

一篇小蝌蚪找妈妈寓言的逐段点评

假设寓言叫《谁是我们的妈妈》。第一段：溪里爬出一群黑脑袋长尾巴的小东西，他们听老虾说，你们的妈妈有四条腿。点评：开头一句话交代主角和任务，四条腿是全篇的线索，第一段就埋下，后面每次认错都拿它对照，这叫线索前置。

第二段：小蝌蚪遇见小鱼，看见小鱼有四条腿？不对，小鱼没腿。那找有腿的。他们游过水草，看见一只螃蟹挥着腿。小蝌蚪喊，妈妈！螃蟹横着挡过来，我不是你们妈妈，我八条腿呢。点评：第一次误会落在腿的数目上，喊妈妈被驳回，情节有了一个小跟头。我不是你们妈妈，我八条腿呢这句有性格，螃蟹的横劲儿也出来了。

第三段：他们又遇见乌龟，乌龟四条腿慢慢爬。小蝌蚪刚喊妈妈，乌龟笑笑，你们的妈妈会唱歌，呱呱的。点评：第二次误会换了理由，从腿换成唱歌，线索升级。乌龟慢和青蛙快也暗里对照，不用点破，孩子读得出来。

第四段：下雨了，荷叶上呱呱响。小蝌蚪游过去，荷叶上蹲着的青蛙四条腿、白肚皮，正唱歌。青蛙低头，你们就是我娃呀。点评：找到的一刻用声音引路，呼应上一段的唱歌线索。你们就是我娃呀用口语，比你们是我的孩子更像青蛙妈妈说的话。

第五段：小蝌蚪跳上荷叶，发现自己不知什么时候也长了四条腿。点评：结尾把长大的线索收回来，找妈妈的路上自己也在变。寓意不另起一句，藏在发现自己长腿这一笔里，这是这篇寓言最省力的写法。

两处可以改。第一处，螃蟹那段之后如果再加一次误会，比如遇见四条腿的蛇？蛇没腿，不行；遇见四条腿的蜥蜴，蜥蜴不会唱歌，三次误会理由就排满了，节奏更足。第二处，老虾说你们的妈妈有四条腿，老虾自己没见过青蛙，凭什么知道？改成听青蛙叫过，或者听老龟说过，信息来源就稳了。

最后说一个这篇做得好的细节：全篇的拟声词只有呱呱，而且第一次出现是在乌龟嘴里转述，第二次才真正响在荷叶上。声音先借别人的嘴出现，再自己登场，读者听到呱呱声就知道妈妈到了，这种安排比直接写他们找到一只青蛙要高明。自己写寓言时可以学这一手：让关键线索先躲一次，再跳出来。

A Tadpole Fable Sample Annotated Paragraph by Paragraph

Suppose the fable is titled Who Is Our Mother. Paragraph one: a crowd of black heads with tails crawl out into the stream, and an old shrimp tells them your mother has four legs. Comment: one sentence gives the heroes and the task. Four legs is the clue of the whole story, planted in the first paragraph, and every later mistake is checked against it. That is called putting the clue first.

Paragraph two: the tadpoles meet a little fish, but the fish has no legs. So they look for legs. They swim past the weeds and see a crab waving its legs. The tadpoles shout, Mother! The crab blocks sideways, I am not your mother, I have eight legs.

Comment: the first mistake lands on the number of legs, a shout of mother gets rejected, and the plot takes a small tumble. The line I am not your mother, I have eight legs has character, and the crab sideways manner shows through.

Paragraph three: they meet a turtle crawling slowly on four legs. Just as the tadpoles start to shout mother, the turtle smiles and says your mother can sing, croak croak. Comment: the second mistake changes the reason from legs to singing, and the clue upgrades. The slow turtle against the quick frog is also a quiet contrast, never stated, yet children catch it.

Paragraph four: rain falls, and croaking sounds on a lotus leaf. The tadpoles swim over. The frog on the leaf has four legs and a white belly, singing. She looks down, you are my babies. Comment: the finding moment is guided by sound, echoing the singing clue from the last paragraph. The spoken line you are my babies sounds more like a frog mother than the formal you are my children.

Paragraph five: the tadpoles hop onto the leaf and notice that somewhere along the way they too grew four legs. Comment: the ending gathers the growing clue. The moral needs no extra sentence; it hides inside the moment of noticing their own legs, which is the lightest touch in this fable.

Two spots to improve. First, after the crab they could meet one more creature, say a lizard with four legs that cannot sing, so the three mistakes fill the rhythm more fully. Second, the old shrimp says the mother has four legs, but the shrimp never saw a frog, how would it know? Change it to having heard the frog croak, or heard it from an old turtle, and the source of information becomes solid.

One last detail this sample handles well: the only onomatopoeia in the whole fable is croak, and it first appears in the mouth of the turtle as a report, then truly sounds on the lotus leaf. The clue sound borrows the voice of another creature before taking the stage itself, so readers who hear croaking already know the mother is near. That beats writing plainly that they found a frog. When writing your own fable, borrow this trick: let the key clue hide once before it jumps out.