

五种结尾写法逐一拆解：每种怎么落笔、配什么范例

结尾空洞的根源，是前面没给结尾留话头。五种写法都能用，但要先看正文收在哪：正文写了自身经历，结尾适合行动或留白；正文一直在谈人物，结尾适合点精神或对比。下面按「落笔步骤加范例」拆五种。

第一种，联系自身成长。步骤：从正文最后一个情节跳回自己，写一个变化，不写决心。落笔时问自己「读这本书之后，我看自己的哪件事变了」。范例：「以前我总怪题目太难，现在明白，孙悟空被压五百年，没怪过石头。」要点是变化要具体到一件小事，决心句一律删掉。

第二种，点出人物精神。步骤：把人物精神压成一个判断句，再用一句话解释这个判断为什么成立。范例：「孙悟空可贵的不是能打，是挨了五百年的压还肯护着唐僧走。」注意别堆形容词，「勇敢坚强」这类词换成一个动作。

第三种，对比书中与现实。步骤：找一组反差——书里怎么处理，我们怎么处理。范例：「取经路上遇妖，孙悟空先打听底细再动手；我遇到不会的题，第一反应却是跳过。」反差要选自己真实的反应，编出来的对比没有说服力。

第四种，提出行动。步骤：写一个今天就能做的小动作，别写长期计划。范例：「我打算把这本西游记再翻一遍，专挑孙悟空低头的那些章节做标记。」行动要小到当天可执行，「以后多读书」这种句子等于没写。

第五种，留白回味。步骤：用一个画面或一个问句收尾，不给答案。范例：「合上书，我还想着五行山那块石头。压住他的时候，他多大？」留白的风险是空，画面必须来自书里的具体情节，问句必须读者能接住。

五种可以两两搭配：点精神加行动、对比加留白都顺。别五种全用，结尾超过三行就拖了。改结尾的实操方法：把原来那句「我要向孙悟空学习」删掉，从五种里挑一种重写，写完朗读一遍，拗口的地方就是还没写透的地方。

Five Ending Techniques, One by One: How to Write Each and Sample Lines

Hollow endings come from leaving the ending no thread to grab. All five techniques work, but first check where the body lands: if the body already told a personal story, an action or open ending fits; if the body stayed with the character, point to his spirit or draw a contrast. Here are the five, each broken into writing steps plus a sample.

First, connect to your own growth. Step: jump from the last plot point back to yourself and write one change, not one resolution. Ask yourself: after reading this book, which thing about myself do I see differently? Sample: 'I used to blame the

questions for being too hard. Now I understand — Sun Wukong lay under the mountain for five hundred years and never blamed the rock.’ The change must be concrete down to a small event; delete every resolution sentence.

Second, name the character’s spirit. Step: compress the spirit into one judgment sentence, then explain in one more sentence why the judgment holds. Sample: ‘What makes Sun Wukong admirable is not that he could fight, but that after five centuries of pressure he still agreed to escort Tang Monk.’ Do not stack adjectives; replace ‘brave and strong’ with a single action.

Third, contrast the book with real life. Step: find one pair of opposites — how the book handles it, how we handle it. Sample: ‘On the road to the scriptures, Wukong learns the demon’s background before striking; when I meet a problem I cannot solve, my first reaction is to skip it.’ Pick a reaction you actually have; invented contrasts carry no conviction.

Fourth, propose an action. Step: write one small move doable today, not a long-term plan. Sample: ‘I plan to open Journey to the West again and mark only the chapters where Sun Wukong bows his head.’ The action must be small enough to start today; ‘read more books from now on’ is the same as writing nothing.

Fifth, leave an echo. Step: close on one image or one question, without answering it. Sample: ‘I closed the book and kept thinking of the boulder over Five Elements Mountain. How old was he when it came down?’ The risk of an open ending is emptiness: the image must come from a concrete scene in the book, and the question must be one readers can hold.

