

随笔怎么写：把捉虾、乘凉、傍晚回家排一下午，每段后加一句想头

随笔和记叙文不一样：记叙文把一件事讲完整就行，随笔要一边讲一边想，叙是骨头，议是灵魂。写那些在溪边度过的下午，素材就三个，溪边捉虾、树荫乘凉、傍晚回家。三步排成一篇随笔。

第一步排素材。三个素材按一天里的时辰和心情排：捉虾最闹，蹲在浅水滩，手伸在石头底下，整个人是绷着的，放第一段，文章一开场就活。乘凉最静，树荫底下一躺，蝉声远远吊着，人松下来，放中段，一闹一静，文章有了呼吸。傍晚回家最舍不得，日头落山，桶里两三只虾，人往回走一步三回头，放收尾，舍不得的心情自己把文章收住。这个顺序不用点明几点了，读者跟着时辰走。排完自己读一遍，读下来时辰在走、心情在变，骨架就算立住了。

第二步每段叙完加一句想头。写想头之前先问自己：这件事里最扎人的是哪一下？从那一下出发去想，想头才不会跑偏。随笔的议不是空喊道理，是从刚叙的这件小事里长出来的一句。写捉虾，叙完手怎么捂、虾怎么从指缝溜走，跟一句：捉虾从来不是为了捉到，图的是手伸到石头底下那一瞬的屏住气。写乘凉，叙完光斑在胳膊上晃、迷迷糊糊快睡着，跟一句：大人嫌我们疯，我们嫌大人吵，其实我们都一样，都贪这一段凉。想头要短，一句就够，长了就成了讲道理。三段三个想头，一篇随笔的思就立起来了。

第三步用一条线贯穿。挑一句能兜住全文的话，比如那些下午平常，可从不浪费，开头说一遍，结尾换个说法再说一遍：下午一个接一个，像溪水一样流过去，当时不觉得，如今全记得。首尾一呼应，三个素材就不散了。

写完自查三样：叙事有没有具体的手、身子、光，想头是不是从事情里长出来的而不是贴上去的，那条线有没有出现两次。三问都过，这篇随笔就顺了。随笔随笔，重点是随，材料随手挑，想头随手记，但排布和呼应是认真排出来的，松的是语气，紧的是结构。

How to Write an Informal Essay: Arrange Shrimp-Catching, Shade-Napping and Dusk-Going-Home, Then Add One Thought per Section

An informal essay differs from a narrative: a narrative only needs to tell one event completely, while an informal essay thinks as it tells, narration the bones, reflection the soul. To write of those afternoons spent by the stream, you have three materials: catching shrimp at the shallows, napping in the tree shade, and going home at dusk. Three steps arrange them into one essay.

Step one: order the materials. Arrange them by hour and mood across a day. Shrimp-catching is the most lively: crouched in the shallow riffle, hand slid under a stone, the whole body taut; put it first and the essay opens alive. Shade-napping is

the stillest: lie down under the tree, cicadas hanging far off in the air, the body letting go; put it in the middle, and one lively, one quiet gives the essay its breathing. Going home at dusk is the most reluctant: the sun goes down behind the hill, two or three shrimp in the bucket, one step back and three glances behind; put it last, and the reluctance closes the essay by itself. With this order you never state the hour, and readers walk along with the daylight. When the ordering is done, read it through yourself; if the daylight moves and the mood changes as you read, the skeleton stands.

Step two: add one thought after each narrated section. Before writing a thought, ask yourself: in this event, which moment stings most? Start thinking from that moment and the thought will not wander. Reflection in an informal essay is not shouting a lesson; it is one sentence grown out of the small thing just told. For shrimp-catching, after narrating how the hand cups and how the shrimp slips through the fingers, add: catching shrimp was never about catching; what we wanted was the held breath in the instant the hand went under the stone. For the nap, after narrating light spots wobbling on your arm and drifting off, add: grown-ups call us wild, we call grown-ups noisy, but really we are the same, all greedy for this stretch of cool. Keep the thought short, one sentence is enough; longer turns into preaching. Three sections, three thoughts, and the thinking in the essay stands up.

Step three: run one thread through it. Pick a line that holds the whole piece, for instance those afternoons were ordinary, yet never wasted; say it once at the opening, and at the close say it again in other words: afternoons followed one another like the stream flowing past, unnoticed then, all remembered now. One call and response at the two ends, and the three materials stop scattering.

When done, check three things: does the narration have real hands, a real body, real light; did each thought grow out of the event rather than get pasted on; did the thread appear twice. Pass all three and this essay runs smooth.