

# 随笔写作方法：把呛水、教练的话、游起来三件事串成一条线

随笔和记叙文不一样。记叙文要把一件事写完整，随笔只需要把几件小事摆在一条线上，让读者顺着走一遍就懂你要说什么。写学游泳的随笔，题目往往已经指定了三个素材：第一次呛水、教练的一句话、终于游起来。难点不在素材，在串法。

先定顺序。最常用的是情绪顺序，不是时间顺序。先写最怕的呛水，再写那句改变你的话，最后写游起来的那一刻，三件事的情绪从怕到疑到稳，读者跟着你下水。如果时间上教练的话出现在呛水之前，也不用硬调，可以在呛水段末尾补一句后来我才明白他当时说的什么意思，顺序就顺了。

呛水段要写身体反应，不写害怕两个字。鼻腔发酸、耳朵里嗡嗡响、手忙脚乱抓池边，这些具体反应比害怕有力。写的时候问自己：当时手先动还是眼先闭？把这个先后写出来，段落就立住了。

教练的那句话要还原场景。原话前后他在做什么、用什么语气说、你当时信不信。假设他说的是别憋气，吐气。你当时半信半疑，照着试了一次没沉下去，这句话就落了地。引用完不要马上解释这句话多深刻，先写你试的结果，议论留到后面。

游起来那段写过程不写结果。先写哪一下蹬腿对了，再写换气顺了，最后写抬头发现已经到对岸。别用我学会了这种宣布式句子，让读者自己看出来。

夹叙夹议的议要短。每个素材讲完，跟一两句当时不懂、现在明白的话就够了，一两句，不是一段。全篇议论加起来别超过八十字，多了就成了讲道理的文章，不像随笔。

字数分配按六百字算：呛水二百二，教练的话二百，游起来一百五，开头结尾各四十左右。写完后做个删段测试：随便删掉一段议论，如果文章读起来没受影响，说明那段议论是多余的，删。反过来，删掉某个素材的最后一句，段落塌了，说明那句是主干，留着。

## How to String Three Swimming Moments into One Essay

An informal essay is different from a narrative. A narrative tells one event from start to finish; an essay just lays a few small moments on one line and lets the reader walk through them. When the topic is learning to swim, the outline usually fixes three moments: the first time you choked on water, one sentence from the coach, and the moment you finally swam. The hard part is not the moments but how you string them.

Set the order by feeling, not by clock. The common line runs from fear to doubt to steadiness: the choking first, then the sentence that changed things, then the moment you swam. If the coach spoke before the choking in real life, do not force a rearrangement. Just add one line at the end of the choking paragraph: only later did I understand what he had meant.

In the choking paragraph, write body reactions, not the word fear. A stinging nose, ringing ears, hands grabbing blindly at the pool edge. Ask yourself: did your hands move first or your eyes close first? Write that sequence and the paragraph stands.

Put the coach's sentence back into its scene. What was he doing right before, in what tone, and did you believe him at the time. Suppose he said: do not hold your breath, breathe out. You half doubted, tried it once, and did not sink. That is how the sentence lands. Do not explain its depth right away; show your trial first, save the reflection for later.

For the swimming paragraph, write the process, not the result. Which kick suddenly felt right, how the breathing fell into rhythm, then looking up to find the far wall already there. Avoid the announcement I have learned it. Let the reader see it.

Keep the reflection short. After each moment, one or two lines of what I did not know then but know now. One or two lines, not a whole paragraph. Keep all reflection under eighty words combined, or the piece turns into a lecture.

For a six-hundred-word piece: two hundred twenty on choking, two hundred on the coach's words, one fifty on swimming, forty each for opening and closing. Then run a deletion test: remove one reflection sentence at random; if nothing breaks, it was extra. Remove the last line of a moment and the paragraph collapses; that line is load-bearing. Keep it.