

写景散文三步法：把溪水声、树影、蝉鸣排成一下午

写景散文和记叙文的区别在骨架：记叙文靠一件事往前推，写景散文靠几个意象排着走。写溪水叮咚的午后，手里就三样东西，溪水声、树影、蝉鸣。三步把它们排成一下午，文章就有了。

第一步排顺序。三个意象不要想到哪个写哪个，按它们在一下午里的变化排。溪水声从早到晚一直在，适合当底，第一段就让它响起来。树影会动，日头偏一点影子就挪一寸，适合当中段，写光的变化。蝉鸣最躁，午后最热的时辰叫得最凶，日头一斜就稀了，适合收尾前推一把，再随光线一起落下去。顺序定下来：水声起，树影移，蝉声落。这个顺序本身就是时间流逝，不用写下午三点四点，读者自己感觉到时间在走。

第二步给每个意象配两种感官。只写看到的，意象就扁了。溪水声先配听觉再配触觉：先是远远的一片，像谁在抖一块白布，走近了才听清是一声一声的叮咚；手插进水里，凉从指缝里往上冒，声音忽然变得近，原来水声一直贴在耳朵边上。树影配视觉和动感：光从树叶缝里漏下来，在地上碎成铜钱大的亮块，风一过，亮块全跑了，又落回来，比原来密。蝉鸣配听觉和体感：叫声一层压一层，压得人眼皮发沉，日头偏西，蝉声忽然薄了，人才发觉后背全是汗。每个意象两种感官，六个细节，六百字的散文材料就够了。

第三步用声音的起落控节奏。散文的节奏靠句子长短：写水声用短句，叮咚，叮咚，一句就是一声；写树影用长句，让句子像影子一样拖在地上；写蝉鸣先短后长再短，蝉声密的时候句子挤在一起，蝉声稀的时候句子拉开。三段读出声检验：水声段读起来快，树影段读起来慢，蝉声段先急后缓，节奏就立住了。

最后说情感。写景散文不喊好美啊、真宁静啊，情感藏在选哪个意象、写它哪个状态里。写蝉声薄了、树影长了，宁静自己就来了。写完自查：三个意象是不是都在动，有没有哪一段只剩形容词，读出声节奏顺不顺。三问都过，这篇散文就成立。

Three Steps to Arrange Stream Sound, Tree Shadows, and Cicadas Into One Afternoon

Descriptive prose and narrative essays differ in their skeleton: a narrative is pushed forward by one event, while descriptive prose walks through a sequence of images. To write of an afternoon when the stream babbles, you hold just three things in your hands: the sound of water, tree shadows, and cicadas. Three steps arrange them into one afternoon, and the essay exists.

Step one: set the order. Do not write whichever image comes to mind first; order them by how they change across an afternoon. The stream sound is there from morning to night, so it works as the ground floor; let it start sounding in the first paragraph. Tree shadows move; the sun shifts a little and the shadows crawl an inch, so they fit the middle, carrying the movement of light. Cicadas are the most restless, loudest at the hottest hour, thinning once the sun slants west, so they

give one last push before the close and then settle down with the light. The order is fixed: water rises, shadows shift, cicadas fade. That order is the passage of time itself; you never write three o'clock or four o'clock, and readers still feel time moving.

Step two: give each image two senses. Write only what the eye sees and the image goes flat. For the stream, hearing first, then touch: from far off it is one broad sheet, like someone shaking out a white cloth; come closer and it resolves into plink, plink, one note at a time; plunge your hand in, and cold climbs through your fingers, the sound suddenly close, as if it had been pressed against your ear all along. For tree shadows, sight and motion: light leaks through the leaves and breaks into bright coins on the ground; a gust passes, the coins scatter and fall back, denser than before. For cicadas, hearing and body feeling: their sound layers press on one another, heavy on the eyelids; as the sun slants, the sound thins, and only then do you notice your back is soaked with sweat. Two senses per image, six details, and a six-hundred-word prose essay has all the material it needs.

Step three: control rhythm with the rise and fall of sound. Prose rhythm lives in sentence length. Write the water in short sentences, plink, plink, one sentence per note. Write the shadows in long sentences that trail along the ground like the shadows themselves. Write the cicadas short, then long, then short: when they press, crowd the sentences together; when they thin, stretch the sentences out. Read the three paragraphs aloud: the water paragraph should read fast, the shadow paragraph slow, the cicada paragraph urgent then easing. The rhythm now stands.

One last word on feeling. Descriptive prose never shouts how beautiful or how peaceful; feeling hides in which image you choose and which state of it you write. Write the cicadas thinning and the shadows lengthening, and the peace arrives by itself. When you finish, check three things: are all three images moving; does any paragraph hold nothing but adjectives; does the piece read smoothly aloud. Pass all three and the essay works.