》诗歌怎么写：先定事件，再给意象分工

写两首以雨和光为主题的诗，第一步不是想漂亮的句子，而是确定一件具体的往事。问自己：最想回忆的是哪一天？可能是忘带伞、有人来接的那次，可能是运动会散场时雨忽然停的那回。把这件事用一句话写下来，比如「那天爸爸骑自行车来学校接我」。这句话写不出来，诗也写不出来。

第二步给两首诗分工，避免重复。雨诗写事件本身：雨里发生了什么，谁出现了，做了什么，核心意象是雨中的身影；光诗写事后的感受：雨停了，回到家或回到教室，那一刻看到什么、想到什么，核心意象是雨后的光。一首写经过，一首写余味，两首诗就自然不同了。

第三步做行数分配。每首10到14行，稳妥的分法是：开头两行交代场景，比如「雨在下午落下来 / 我站在校门的雨棚下」；中间六到八行叙事，一行一个动作；结尾两到四行收在意象上，不说道理。雨诗的结尾可以停在身影上，光诗的结尾可以停在光上。

第四步把意象写具体。雨中的身影要有具体的人和动作：卷到膝盖的裤脚、扶着车把的手、雨水顺着伞骨连成线。雨后的光要有载体：院里的水洼反着光、天上的云撕开一个角、夕阳挪到谁的肩膀上。别写「光很温暖」，写光落在哪里。

顺带说标题。两首诗的标题别取成一样的格式，比如都叫「雨」和「光」太单薄。可以用「意象加动作」的办法：雨诗叫《雨中的身影》，光诗叫《雨后的光》，标题本身就把核心意象亮出来，读者没读诗也知道重点在哪。如果想含蓄一点，也可以从诗里挑一个具体物件当标题，比如《歪歪斜斜的蓝布伞》，比《记一次下雨》信息量大得多。

第五步做朗诵处理。两首可以轮着朗诵：雨诗语速放慢，行与行之间多停半秒；光诗稍亮一点，结尾两行放松。朗诵前在每首诗想停顿的地方画一条斜线，上台时照着斜线停，表演会干净很多。

How to Write the Two Poems Rain and Light: Pick the Event First, Then Assign Roles to the Images

The first step of writing two poems themed on rain and light is not hunting for pretty lines but deciding on one specific memory. Ask yourself: which day do you want to recall most? Maybe the day you forgot your umbrella and someone came for you, maybe the time the rain suddenly stopped as the sports meet emptied out. Write the event in one sentence, such as 'that day my father came to school on his bicycle to take me home'. If you cannot write this sentence, you cannot write the poem.

The second step is to give the two poems different jobs so they do not repeat each other. The rain poem tells the event itself: what was happening while the rain fell, who appeared, what they did; its core image is the figure in the rain. The light poem tells the feeling afterwards: the rain stopped, you got home or back to the classroom, what you saw and thought at that moment; its core image is the light

after the rain. One writes the process, the other writes the aftertaste, and the two poems naturally become different.

The third step is line allocation. For ten to fourteen lines per poem, a stable plan is: the first two lines set the scene, like 'the rain fell in the late afternoon / I stood under the awning at the school gate'; the middle six to eight lines tell the event, one action per line; the last two to four lines close on an image instead of a moral. The rain poem can stop at the figure, and the light poem can stop on the light.

The fourth step is making the images concrete. The figure in the rain needs a real person with real actions: trouser cuffs rolled to the knee, a hand on the bicycle handlebar, rainwater running down the umbrella ribs into a line. The light after the rain needs a carrier: a puddle in the courtyard holding light, clouds tearing open a corner, the setting sun moving onto someone's shoulder. Do not write 'the light is warm'; write where the light falls.

A note on titles: do not give the two poems the same bare format, like just 'Rain' and 'Light' — too thin. Use image plus action: the rain poem can be 'The Figure in the Rain', the light poem 'The Light After the Rain'; the titles themselves show the core images, so readers know where the weight lies before reading. For a subtler touch, pick a concrete object from the poem as the title, like 'The Crooked Blue Cloth Umbrella', which carries far more than 'Remembering One Rainy Day'.

The fifth step is recitation handling. The two poems can be recited in turn: the rain poem at a slower pace with half-second pauses between lines, the light poem a little brighter with the last lines relaxed. Before reciting, draw a slash at every place you want to pause, and follow the slashes on stage; the performance will be much cleaner.