

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.

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.

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.