

两首示例诗逐段点评：《溪走了一天》与《光在水面上》

第一首《溪走了一天》，12行，溪水做主角。起段两行：我从树荫下蹲下来，溪水已经走了半天。点评：蹲下来定住人的姿势，走了半天把溪水写成赶路的活物，两行就把人和溪的关系摆正了，人在看，溪在忙，这是好开头，值得仿。

承段五行：它绕过一块青石，又去碰另一块；把一片树叶送到下游，转身又接住一片新的；水底的圆石被它摸了一上午。点评：绕、碰、送、接、摸，五个动词各管一行，没有重复，这就是动词分工的效果。最后一行把摸字用在石头上，触觉从皮肤挪到水，是全诗最亮的一行。仿写时照这个办法：给主意象配五个不重样的动词，一行一个。

转段三行：日头偏西，水里的光开始倾斜；我蹲麻了的腿，替溪站了一会儿。点评：倾斜一词同时写光和时间，一词两用；替溪站了一会儿把人溪互换，转得不动声色。败笔风险在蹲麻了的腿这种口语，朗诵时容易出戏，改成腿麻了，替溪站一会儿，去掉多余的字，节奏就稳了。

合段两行：溪没有回头，光替它亮着。点评：收在画面上，不总结我学到了珍惜时间之类的废话，这就是合段的正确收法。

第二首《光在水面上》，11行，光做主角，溪水退到背景。起段两行：树荫替我保管了半个下午，光却从缝里漏下去。点评：保管和漏一对，荫守光逃，矛盾感两行立起来。承段四行：光落在水面，被溪搬起又放下；一块光斑顺流漂走，另一块在原地打转；石缝里的光最老实，等水瘦了才肯挪窝。点评：搬起又放下写光随波动的动态，漂走与打转写光斑的不同去向，老实和等把光写成怕生的动物。四行里光出现四次，靠不同动作撑开，没有重复感。转段两行：我伸手去捞，水把光揉碎，又一片片拼好。点评：捞是人的动作，揉碎拼好是水的回礼，人与光的交手全在动作里，不用写心情。合段三行：半个下午过去，树荫交还阴凉，光回到天上。点评：交还呼应开头的保管，首尾扣上，三行收干净。两首对照读，第一首动词在溪上，第二首动词在光上，分工清楚，这就是两首诗不撞车的办法。

A Line-by-Line Look at Two Sample Poems: The Stream Walked All Day and Light on the Water

The first sample poem, The Stream Walked All Day, has 12 lines with the stream as the lead. The two opening lines: I squatted down under the tree shade, and the stream had already been walking half a day. Comment: squatting fixes the human posture, and walking half a day turns the stream into a busy living thing. Two lines set the relation straight, a person watching and a stream working. A good opening worth imitating.

The five developing lines: it goes around a green stone, then taps another; it carries a leaf downstream, turns back to catch a new one; the round stones at the bottom have been stroked by it all morning. Comment: goes around, taps, carries, catches, strokes, five verbs one per line, none repeated. That is verb division at

work. The last line moves the sense of touch from skin to water, the brightest line in the poem. To imitate: give the leading image five different verbs, one per line.

The three turning lines: the sun leans west, the light in the water begins to tilt; my legs gone numb from squatting stand in for the stream for a while. Comment: tilt writes light and time at once, one word doing two jobs; standing in for the stream swaps person and stream without a sound. The risk sits in the colloquial gone numb from squatting, which breaks the spell when read aloud; change it to my numb legs stand for the stream a while, drop the extra words, and the rhythm steadies.

The two closing lines: the stream never looked back, and the light keeps shining for it. Comment: it lands on a picture instead of summarizing with how I learned to cherish time. That is the right way to close.

The second poem, Light on the Water, has 11 lines with light as the lead and the stream in the background. Opening two lines: the tree shade kept half an afternoon in storage for me, but light leaked down through the gaps. Comment: kept and leaked form a pair, shade guards while light escapes, and the tension stands up in two lines. Four developing lines: light falls on the water, lifted and set down by the stream; one patch drifts away with the current, another spins in place; the light in the stone crack is the most timid, refusing to move until the water grows thin. Comment: lifted and set down writes light riding the waves; drifting and spinning give patches different fates; timid and wait turn light into a shy animal. Light appears four times in four lines, held apart by different actions, so nothing feels repeated. Two turning lines: I reached in to scoop, the water crumpled the light, then pieced it back one shard at a time. Comment: scooping is the human move, crumpling and piecing are the water reply; the whole exchange stays in actions, no mood named. Three closing lines: half an afternoon passed, the tree shade returned the cool, and the light went back to the sky. Comment: returned answers kept at the start, the ends lock together, three lines close clean. Read the two poems side by side: in the first the verbs live on the stream, in the second on the light. Clear division is how two poems avoid colliding.