

范文点评：一首十五行的《悟空的自白》好在哪里

先看示范诗，题目《我的三段》。第一节：「我曾在凌霄殿前撒野/金箍棒挑起十万天兵/玉帝的宝座晃了三晃/我笑，笑声撞碎南天门/没人敢叫我的名字。」第二节：「后来一座山压住我的肩膀/五百年，雨在我背上写了又擦/青草替我数着春秋/我学会了对蚂蚁说话/把骄傲埋进泥土。」第三节：「西行的路比山还长/一步一难，我打也走，不打也走/灵山的风很轻/金箍忽然不见了/我低头，替自己戴上看不见的箍。」

点评第一节。五行全部落在大闹天宫这个画面上，动词密集：挑、撞、晃，一个「撒野」定下狂的语气。末句「没人敢叫我的名字」把威风写成一件具体的事，比直接喊「我很厉害」有效。写大闹天宫最容易犯的错是罗列兵器神仙，堆名词不等于有气势，示范诗只留宝座、南天门两个物件，反而清楚。

点评第二节。节奏明显放慢，「雨在我背上写了又擦」用雨痕写时间流逝，「青草替我数着春秋」把五百年交给植物去数，这就是把抽象的「漫长」换成看得见的东西。对蚂蚁说话、把骄傲埋进泥土，写的是悟空性格的变化：从向外闹，变成向内忍。五行山一段必须有这种变化，否则只是把原著情节抄了一遍。

点评第三节。取经的画面只用一句「一步一难，我打也走，不打也走」带过，重点放在成佛瞬间：金箍消失，他却给自己戴上看不见的箍。这一行是全诗的转折，把「自由」的意思拧了一层——真正的约束来自自己。题目要求三个画面齐全，示范诗用五、五、五行完成，行数刚好十五，每节各司其职。

对照这首诗自查自己的稿子：三个画面是否各有具体物件，动词是否够准，慢的一段是否写出了心理变化，结尾有没有一个转折。四项都有，诗就站住了；缺哪项，就回去补哪项。

Model Poem Annotated: What Works in a Fifteen-Line "Wukong's Confession"

First, the model poem, titled "My Three Stages." Stanza one: "I once ran wild before the Hall of Heavenly Pinnacle/ my golden staff hoisted a hundred thousand heavenly soldiers/ the Jade Emperor's throne swayed three times/ I laughed, and my laughter shattered the Southern Gate/ no one dared call my name." Stanza two: "then a mountain pressed on my shoulders/ five hundred years, rain wrote on my back and wiped itself clean/ green grass counted the seasons for me/ I learned to speak to ants/ and buried my pride in the soil." Stanza three: "the road west was longer than the mountain/ one step, one trial—I walked fighting, I walked without/ the wind at Spirit Mountain was soft/ the golden band vanished suddenly/ I bowed my head and put an invisible band on myself."

Notes on stanza one. All five lines land on the Havoc in Heaven scene, with dense verbs: hoist, shatter, sway; one word—"ran wild"—sets the defiant tone. The last

line turns might into a concrete event, which works better than shouting "I was powerful." The common mistake in writing the Havoc is listing weapons and gods; piling up nouns is not the same as force. The model keeps only two objects, the throne and the Southern Gate, and reads clearer for it.

Notes on stanza two. The pace slows on purpose. "Rain wrote on my back and wiped itself clean" measures time by rain marks; "green grass counted the seasons for me" hands five hundred years over to plants—that is how you replace the abstract word "long" with something visible. Speaking to ants, burying pride in soil: these show Wukong's change from raging outward to enduring inward. A Five Elements Mountain stanza needs this change, or it is just copying the novel's plot.

Notes on stanza three. The journey west passes in a single line—"one step, one trial—I walked fighting, I walked without"—and the weight falls on the moment of enlightenment: the band disappears, yet he puts an invisible one on himself. This line is the poem's turn, twisting the meaning of freedom—real restraint comes from within. The assignment demands all three scenes; the model delivers them in five, five, five lines, exactly fifteen, each stanza doing its job.

Check your own draft against this poem: does each scene have its own concrete objects, are the verbs precise, does the slow stanza show a change of heart, does the ending contain a turn. If all four are there, the poem stands; whatever is missing, go back and add it.