

重讲《狼来了》：新结尾三步法，把寓言写出新意

重讲《狼来了》不是把原故事抄一遍，而是让它往前走一步。题目要求三个情节都在：放羊娃说谎、村民不再相信、悔恨。新结尾的任务是回答一个问题：狼来了之后，这个放羊娃的日子怎么过。写之前把字数分好：四百字的寓言，旧事回顾约一百字，新事件约两百字，寓意收束约一百字。

第一步，保住骨架。开头不要从头讲狼来了，所有人都知道。从一个具体的清晨开始：狼真的来过之后的第一个清晨，放羊娃赶着羊上山，山路两边没人，他第一次觉得安静得可怕。两三句话把说谎、喊狼、村民不来这些旧事带过，重点放在他此刻的感受上，比如他数了一遍羊，又数了一遍，明明一只没少，心里还是不踏实。

第二步，设计新事件。新结尾的核心是让放羊娃面对一次新的考验，考验要跟他以前撒的谎形成对照。给三个可用的设计。设计一：他这次真的看见了狼，第一反应不是喊，而是先跑回村里，站在老村长家门口敲门，用嘴说而不是用嗓子喊。设计二：山下的小羊羔掉进沟里，他喊救命，喊完自己先愣住了，蹲在沟边等了一会儿，老村长扛着锄头慢慢走上来，他这才明白，信任要重新攒，一次只能攒一点。设计三：村里孩子不肯跟他玩，他每天帮小羊羔的妈妈把走散的羊赶回来，坚持了很多天，孩子们才肯跟他一起放羊。挑一个写透，不要三个都写。

第三步，让寓意落在小事上。寓言结尾要有寓意，但寓意不要写成大人训话。让动物来说话更有趣：老羊舔了舔他的手腕，慢慢往前走，羊群跟着走，他跟在羊后面回家。或者让村民的话很短：老村长只说了一句，明天狼再来，你先敲我的门。寓意从这件事里自己长出来：说过的谎会留在别人心里，信任要靠一件一件小事往回攒。

拟人对话是寓言的趣味所在，写的时候守两条。动物的话要短，符合动物的身份，羊不会讲道理，羊只会用行动和短句回应。人的话要具体，放羊娃不说我以后再也不撒谎了，他说我以后喊狼之前，先跑到你门口。

写完后自查三处：三个规定情节能不能一眼找到；新事件是不是只写了一个并且写透；结尾寓意是不是由一件小事带出来，而不是直接宣布。三处都对，这篇寓言就既完成了题目要求，又有自己的新东西。

Retelling The Boy Who Cried Wolf: A Three-Step Method for a Fresh Ending

Retelling The Boy Who Cried Wolf is not copying the original story but letting it take one step forward. The assignment requires three plots, all present: the shepherd boy lies, the villagers no longer believe him, and he repents. The job of the new ending is to answer one question: after the wolf really came, how does this boy go on living. Divide the words before writing: for a four-hundred-word fable, the look back at the old story takes about one hundred words, the new event about two hundred, and the closing lesson about one hundred.

Step one, keep the skeleton. Do not start the opening by retelling the wolf from scratch; everyone knows it. Begin with a concrete morning: the first morning after the wolf really came, the boy drives the flock up the mountain, no one on either side of the path, and for the first time the quiet frightens him. Two or three sentences carry the old events, the lies, the shouts of wolf, the villagers not coming, while the weight falls on his feeling now, for instance he counts the sheep once, then counts again, not one is missing, yet his heart still will not settle.

Step two, design a new event. The heart of the new ending is to put the boy before a fresh test, and the test should contrast with the lies he once told. Here are three usable designs. Design one: this time he truly sees a wolf, and his first instinct is not to shout but to run back to the village and knock on the old village chief's door, using his mouth rather than his lungs. Design two: a lamb falls into a ditch at the foot of the hill; he cries for help, then freezes at his own voice, crouches by the ditch and waits a while, and only when the old chief climbs up slowly with a hoe on his shoulder does he understand that trust is saved back little by little, one bit at a time. Design three: the village children refuse to play with him, so every day he rounds up the straying sheep for the lamb's mother, and after many days of this the children finally agree to herd with him. Pick one and write it through; do not write all three.

Step three, let the lesson land on a small thing. A fable needs a moral at the end, but the moral should not read like a lecture from an adult. Let the animals speak; it is more fun that way: the old ewe licks his wrist and walks on slowly, the flock follows, and he trails the sheep home. Or keep the villagers' words short: the old chief says only, if the wolf comes again tomorrow, come knock at my door first. The lesson grows out of the event itself: lies stay in people's hearts, and trust must be saved back one small deed at a time.

Dialogue between humans and animals is where a fable gets its charm; keep two rules while writing it. Animals speak in short lines that fit who they are; a sheep does not reason, a sheep answers with action and short sounds. The human's words must be concrete: the boy does not say I will never lie again, he says that from now on, before I shout wolf, I will run to your door first.

Check three places after writing: can the three required plots be found at a glance; is there only one new event, and is it written through; does the closing lesson come from a small deed rather than being announced. Get all three right, and this fable both meets the assignment and carries something new of its own.