

怎么写一首悟空第一人称的现代诗：五步法

第一人称写悟空，关键是让「我」开口说话，而不是替悟空讲故事。动笔前先把题目要求拆清楚：大闹天宫、五行山、取经成佛三个画面必须出现，行数十五行上下，语言要让初中生读得懂。按下面五步走，一首自白诗就能立起来。

第一步，选画面。合上《西游记》，回想三个场景：大闹天宫时悟空站在凌霄殿外，五行山下他被压了五百年，灵山受封时他头上的金箍忽然消失。每个画面挑一个具体细节，比如金箍棒扫翻的香案、山头上长出的青草、消失的箍。细节比形容词可靠，「威风」是空的，「踏碎凌霄殿的瓦」是看得见的。

第二步，定情绪线。三个画面对应三种心情：狂、忍、静。大闹天宫的段落用短促的动词，砸、打、撕，句子可以断得干脆；五行山的段落放慢，写等待，写数春秋；成佛的段落收住，声音低下来。情绪有起伏，诗才有骨架，三段一个调子读起来会平。

第三步，把句子改成诗行。先像说话一样把想写的内容写下来，再删。删掉「非常」「十分」这类程度词，删掉解释性的句子，一个名词加一个动词往往就够。假设原句是「我在五行山下待了五百年，很痛苦」，可以改成「五百年/我数着苔藓爬过衣襟」。数字留着，它本身有力量；痛苦不写出来，让苔藓去说。

第四步，排结构。十五行左右可以分成三节，每节五行，对应一个画面；也可以在最后一节留一行单独收尾，比如「箍没了/我却学会了收住自己」。收尾行最好带一点转折，把整首诗的意思拧一下，读者会停下来想一想。

第五步，朗读修改。出声读一遍，拗口的地方要么换词要么断行。检查三件事：三个画面是否都在，人称有没有跳出「我」，有没有大人腔的空话。把「啊，命运」这类句子直接删掉，换成一个动作。改到读起来顺口、每行都有画面，这首诗就合格了。

How to Write a First-Person Modern Poem as Sun Wukong: A Five-Step Method

Writing Wukong in the first person comes down to one thing: let "I" do the talking instead of telling his story for him. Before writing, break the assignment into pieces: the Havoc in Heaven, Five Elements Mountain, and becoming a Buddha must all appear, the poem should run about fifteen lines, and a middle school student should be able to understand every word. Follow these five steps and a monologue poem will stand on its own.

Step one: pick the scenes. Close the novel and recall three moments—Wukong standing outside the Hall of Heavenly Pinnacle during the Havoc, five hundred years pinned under the mountain, and the golden band vanishing from his head when he is titled at Spirit Mountain. Choose one concrete detail for each: the incense table swept over by the staff, green grass growing on the mountain cap, the band that

disappears. Details beat adjectives. "Mighty" is empty; "shattering the roof tiles of the Heavenly Pinnacle" is something you can see.

Step two: set the emotional line. The three scenes match three moods—wild, enduring, calm. In the Havoc section use short, sharp verbs: smash, strike, tear; the lines can break abruptly. Slow down in the mountain section: write about waiting, about counting seasons. Lower your voice in the Buddha section. A poem needs an emotional arc; three sections in the same tone read flat.

Step three: turn sentences into poem lines. First write what you want to say as if speaking, then cut. Delete degree words like "very" and "extremely," delete explanatory sentences—one noun plus one verb is often enough. Suppose the draft line reads "I stayed under Five Elements Mountain for five hundred years, in great pain." Change it to "five hundred years/I counted moss crawling over my collar." Keep the number; it carries force by itself. Don't state the pain—let the moss say it.

Step four: arrange the structure. Around fifteen lines can split into three stanzas of five lines each, one per scene; or leave a single closing line at the end, such as "the band is gone/yet I have learned to hold myself in." A closing line works best with a small turn that twists the poem's meaning, making the reader pause and think.

Step five: read aloud and revise. Read it out loud once; fix awkward spots by swapping words or breaking lines. Check three things: are all three scenes present, does the voice ever slip out of "I," and is there any grown-up empty talk. Delete lines like "ah, fate" and replace them with an action. Keep editing until every line flows and every line has a picture, and the poem passes.