The five can pair up: spirit plus action, or contrast plus echo, both flow. Never use all five — an ending over three lines drags. A practical revision method: delete the old sentence ‘I should learn from Sun Wukong’, choose one of the five and rewrite, then read the ending aloud; wherever it feels awkward is where it is not yet written through.

同一篇读后感，五种结尾各写一遍：对照着学最快

假设正文写的是三打白骨精：孙悟空三次打妖怪，唐僧三次念紧箍咒，最后一次赶他走，他跪别师父回花果山。正文到此为止。下面用五种方式给这篇正文写结尾，对照看差别。

结尾一（联系自身）：「去年我因为一次被误解，跟好朋友两周没说话。孙悟空被赶走后还是回来了。」点评：把跪别接到自己被误解的事上，立意落在「被误解还肯回头」，比夸他大度具体。

结尾二（点精神）：「三打白骨精最见孙悟空的性子：挨着咒也要把妖怪打死，被赶走也要跪别师父。忠不是听话，是挨了误会也不撂挑子。」点评：先摆情节再下判断，「忠不是听话」这个翻案句是立意的支点。

结尾三（对比现实）：「孙悟空挨了紧箍咒还管闲事，我在班里却连值日分工被占了声都不吭。」点评：反差选得越疼越有效，这句把书里的挨打和我的沉默并排，读者自己会得出结论。

结尾四（提行动）：「我准备明天去跟同桌把上次误会说开。孙悟空能跪别师父，我应该能把一句话说完整。」点评：行动小到明天可执行，并且跟情节挂钩，不是凭空喊口号。

结尾五（留白）：「他临走前嘱咐沙师弟照顾好师父，然后翻了个筋斗，云头往东，花果山在望。」点评：停在画面上，不评论。适合正文已经议论充分的情况，正文议论不足时用留白会显得躲。

选用建议：正文叙事多，选结尾二或结尾三，把议论补在结尾；正文已有议论，选结尾四或结尾五，收得干脆。同一正文写五遍结尾的练习本身值得做——写一遍就知道哪种跟自己的正文最贴，比背五种套路管用。

One Essay, Five Endings: Learning Fastest by Comparison

Suppose the body essay covers the thrice-beaten White Bone Demon: Sun Wukong strikes the demon three times, Tang Monk chants the tightening spell three times, and at last drives him away; Wukong kneels to take leave of his master and heads back to Flower Fruit Mountain. The body ends there. Now write five endings for the same body and compare the differences.

Ending one (personal connection): 'Last year a misunderstanding left me silent with my best friend for two weeks. Sun Wukong was driven away, and still he came back.' Comment: the kneeling farewell attaches to your own misunderstood moment; the thesis lands on 'returning even after being misunderstood', more concrete than praising his generosity.

Ending two (character spirit): 'The thrice-beaten White Bone Demon shows Wukong's temperament best: struck by the spell, he still kills the demon; expelled, he still kneels to take leave. Loyalty is not obedience; it is refusing to drop the load even under misjudgment.' Comment: plot first, then judgment; the revisionary line 'loyalty is not obedience' is the fulcrum of the thesis.

Ending three (contrast with reality): 'Wukong kept meddling even under the tightening spell, while in class I say nothing when my classroom duty is taken from me.' Comment: the sharper the contrast, the better; this line sets the book's pain beside my silence, and readers draw the conclusion themselves.

Ending four (action): 'Tomorrow I will go clear up the last misunderstanding with my deskmate. If Sun Wukong could kneel to his master, I can at least finish one sentence.' Comment: the action is small enough for tomorrow and hooked to the plot, not a slogan out of thin air.

Ending five (open echo): 'Before leaving he charged Sha Monk with looking after the master, then flipped his cloud eastward, Flower Fruit Mountain in sight.' Comment: it stops on the image without commentary. It suits a body already rich in reflection; using it when the body is thin looks like evasion.

