

## 寓言新编五个误区：写狼来了新结尾前先看这份清单

误区一：从头复述旧故事。症状是文章前两百字都在讲从前有个放羊娃、他爱撒谎、狼真的来了，新结尾只剩最后一行。题目要求的是重讲加新结尾，不是抄一遍再补一句。改法是旧事回顾压到一百字以内，用两三个具体物件带过，比如两次喊狼、村民扛的锄头、那晚真的狼眼睛。省下的字数全部给新事件。

误区二：新事件贪多。症状是放羊娃又遇狼、又帮孩子、又修羊圈，四百字里塞了三件事，每件都写两行就跳走。寓言短，短故事只能靠一件事撑住。改法是只挑一个考验写透，把这个考验拆成三个小步骤：他遇到什么、他先做什么、结果怎样。三步写满，两百字刚好。

误区三：寓意喊口号。症状是结尾写这个故事告诉我们，做人要诚实，撒谎没有人会相信。这种句子把读者当小孩哄，也说明前面的故事没演明白。改法是让寓意从动作里出来：他以后喊狼之前先跑到村口敲门，那就写敲门，寓意收在信任要一件一件攒回来这类跟敲门呼应的短句上。检验办法是把寓意句单独读一遍，句子里有没有故事中出现过的动作或物件，没有就是贴上去的。

误区四：拟人对话不像动物说话。症状是老羊开口讲了一大段道理，你撒谎失去了大家的信任，以后要用行动挽回。羊不会这样说话，寓言的拟人是让动物像动物，不是让动物当老师。改法是给动物短句和动作，老羊舔舔他的手腕，咩一声，往前走。道理全部交给人物的行动去说。

误区五：三个规定情节缺角。自查方法很简单，读自己的文章，用笔圈出说谎、不再相信、悔恨对应的句子。常见缺角是悔恨，全文只写他很难过，没有具体表现。悔恨要写在动作上，数羊数三遍，夜里不敢一个人坐坡顶，听见风声先攥紧羊鞭。三个情节各有一处具体落点，才算齐全。

五个误区按顺序过一遍：旧事是不是超了一百字，新事件是不是只有一件，寓意句里有没有故事内的动作，动物说话是不是短句加动作，三个情节有没有各自的具体落点。这份清单同样适用于重讲龟兔赛跑、重讲狐狸和乌鸦，骨架不变，换的只是故事。

## Five Traps in Retelling Fables: Read This Checklist Before Writing a New Ending for The Boy Who Cried Wolf

Trap one: retelling the old story from the beginning. The symptom is two hundred words spent on once there was a shepherd boy, he loved to lie, the wolf really came, leaving one line for the new ending. The assignment asks for a retelling plus a new ending, not a copy with one line glued on. The fix is to squeeze the look back under one hundred words, carried by two or three concrete objects: the two shouts of wolf, the hoes the villagers carried, the wolf's eyes that night. Spend every saved word on the new event.

Trap two: cramming too many new events. The symptom is the boy meeting a wolf again, then helping children, then fixing the sheepfold, three events in four hundred words, each getting two lines before the story jumps away. A fable is short, and a

short story can only stand on one event. The fix is to pick a single test and write it through, splitting that test into three small steps: what he meets, what he does first, what follows. Fill the three steps, and two hundred words fit exactly.

Trap three: shouting the moral as a slogan. The symptom is an ending like this story teaches us that one must be honest, for a liar is never believed. Such a sentence treats readers like small children and admits the story itself failed to show anything. The fix is to let the lesson come from action: if he now runs to knock at the village gate before shouting wolf, then write the knocking, and close the lesson on a short line that echoes knocking, like trust is saved back one deed at a time. The test is to read the moral sentence alone and check whether it contains an action or object that appeared in the story; if not, it was pasted on.

Trap four: animal dialogue that does not sound like an animal. The symptom is the old ewe delivering a long lecture, your lies cost everyone's trust, and you must win it back with deeds. Sheep do not talk like that; personification in fables means letting animals be animals, not letting animals be teachers. The fix is to give animals short lines and actions: the old ewe licks his wrist, bleats once, and walks on. Leave all the reasoning to the characters' actions.

Trap five: one of the three required plots is missing. The self-check is simple: read your draft and circle the sentences that match the lie, the disbelief, and the repentance. The usual missing corner is repentance, where the whole text only says he felt very sad with no concrete sign. Repentance belongs in actions: counting the sheep three times, not daring to sit on the hilltop alone at night, gripping the sheep whip first whenever the wind sounds. Each of the three plots needs one concrete landing point to count as complete.

Walk through the five traps in order: is the look back under one hundred words, is there only one new event, does the moral sentence contain an action from the story, do the animals speak in short lines plus actions, and do all three plots have their own concrete landing points. This checklist also fits retellings of the race between the tortoise and the hare or the fox and the crow; the skeleton stays, only the story changes.