

假设范文《半米以内的妈妈》：优美但不堆砌是怎么做到的

假设范文第一段：厨房的灯把她的影子投在瓷砖地上，影子比人宽。点评：全文没有一个美丽、伟大，第一句靠灯和影子建立画面，影子比人宽是观察，不是修辞。可复制技巧：第一段只交代理物和光影，形容词配额为零。

第二段写背影：她颠了一下锅，菜翻面的声音像下了一小阵雨，她腾出右手在围裙上擦了两下，继续。点评：像下了一小阵雨是全文第一个也是唯一一个比喻，用在声音上，位置准。擦两下继续这个细节写的是不停手，做饭的人不感慨，作者也没替她感慨。可复制技巧：比喻全文限一个，用在最普通的一个动作上。

第三段写细纹，范文这样处理：我递盘子给她，她接的时候往前探身，头顶的灯把她的脸照得很白，我看见她笑起来的时候眼角有细纹，像干透的河床上的裂纹，浅，但是真的在。点评：探身制造了半米距离，灯是补光，细纹出现前铺垫了两步。像干透的河床是全文第二个比喻，也是最后一个，两个比喻全文封顶，这就是不堆砌的硬指标。浅，但是真的在，六个字里有一点不甘心，情绪藏在短句里，没有喊出来。可复制技巧：细纹出现前必须有两个物理铺垫动作，比喻总数不超过两个。

第四段写长大后的感受：我比她高的这一年，是她弯腰捡菜叶那年我伸手够不着的这一年叠起来的。点评：岁月这个字全文没出现，两件事一叠，岁月就有了厚度。这种写法叫情景交融的正宗做法：情不单独出场，情长在景上。可复制技巧：写岁月不写岁月二字，把两个相隔多年的动作并排放。

结尾：她把盘子放下，又笑了一次，这次她背对着灯，我看不清她的眼角，只看见围裙带子在腰后打了个蝴蝶结。点评：结尾故意让细纹看不清，把视线让给围裙带子，看得清与看不清交替，读者反而记住了那两条纹。可复制技巧：全文最想看清的地方安排一次看不清，收束比直给有力。

A Sample Essay, Mom Within Half a Meter: Beauty Without Piling On

Suppose the sample opens: the kitchen lamp throws her shadow onto the tile floor, and the shadow is wider than she is. Review: not one word like beautiful or great in the whole essay; the first line builds a picture with lamp and shadow, and shadow wider than the person is an observation, not rhetoric. Copyable trick: the first paragraph hands over only objects and light, with a zero quota for adjectives.

The second paragraph is the back view: she tosses the wok once, the vegetables turning over sound like a short rain, she frees her right hand to wipe twice on the apron, and keeps going. Review: like a short rain is the first and only simile so far, placed on a sound, exactly right. Wipe twice and keep going writes down never stopping; the person cooking does not philosophize, and the author does not

philosophize for her. Copyable trick: limit similes to one, spent on the plainest action.

The third paragraph, the fine lines, handled like this: I hand her the plate, and as she takes it she leans in, the lamp overhead whitening her face, and I see the fine lines at the corners of her smiling eyes, like cracks on a dried-out riverbed, shallow, but really there. Review: leaning in creates the half-meter distance, the lamp is fill light, two physical steps precede the lines. The dried riverbed is the second and last simile, two similes total is the ceiling, and that is the hard measure of not piling on. Shallow, but really there, six words carrying a thread of unwillingness, emotion hidden inside a short sentence instead of shouted. Copyable trick: two physical setup moves before the lines appear, and never more than two similes in the whole piece.

The fourth paragraph is the feeling of growing up: this year I am taller than she is was built by stacking the year she bent down to pick up a fallen vegetable leaf onto the year I reached up and could not. Review: the word years never appears, and two events stacked give time its thickness. This is the orthodox way of fusing scene and feeling: feeling never walks out alone, it grows on the scene. Copyable trick: to write the years, never write the word years; place two actions years apart side by side.

The ending: she sets the plate down and smiles once more, this time with her back to the lamp, so I cannot see the corners of her eyes, only the apron strings knotted into a bow behind her waist. Review: the ending deliberately blurs the lines and yields the view to the apron strings; clear and unclear alternating makes the reader remember those two lines all the more. Copyable trick: arrange one moment of not-seeing at the place the reader most wants to see, and closure beats delivery.