

写「悟空的自白」最容易踩的五个坑

坑一：把诗写成故事梗概。最常见的写法是「我大闹天宫，被压五行山，后来保护唐僧取经，成了斗战胜佛」——四句话把情节讲完，没有一行是诗。问题在于只交代事件，没有画面和心情。改法：每个情节只留一个细节，其余用感受补。同样是取经，写成「沙僧的担子压换了几根扁担/我走在最前面，影子比从前短」，事件退到背景，人才走到前面。

坑二：人称跳戏。写着写着变成「孙悟空他大闹天宫」，第一人称断掉。自白诗的力量来自「我」一直在说话，一旦跳到第三人称，读者立刻出戏。改法：写完后全文检查一遍，把所有句子过一遍主语，出现「他」「孙悟空」就改回「我」，把介绍性的句子删掉，换成「我」的动作。

坑三：意象堆砌，没有情绪线。金箍棒、蟠桃、炼丹炉、白骨精一股脑塞进十五行，每行都漂亮，连起来读不知道想说什么。意象是珠子，情绪线是绳子。改法：动笔前给三个画面各定一个情绪词——狂、忍、静——每个画面只留能服务这个情绪的物件。写「忍」就留青草、蚂蚁、雨痕，把炼丹炉挪走，它属于「狂」的那一节。

坑四：语言大人腔或网络化。一类是套用成人抒情腔，「啊，命运的枷锁」「灵魂在燃烧」，初中生读不出感觉；另一类混进流行语，「悟空本空，猴设不存」，放在自白诗里像玩笑。改法：只用初中生见过的词，抽象大词换成具体小词。「命运的枷锁」换成「山顶那张六字帖子」，它既是原著实物，又暗含束缚，比口号准确。

坑五：结尾强行升华。最后一行喊「我明白了成长的意义」，前面写得好也白搭，口号把诗说死了。改法：用一个物件或动作收，比如「我摸了摸头顶/那里什么也没有，风一吹就凉」。意思留给读者，诗就留住了余味。

最后给一份自查清单，写完按顺序问四句：三个画面都在吗？人称全是「我」吗？每行单独读都有画面吗？结尾落在具体物件上吗？四个「是」，这首诗就可以誊抄了；有一个「否」，回到对应的坑改那一处。

Five Traps Students Fall Into When Writing "Wukong's Confession"

Trap one: turning the poem into a plot summary. The most common version runs: "I wreaked havoc in Heaven, was pinned under Five Elements Mountain, later escorted the monk to the scriptures, and became the Fighting Buddha"—four sentences that finish the story with not one poetic line. The problem is that it reports events without pictures or feelings. Fix: keep one detail per event and fill the rest with sensation. For the journey west, write "the load in Sha Wujing's hands wore out several carrying poles/ I walked at the front, my shadow shorter than before"—the plot recedes, the person steps forward.

Trap two: the voice jumps. Midway the poem slips into "Sun Wukong he wreaked havoc," breaking the first person. A monologue draws its power from "I" speaking

throughout; one shift to third person throws the reader out. Fix: after writing, run every sentence through a subject check; wherever "he" or "Sun Wukong" appears, change it back to "I," and replace introductory statements with actions by "I."

Trap three: images piled up with no emotional thread. The staff, peaches of immortality, the alchemy furnace, the White Bone Demon all crammed into fifteen lines—each line pretty, the whole unreadable. Images are beads; the emotional line is the string. Fix: before writing, assign one mood word to each scene—wild, enduring, calm—and keep only objects that serve that mood. For "enduring," keep grass, ants, and rain marks; move the alchemy furnace to the "wild" stanza where it belongs.

Trap four: grown-up pathos or internet slang. One kind borrows adult lyricism—"ah, the shackles of fate," "my soul burns"—which a middle school reader cannot feel; the other mixes in memes—"Wukong means emptiness; the monkey persona does not exist"—which read like a joke inside a confession. Fix: use only words a middle schooler knows, and swap abstract big words for concrete small ones. "The shackles of fate" becomes "the six-character talisman on the mountaintop"—an actual object in the novel that also implies restraint, far more precise than a slogan.

Trap five: forcing a grand ending. A last line shouting "I finally understand the meaning of growth" wastes everything before it; a slogan kills the poem. Fix: close with an object or an action, such as "I touched the top of my head/ nothing there, and the wind made it cool." Leave the meaning to the reader and the poem keeps its aftertaste.

Finally, a checklist. After writing, ask four questions in order: Are all three scenes present? Is the voice always "I"? Does each line, read alone, hold a picture? Does the ending land on a concrete object? Four "yes"es and the poem is ready to copy out; one "no" and go back to that trap and fix just that spot.