

两首一组的写诗方法：水与勇气怎么分工

两首一组的诗，最忌写成同一件事的两遍。分工办法是让第一首停在水里，第二首离开水面：第一首的核心是水中的挣扎，第二首的核心是破水而出。挣扎写恐惧和身体反应，破水写出解脱和视角变化，两首合起来才是一次完整的成长。

第一首十到十四行，建议十三行左右。开头两行交代站在水边的时刻，中间六到八行写挣扎的具体身体反应：呛到水时喉咙的灼痛、睁不开眼时池底模糊的瓷砖线、手脚各自为政的乱蹬。结尾两行不收束，停在一个悬着的动作上，比如我还抓着池边没松手，让读者带着紧张进入第二首。

第二首同样十到十四行。开头直接接住破水那一下：头钻出水面的瞬间，声音变了、光线变了、空气第一次进得那么深。中间写视角变化，水面之上和水面之下是两个世界，同一池水换了位置就换了性格。结尾要落地，落在一个安静的动作上，比如我游到对岸，扶着池边喘气，影子在水面下完整地走了一趟。

两首要共用一套词汇把彼此缝起来：第一首出现过的池边、瓷砖线、呛水，在第二首里以变化的形态再出现一次。瓷砖线在第一首是模糊的恐惧，在第二首可以是数到第七块时我敢松手了。同一个物件换状态，比两首各用新物件更紧。

避免口号的具体做法：全诗禁用胜利、勇敢、超越自己这类总结词，勇气必须由动作自己长出来。检验方法是把每行改写成白话，如果某行白话里出现他变得勇敢了，这行就是口号，删掉，换成一个能看见的动作。写完后按第一首紧张、第二首舒展的顺序出声连读两遍，衔接处别扭就只改两首的交界行。

How to Write a Pair of Poems: Dividing the Work Between Water and Courage

The biggest risk in a pair of poems is telling the same event twice. The way to divide the work: let the first poem stay in the water and the second leave the surface. The core of the first is struggling in the water; the core of the second is breaking through. Struggle writes fear and bodily reaction; breaking through writes release and a shift of viewpoint. Only together do they make one complete growth.

The first poem runs ten to fourteen lines, ideally around thirteen. Open with two lines that set the scene: the white of the pool water, a light glowing at the bottom. Lines three and four record a body reaction, toes gripping the tile edge, cold creeping up the soles. Lines five and six turn the outside world off, water covering the ears leaves only a heartbeat. Lines seven and eight state one concrete predicament: counting to seven and losing count, water flooding the nose on a breath. Lines nine to eleven reach the peak of the struggle, hands grabbing only their own shadow, a word in the throat too scared to shout. The last three lines close with a

turn: the hand of the coach supporting the waist from behind, the first breath exhaled into the water, bubbles speaking that word instead. Do not write being rescued; write yourself breathing out.

The second poem keeps the same line count but slows the rhythm. Open on the moment of breaking through: the head lifts out of the water and the light at the bottom fades into a blur of white. Lines three and four catch the first sensation after surfacing, water dripping from the chin back into the pool, each drop light. Lines five and seven write the changed body, legs reaching the sandy bottom, knees bending as if standing on cloud. Lines eight to eleven reverse the viewpoint: looking up at the clock on the ceiling, it moves slower than a heartbeat, so quiet above the water. The final two lines end on an action rather than a slogan: the water holds me up, and I hold myself.

Stitch the pair with shared vocabulary. Pick two or three words – water, breath, the pool edge – let the first poem use them as pressure and the second turn them familiar. Water that swallowed sound becomes water that carries the body; a breath that failed becomes a whole summer inhaled. Repeating words without repeating meanings is what makes two poems one pair.

To avoid slogans, use the plain-speech test: rewrite each line as ordinary prose; if a line turns into he became brave, that line is a slogan – delete it and replace it with a visible action. After writing, read both poems aloud in order, tense first then loose, twice; if the seam feels awkward, revise only the boundary lines.