

写散文最容易掉进去的四个坑：从泳池散文逐条绕开

散文最难的不是写得美，是不掉坑。拿《泳池里的夏天》当对照，四个最常见的坑可以逐条绕开，每个坑先看病句长什么样。

第一个坑：写成记事。病句是这样的：那天我来到泳池，教练先教我憋气，然后教我蹬腿，我练了一下午终于会漂了。时间、地点、步骤齐全，却是记事不是散文。绕开的方法是不按上课顺序走，按意象走：先写正午的光，再写水下的声音，最后写岸边的喘息。范文通篇没有一节课的过程，只有三个场景，成长的感觉反而更清楚——因为记事交代的是发生了什么，散文留住的是那一刻身体里有什么。

第二个坑：辞藻堆砌。病句是这样的：碧波荡漾的泳池在灿烂的阳光下游耀生辉，令人心旷神怡。形容词一个接一个，读者却什么也看不见。对照范文的句子：光先在水面碎开，碎成一片晃动的金，再往水底沉，沉成几根缓慢摇摆的光柱。区别在于范文的每个词都在做动作——碎开、沉、摇摆——而病句的形容词只是贴在名词上。绕开的办法是写完数一遍：每个形容词后面有没有跟着一个动词，没有就删掉一半形容词，给剩下的名词配一个动作。

第三个坑：意象堆满。有人一段里塞进阳光、微风、白云、柳枝、蝉鸣，个个漂亮，个个没用。对照范文，全文只养三个意象：光、水花、喘息，而且各有分工——光管氛围，水花管动静，喘息管内心，三个意象在结尾还会合拢：喘完气，把自己放回那片蓝里。绕开的办法是写完列一张意象清单，问两个问题：这个意象在全文里干了什么活？结尾有没有跟别的意象汇合？只出现一次又不干活的意象，删。

第四个坑：感悟突然喊出来。病句是这样的：啊，游泳让我明白了勇气的真谛！前文在写水，这句忽然跳到勇气，中间没有桥。范文的桥是身体：趴在池边喘气的几秒，耳朵里一半水声一半呼吸，然后那句话才浮出来——我怕了那么久的水，此刻正托着我。感悟前面必须垫一个身体瞬间，这就是桥。绕开的办法是检查每个感叹号前面有没有一个具体的呼吸、动作或声音，没有就把感叹号删掉，把那句话改短、改轻。

写完按四步核对：是不是按意象走而不是按时间走；形容词后面有没有动词；意象清单是不是各有分工、结尾合拢；每个感悟前面有没有身体瞬间。四步都过，这篇散文基本就站住了。

Four Pits Writers Fall into When Writing Prose: Detours Shown by the Pool Essay

The hardest thing about prose is not writing beautifully but staying out of pits. Using *Summer in the Pool* as the reference, the four most common pits can be avoided one by one – and each pit is best seen through its sick sentence.

Pit one: writing a diary. The sick sentence reads: that day I arrived at the pool; the coach first taught me to hold my breath, then to kick, and after a whole afternoon I finally learned to float. Time, place and steps are all complete – but it is a diary, not prose. The detour: do not follow the lesson order, follow the images

- first the noon light, then the sound under water, finally the gasping at the edge. The sample contains no lesson process at all, only three scenes, and the feeling of growth comes through more clearly - because a diary reports what happened, while prose keeps what lived inside the body at that moment.

Pit two: piled-up ornament. The sick sentence reads: the rippling emerald pool glittered brilliantly under the splendid sun, filling the heart with joy. Adjective stacks on adjective, yet the reader sees nothing. Compare the sample: light shatters first on the surface into a trembling field of gold, then sinks toward the bottom into a few slow-swaying columns. The difference: every word in the sample performs an action - shatters, sinks, sways - while the sick sentence only pastes adjectives onto nouns. The fix: after writing, count once - does each adjective lead into a verb? If not, delete half the adjectives and give the remaining nouns an action.

Pit three: images crammed together. Some writers stuff sunshine, breeze, white clouds, willow branches and cicadas into one paragraph - each lovely, each useless. The sample raises only three images: light, spray, breath - each with a job: light for atmosphere, spray for movement, breath for the inner self - and the three converge at the ending: finish this gasp, put yourself back into that blue. The fix: list your images after writing and ask two questions - what work does this image do in the piece? Does it meet the other images at the ending? Delete any image that appears once and does no work.

Pit four: the insight shouted out of nowhere. The sick sentence reads: ah, swimming taught me the true meaning of courage! The previous paragraph was about water; this one jumps straight to courage with no bridge between. The sample's bridge is the body: in the seconds of gasping at the edge, one ear holding water and the other holding breath, and only then does the sentence float up - the water I feared so long is holding me up right now. A concrete bodily moment must be laid before any insight; that is the bridge. The fix: check whether every exclamation mark stands behind a specific breath, action or sound; if not, delete the mark and make the sentence shorter and lighter.

After writing, run four checks: does the piece follow images rather than clock-time; does every adjective lead into a verb; does the image list show division of labor and convergence at the end; does every insight rest on a bodily moment. Pass all four and the prose stands on its feet.