

两种结尾句式：首尾照应与收在画面上

照应式结尾是最稳的收尾，把开头的东西再摸一遍。开头用了溪水叮咚，结尾就写：叮咚，叮咚，溪还在响，听的人已经换了一副耳朵。开头用了夕阳下的溪面，结尾就写：夕阳又把溪面烧成橘红色，只是岸边看夕阳的人长高了。照应的要点是只重复一个东西，重复多了像复读机。改写的做法是回到开头第一段，找出里面最具体的那个名词，声音、颜色或者物件，结尾段围绕它写两三句，最后一句点出变化，变化只写人的变化，溪什么都不变。

抒情式结尾不是不能写，是不能直接喊。错误示范：啊，美丽的小溪，我爱你，你是我童年的乐园。这种句子任何一篇作文都能抄过去，说明它没有写你的溪。正确的抒情式结尾把情绪压进动作里：我蹲下去，把手伸进溪里，凉意顺着手臂爬上来。我站起来，往家走，走了几步又回头看了一眼。全程没有一个爱字没有一个怀念字，但读者全收到了。这就是收在画面上的抒情，比喊出来的重。

夕阳下的溪面这个素材在结尾特别好用，因为夕阳自带收束感。示例：太阳落到山后面去了，溪面暗下来，像谁把一盏灯拧小了。天黑之前，那条溪最后亮了一下。写完这两句就停，不要再加我的童年也暗下来了这种解释，解释是结尾最大的敌人。读者能看懂灯拧小是什么意思，不需要你翻译。

开头结尾的搭配要检查三件事。第一，开头出现过的声音、画面或物件，结尾至少接回一个，接不上说明中间写着写着跑题了。第二，结尾段不超过四句话，超过四句基本开始啰嗦。第三，全文搜一遍啊、呀、呢这类感叹词，结尾段里超过两个就删到只剩一个，感叹词一多，文章立刻变幼稚。

最后给一个考场检验法：把开头第一段和结尾第一段单独抄出来，放在眼前对比。好的搭配读起来像同一首曲子的第一小节和最后一小节，声音或画面能对上，情绪有变化。对不上就改结尾，别改开头，开头是全文的锚，动了开头整篇都要重排。

Two Endings: First-last Echo, and Closing on an Image

The echo ending is the safest close: touch again what the opening touched. If the opening used the plip-plip of the stream, the ending writes: plip, plip, the stream still sings, but the listener has new ears. If the opening used the sunset stream, the ending writes: the sunset burns the water orange again, only the watcher on the bank has grown taller. The rule: echo exactly one thing; echoing several turns the essay into a repeater. How to revise: go back to the first paragraph, find its most concrete noun – a sound, a color, an object – write two or three sentences around it, and let the last sentence mark one change, the change in the person only, while the stream changes nothing.

Lyrical endings are not forbidden; shouting is. Wrong model: oh beautiful stream, I love you, you are the playground of my childhood. That sentence could be copied into any essay, which proves it describes no stream of yours. The correct lyrical

ending presses feeling into action: I crouched, put my hand in, cold climbing up my arm; I stood, walked home, and looked back once after a few steps. No love, no nostalgia, yet the reader receives everything. Lyrical by image weighs more than lyrical by shout.

The sunset-stream material works especially well at the end because sunset carries closure. Example: the sun dropped behind the hill, the water dimmed, like someone turning a lamp down; before dark, the stream lit up one last time. Stop there. Do not add my childhood dimmed too – explanation is the ending's worst enemy. Readers understand what turning down a lamp means; they do not need your translation.

Check three things in the opening-ending pair. One: at least one sound, image or object from the opening returns in the ending; if none can return, the middle wandered off. Two: the ending paragraph stays under four sentences; the fifth sentence is where rambling starts. Three: search the whole essay for exclamatory particles; if the ending has more than two, cut down to one – too many particles and the piece turns childish at once.

One exam-hall test: copy the first paragraph and the last paragraph side by side. A good pair reads like the first and last bars of one tune – sound or image matches, feeling has moved. If they do not match, revise the ending, never the opening; the opening is the anchor, and moving it forces the whole essay to be re-strung.