

## 三个场景串一篇：旧照片、年轻的笑、如今的笑

翻旧照片这个场景，别写成「我翻到一张老照片」就完事。要落三个细节：在哪翻到的，抽屉里、旧纸箱里还是手机相册的深处；照片是什么年代的，黑白还是泛黄的彩色，妈妈站在哪里；照片里的她笑成什么样，露不露牙，眼睛眯没眯。假设写抽屉：日记本底下压着一张一寸照，照片里的姑娘扎两条辫子，嘴角往两边拉得又开又急，像有什么好消息急着告诉镜头外的人。细节越具体，后面写如今的笑才有对照的东西。

年轻时的笑和如今的笑要放一起比，这是全文的心脏。比的不是「年轻好看现在老了」，而是两种笑长得不一样。假设年轻的笑是照片里那种不管不顾的咧开，如今的笑是眼角堆起细纹、嘴角只抬一点点。写法上给两种笑各配一个动作：年轻的笑配「她指着照片里自己的辫子笑出声」，如今的笑配「她把汤碗放到我面前，顺手把我歪掉的衣领翻正，然后笑了」。两个动作一摆，不同就出来了，不用喊「岁月真无情」。

触动和愧疚放在第三个场景收尾，但别用「我心里一阵愧疚」这种句子。愧疚要用动作写：假设结尾写你翻回照片又看了看正在厨房的妈妈，然后做了一件小事——把那张照片放进相框，或者当晚洗了碗。动作完了一句话收住，比如「照片放回抽屉之前，我又看了一眼，这一次我记住了她年轻时候的样子」。以情写景的意思是景里带情：写厨房的灯、阳台晾着的衣服、碗里的热气，让它们替你说那句说不出的话。

字数分配按四百字算：翻照片一百二十字，两种笑的对比一百八十字，如今的笑加收尾一百字。对比段最长，因为触动全靠它。写完后自查三处：照片细节有没有至少两个，两种笑有没有各配一个动作，愧疚有没有换成动作。三处都在，这篇散文就立住了。

### Stringing Three Scenes Into One Essay: Old Photos, Her Young Smile, Her Smile Now

Do not just write "I found an old photo" and call the first scene done. Land three details: where the photo turned up, a drawer, an old cardboard box, or deep inside a phone album; what era it belongs to, black and white or yellowed color, and where your mother was standing; and how she smiled in it, teeth showing or not, eyes squinted or not. Suppose you write the drawer version: under an old diary sits a one-inch photo, the girl in it wears two braids, the corners of her mouth pulled wide and urgent, as if she could not wait to tell someone off camera some good news. The more concrete the detail, the more your later scene of her present smile has something to stand against.

Put her young smile and her present smile side by side. That comparison is the heart of the essay. The point is not "she was pretty then and old now" but that the two smiles are shaped differently. Suppose the young smile is the reckless wide grin in the photo, and the present smile gathers fine lines at the corners of her eyes and lifts the corners of her mouth only a little. Give each smile one action: for the

young one, "she pointed at her own braids in the photo and laughed out loud"; for the present one, "she set the soup bowl in front of me, straightened my crooked collar on the way, then smiled". Set the two actions down and the difference shows itself, no need to shout about the cruel years.

Save the touched feeling and the guilt for the third scene, but do not use lines like "a wave of guilt rose in my heart". Write guilt as action: suppose the ending has you look back at the photo, then at your mother in the kitchen, and then you do one small thing, putting the photo into a frame, or washing the dishes that night. Close with one line after the action, something like "before the photo went back into the drawer I looked once more, and this time I memorized what she looked like when she was young". Writing scenery with feeling means the scenery carries it: the kitchen light, clothes hanging on the balcony, steam rising off a bowl, let them say the sentence you cannot say.

For a four hundred word essay, split the words like this: one hundred twenty for finding the photo, one hundred eighty for comparing the two smiles, one hundred for her present smile and the ending. The comparison paragraph runs longest because the emotional hit depends on it. After writing, check three places: does the photo hold at least two details, does each smile have its own action, did guilt turn into an action. If all three hold, the essay stands.