

## 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。结尾两三行不收束，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.

## 示例与点评：《池底的光》和《破水》两首怎么读

下面两首是模拟初中生水平的习作，第一首《池底的光》写水中的挣扎，第二首《破水》写破水而出。逐节点评的目的不是夸，而是标出每一行干了什么活，方便对照自己的稿子。

《池底的光》共十三行。开头两行铺场景：池水白得发亮，一盏灯在池底亮着。点评：白和光是全组的底色词，第一句就把舞台搭好，不拖沓。第三四行写身体：脚尖扣住瓷砖边，凉从脚底往上爬。点评：扣和爬两个动词让紧张可摸可感，没有出现害怕二字。第五六行关掉外界：水一盖耳朵，只剩心跳。点评：听觉一收，诗的内部空间打开了，这是写挣扎最省力的一招。第七八行摆困境：数到七就数乱，换气时水灌进鼻子。点评：数字具体，呛水具体，读者能跟着一起慌。第九到十一行推到顶点：手抓住的只是自己的影子，喉咙里有个字不敢喊。点评：影子这个意象要慎用，这里成立是因为池底本来就有灯照出的影子，前后有物理依据。最后三行收在转折：教练的手在背后托住腰，第一口气吐进水里，泡泡替那个字开了口。点评：不写获救，写自己吐气，主角动作没有让给别人，这是全组最要紧的一处选择。

《破水》同样十三行，节奏放慢。开头写破水瞬间：头抬出水面，池底的光散成一片白。点评：与第一首开头呼应，同一个光，从清楚变成散开，视角换了。第三四行接出水后的第一个感觉：水从下巴滴回池里，一滴比一滴轻。点评：轻字第一次出现，与第一首的沉形成对照。第五七行写身体的变化：脚够到沙底，膝盖一弯，像踩在云上。点评：云这个比喻偏熟，但放在刚出水的失重感里可以接受，考场作文式的新奇比喻反而假。第八到十一行反转视角：抬头看墙上的挂钟，它走得比心跳慢，水面之上这么安静。点评：用挂钟把时间写慢，安静就有了刻度，比直接写很安静高一个层级。最后两行收在动作上：水托着我，我托着我。点评：不喊我学会了，把学会藏进托这个动作里，两首的分工到这里闭合。

朗读建议：《池底的光》在只剩心跳后停半秒，在不敢喊前压低声；《破水》整首放慢，在一滴比一滴轻处让气息落下来。两首连着读，中间不停顿，让水声自己过渡。

## Two Sample Poems Annotated: Reading Pool Light and Breaking the Surface

The two poems below are written at a believable middle-school level. The first, Pool Light, stays inside the struggle in the water; the second, Breaking the Surface, handles the moment of leaving the water. The annotation marks what job each line is doing, so you can compare it with your own draft.

Pool Light has thirteen lines. The opening two set the scene: the pool water glows white, a lamp shines at the bottom. Note: white and light are the background words of the whole pair; the stage is built in one breath. Lines three and four are bodily: toes grip the tile edge, cold climbs up from the soles. Note: grip and climb make fear tangible without using the word fear. Lines five and six shut off the outside: water covers the ears and only the heartbeat stays. Note: closing the hearing opens an inner space, the cheapest strong move in writing struggle. Lines seven and eight state the predicament: counting to seven, the count breaks; a breath taken and water floods the nose. Note: the number is concrete, the choking is concrete, the reader panics along. Lines nine to eleven reach the peak: the hand grabs only its own shadow, a word in the throat too scared to shout. Note: shadow is risky, but it works here because the lamp at the bottom really casts one. The last three lines turn: the coach supports the waist from behind, the first breath is breathed out into the water, bubbles open their mouths for that word. Note: no rescue scene, the speaker breathes out alone; the main action is not handed to anyone, the most important choice in the pair.

Breaking the Surface keeps thirteen lines and slows down. It opens on the break: the head lifts out, the light at the bottom scatters into white. Note: it answers the first poem opening; the same light goes from clear to scattered because the viewpoint

moved. Lines three and four catch the first sensation: water drips from the chin back into the pool, each drop lighter. Note: the first appearance of light as weight, set against the heaviness of the first poem. Lines five to seven change the body: feet reach the sandy bottom, knees bend as if stepping on cloud. Note: cloud is a worn image, acceptable inside the weightlessness right after surfacing; a too-clever metaphor would ring false. Lines eight to eleven reverse time: looking up at the wall clock, it moves slower than the heartbeat, so quiet above the water. Note: slowing the clock gives quiet a scale, one level above writing quiet directly. The final two lines end on action: the water holds me, and I hold me. Note: no shout of I have learned it; learning hides inside the verb hold, and the division of labor closes here.

Reading aloud: in Pool Light pause half a second after only the heartbeat stays, and lower the voice before too scared to shout; read Breaking the Surface slowly throughout, letting the breath fall at each drop lighter. Read the pair without stopping between them and let the water sound bridge the two.

## 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.

