

救小鱼故事最容易写坏的五个地方

第一个毛病：发现太容易。很多故事第一段就写我看见一条小鱼快死了。读者没有跟着发现的过程，就不会着急。改正：把看见拆成三层，先看见石缝里一洼水，再看见水里有个东西在动，最后看清是条翻肚皮的鱼。三层走完，读者才和你一起屏住呼吸。

第二个毛病：没有动作链。常见写法是我把小鱼放回水里，一句话就把最要紧的过程说完了。改正：把放拆成蹲、拢、捧、走、泡、松六个动作，按顺序各写半句。动作链一出来，字数自然够，画面也有了。

第三个毛病：结果喊口号。小鱼游走后写啊，多么善良的一幕，或者写今天我做了一件有意义的事。这两句都会让前面攒的感觉漏光。改正：只写两样东西，鱼游走的动作，和自己身体上的一个感觉，比如手心还留着鱼尾巴扫过的痒。感想让读者自己想。

第四个毛病：情节缺环。有的故事从发现直接跳到捧起，中间没有我为什么非救它不可。缺这一环，善良显得假。补法很简单，加一句犹豫就行：它这么小，我救得活吗？可它嘴巴还在动。我把手伸了下去。一句犹豫加一个转折，救的动机就立住了。

第五个毛病：把鱼写死。有故事写小鱼被我捧回家养在瓶里，第二天死了。这样写不是不行，但提纲要求小鱼游走，写死就偏题；就算自由发挥，救鱼故事养死收尾也会让读者堵得慌。改正：让鱼游走，而且游走要有三个小动作，停一下、摆尾、钻进石缝，读者悬着的心才放得下。

还有个隐蔽的毛病：配角多余。有的故事里同学拿来矿泉水瓶，大人开车送我们去河边，一路有人帮忙。帮手一多，孩子自己的动作就被分走了，故事变成大家救鱼。改正：配角最多留一个，而且只出声不出手，比如表哥在前面喊快点，手还是我自己捧。这样紧张感在，主角也没丢。

自查顺序建议：先查情节缺环，再查动作链，然后查发现层数和结果收尾，最后查有没有喊口号的句子和多余的配角。六个都干净，这篇故事就能拿出手。

Five Ways Saving-Fish Stories Go Wrong

Mistake one: discovery comes too easy. Many stories open with I saw a little fish dying. The reader did not go through the discovery, so the reader will not worry. Fix: split the seeing into three layers, first a pool in a stone crack, then something moving in it, finally a fish rolling belly up. Only after three layers does the reader hold breath with you.

Mistake two: no chain of actions. A common line is I put the fish back into the water, one sentence that swallows the crucial part. Fix: split put into squat, cup, lift, walk, sink, release, half a sentence each in order. Once the chain is there, the word count grows by itself and the picture appears.

Mistake three: shouting a slogan at the end. After the fish swims off the story writes what a kind scene, or I did something meaningful today. Either line drains all

the feeling built up before. Fix: write only two things, the swimming actions of the fish and one body feeling of yours, like the tickle of a tail brushing your palm. Let the reader form the moral.

Mistake four: a missing link. Some stories jump from finding to lifting with no reason why the narrator had to save it. Without that link the kindness looks fake. The fix is one line of hesitation: It is so small, could I even keep it alive? But its mouth was still moving. I reached out. One hesitation plus one turn stands up the motive.

Mistake five: killing the fish. Some stories take the fish home into a jar and it dies next day. That ending is not impossible, but the outline requires the fish to swim away, so a death goes off topic; even in free writing, a dead fish leaves the reader stuck. Fix: let it swim away with three small actions, pause, tail flick, dart under the stone, and the reader can relax.

One hidden mistake: too many helpers. In some stories a classmate brings a water bottle and an adult drives everyone to the river. When helpers pile up, the child own actions get shared out and the story becomes a group rescue. Fix: keep at most one helper, and let that helper only speak, not act, like the cousin shouting hurry from ahead while my own hands still hold the fish. The tension stays and the main character stays.

Suggested self-check order: missing links first, then the action chain, then discovery layers and the ending, last the slogan sentences and extra helpers. If all six are clean, this story is ready to show.