

小溪边的夏天诗歌两首怎么写：意象分工与行数分配

拿到小溪边的夏天诗歌两首的题目，先别急着写第一行。两首诗最容易出的问题是写成同一首诗换词版，所以第一步是给两个核心意象分工：第一首以溪水流动为主，夏日光影退到背景；第二首以夏日光影为主，溪水流动作背景。分工定下来，两首诗的画面、节奏、情绪就自然分开。

分工可以在草稿纸上列一张两行的词表：第一行写第一首允许用的词，比如溪、石头、水声、湿鞋；第二行写第二首允许用的词，比如光斑、树荫、蝉声、晒烫的石栏。写诗时只从自己那一行取词，越界的词删掉。写到第三段没词可用，说明观察不够，回到溪边场景再找，而不是借另一首的词。

第二步定行数。要求是每首10到14行，建议第一首取12行，第二首取11行，两首错开一行，避免外形雷同。行数再拆成四段：起2行，把读者带到溪边；承4到5行，铺开主意象的细节；转2到3行，换一个角度或时间；合2行，收在一个画面上，不喊感受。起合固定，承转弹性，写起来不容易失控。

第三步写主意象时只用动词和名词，少用形容词。写溪水流动，别写溪水欢快地流淌，换成溪水撞在石头上，碎成一摊亮。前者是现成的套话，后者有撞击、碎裂、发光三个动作，读者能看见。写夏日光影，别写阳光灿烂，换成光斑在脚背上挪了一寸。一寸这个数量词让光有了速度，这就是凝练的办法：不是删字，是把抽象词换成可感的动作。

第四步处理两首诗的关系。第一首从白天写到傍晚，溪水是主角，光在水面上晃；第二首从树荫下往水面看，光是主角，溪水把光搬来搬去。两首共用溪边这一个场景，各取一半，合起来反而完整。检查的方法是遮住标题读诗：如果两首去掉标题后读起来像同一首，就回去调整意象分工，把重复的画面删掉一个。

最后为朗诵做两行调整。朗诵用的诗需要停顿点，转行处最好落在名词或动词上，别落在的了呢这些虚词上，否则听众抓不住。写完后自己出声读一遍，读到哪一行舌头打结、气息不够，就把那一行拆短或删掉。两首各读两遍，改到顺为止。

How to Write Two Summer Stream Poems: Image Roles and Line Budgets

When you get the task of writing two poems about a summer by the stream, do not rush into the first line. The most common failure is producing the same poem twice with different words, so step one is dividing the two core images: in the first poem the flowing stream leads and summer light stays in the background; in the second poem summer light leads and the stream works behind it. Once the roles are set, the pictures, rhythm and mood of the two poems separate on their own.

You can draft the division as a two-row word table on scratch paper: the first row lists words allowed in poem one, such as stream, stone, water sound, wet shoes; the second row lists words allowed in poem two, such as light patch, tree shade,

cicada song, sun-hot railing. While writing, only take words from your own row and delete anything that crosses the line. If you run out of words by the third stanza, your observation is thin, so go back into the stream scene and look again instead of borrowing the other poem words.

Step two is setting the line count. The requirement is 10 to 14 lines each, so take 12 lines for the first poem and 11 for the second, one line apart so the shapes do not look identical. Split the lines into four parts: two opening lines that carry the reader to the stream, four or five lines that spread the details of the leading image, two or three lines that turn to another angle or hour, and two closing lines that land on a picture instead of a shouted feeling. Fix the opening and closing, keep the middle flexible, and the poem stays under control.

Step three: write the leading image with verbs and nouns, few adjectives. Do not write that the stream flows joyfully; write that the stream hits the stone and breaks into a pool of brightness. The first is a ready-made cliché, the second gives three actions of hitting, breaking and shining that a reader can see. For summer light, do not write that the sun is brilliant; write that a patch of light moved one inch across the back of a foot. The inch gives light a speed. That is what concision means: not deleting words, but replacing abstract words with actions you can feel.

Step four is handling the relation between the two poems. The first moves from noon to dusk, the stream as the main character and light trembling on the water; the second looks from tree shade toward the water, light as the main character and the stream carrying it back and forth. Both share one scene by the stream, each taking half, so together they feel complete. The check: cover the titles and read the poems. If they read like one poem, go back and re-divide the images, deleting one duplicated picture.

Finally, make two adjustments for recitation. A poem meant to be read aloud needs pause points, and a line break should land on a noun or a verb, never on a particle, or the audience loses its grip. Read the poem out loud once; wherever your tongue tangles or your breath runs short, split that line or delete it. Read both poems twice each and keep editing until they run smooth.