

写「水与勇气」这类诗，最容易踩的六个坑

批改过不少以游泳为题材的校园诗稿后，可以把常见问题归成六个坑。每个坑都给出自查办法，改稿时逐条对照即可，不需要重新写。

第一个坑是口号收尾。诗的最后突然冒出我战胜了恐惧、我变得勇敢了。判断标准很简单：把这一行改成白话，如果白话和原句几乎一样，它就是口号。改法是换成一个动作，比如把水托着我写进最后一行，勇气由动作自己显形。

第二个坑是两首重复。第一首写了挣扎，第二首又从下水写起，等于同一件事讲两遍。自查方法是给两首各列一行提纲：第一首只允许写水面之下，第二首只允许写出水之后。提纲重叠就砍掉重复的那段。

第三个坑是意象没有依据。为了显得深刻，随手写心中的大海翻腾，可诗的场景是游泳池，大海凭空冒出来。自查方法是每个意象问一句它在池子里看得见摸得着吗。灯、瓷砖、挂钟、泡泡都成立，大海和惊涛都不成立。

第四个坑是形容词堆砌。冰冷刺骨的绝望的恐惧这类词连着用，诗会变重。自查方法是数一数每行最多留一个形容词，能换成名词或动词的坚决换。水盖住耳朵比可怕的寂静有力，因为前者是发生的事，后者是标签。

第五个坑是转折让给别人。最难写的就是破水那一下，很多同学让教练把自己拉上岸，主角在旁边观看。自查方法是检查转折那几行的主语是谁，如果救、拉、帮的施动者是别人，就把动作改回自己身上，哪怕只是自己吐出一口气。

第六个坑是行数失控。要求十到十四行，有人写到二十行还收不住，多半是把一件事拆成了三件。自查方法是按开头两行、身体两行、听觉两行、困境两行、顶点三行、转折三行来数，超出就合并同类行。改完最后朗读一遍，读不顺的地方往往就是坑还在的地方。

Six Traps When Writing Poems About Water and Courage

After marking many school poem drafts on swimming topics, the common problems sort into six traps. Each trap comes with a self-check, so revision means going down the list instead of rewriting from scratch.

Trap one is the slogan ending. The poem suddenly produces I conquered my fear or I became brave. The test is simple: rewrite the line as plain prose; if the prose reads the same as the poem, it is a slogan. Replace it with an action, for example closing on the water holds me, and let courage show through the act.

Trap two is repetition between the pair. The first poem covers the struggle, then the second starts again from entering the water, telling one event twice. The fix: give each poem a one-line outline. The first may only happen below the surface; the second may only happen after surfacing. Cut whatever overlaps.

Trap three is images without grounding. To look deep, a student writes the sea inside me surging, but the scene is a swimming pool and the sea appears from nowhere. Ask of every image: could it be seen or touched in this pool? Lamps, tiles, wall clocks, bubbles all pass; oceans and raging waves all fail.

Trap four is piling up adjectives. Strings like icy bone-chilling despairing fear make the poem heavy. Keep at most one adjective per line, and replace it with a noun or verb whenever possible. Water covering the ears is stronger than terrible silence, because one is an event and the other is a label.

Trap five is handing the turning point to someone else. The hardest moment to write is the break itself, and many drafts let the coach pull the speaker ashore while the main character watches. Check the subject of the lines where the turn happens; if the one who saves, pulls, or helps is another person, move the action back onto the speaker, even if it is only breathing out.

Trap six is losing control of line count. Given ten to fourteen lines, some drafts run past twenty because one event was split into three. Count against a skeleton: two lines of scene, two of body, two of hearing, two of predicament, three of peak, three of turn. Merge lines of the same kind when over. Then read aloud once more; the places that stumble are usually where a trap still lives.