Selection advice: if the body is mostly narration, choose endings two or three to add the argument at the end; if the body already argues, choose endings four or five to close cleanly. The exercise of writing five endings for one body is worth doing — one pass tells you which ending fits your own essay best, which beats memorizing formulas.

结尾的病句清单：八种写坏的句子和替换方法

病句一：口号句。「我们要学习孙悟空不畏艰险、勇往直前的精神。」替换：把「不畏艰险」换成一个情节加一个动作——「被压五百年还肯护唐僧，这种肯字，我背单词背到第三周就该学。」

病句二：感谢书句。「《西游记》让我受益匪浅，我感谢它。」书不需要你感谢。替换：写一个读完后多出来的具体习惯——「现在我遇到拦路的事，会先想一遍孙悟空打听妖怪底细那段。」

病句三：排比抒情。「他是我的灯塔，是我的旗帜，是我的力量之源。」三个比喻全是空的。替换：删到只剩一个，并且要能落地——「他像那个挨了处分还来上课的同学。」

病句四：假大空计划。「从今天起，我要像孙悟空一样克服一切困难。」一切困难等于没有困难。替换：一个具体到日期的动作——「周五数学小测前，我把错题本翻一遍，只挑三打白骨精那种回头题。」

病句五：重复开头。开头写「西游记是四大名著」，结尾又写一遍。替换：结尾必须比开头多一层信息，开头摆情节，结尾就给判断。

病句六：强行升华。明明写的是喜欢孙悟空，结尾突然上升到「弘扬传统文化」。替换：升华的高度以正文为准，正文写个人喜好，结尾就停在个人喜好为什么值得。

病句七：连续反问。「难道我们不应该学习他吗？难道我们能遇到困难就退缩吗？」两个反问既没答案也没新信息。替换：改成陈述加追问——「我遇到困难确实先退缩过，下次先动手再怕。」

病句八：万能好词结尾。「让我们携手并进，共创美好明天。」这句话放在任何作文都成立，所以哪篇都不对。替换：只允许写西游记里有的东西——人物、情节、道具，写不出就说明正文没读进去。

自查顺序：先删口号和感谢句，再数比喻和反问，最后检查结尾有没有出现书里的具体名词。八种病句的共同点是句子可以原样搬进别人的作文。结尾要像结尾，就得只有你这篇能写。

A Checklist of Sick Ending Sentences: Eight Broken Patterns and Their Replacements

Sick sentence one: the slogan. 'We should learn Sun Wukong's spirit of fearing no hardship and charging ahead.' Replace: turn 'fearing no hardship' into one episode plus one action — 'Five hundred years of pressure, and he still agreed to guard Tang Monk; that willingness is what I should borrow in week three of memorizing vocabulary.'

Sick sentence two: the thank-you note. 'Journey to the West benefited me greatly; I am grateful to it.' The book needs no thanks. Replace: write one concrete habit the reading added — 'Now when something blocks my way, I first recall how Wukong questioned the demon's background before fighting.'

Sick sentence three: stacked metaphors. 'He is my lighthouse, my banner, my source of strength.' All three figures are empty. Replace: cut to one, and it must land — 'He is like that classmate who kept attending school after taking a disciplinary penalty.'

Sick sentence four: the inflated plan. 'From today I will overcome all difficulties like Sun Wukong.' All difficulties equals no difficulty. Replace: one action with a date — 'Before Friday's math quiz I will go through my mistake notebook, picking only the come-back problems like the thrice-beaten White Bone Demon.'

Sick sentence five: repeating the opening. The opening says Journey to the West is a classic; the ending says it again. Replace: the ending must carry one layer more than the opening — if the opening laid out plot, the ending gives judgment.

Sick sentence six: forced sublimation. The essay is about liking Sun Wukong, yet the ending suddenly rises to 'promoting traditional culture'. Replace: set the altitude by the body; if the body writes personal liking, the ending should stop at why that liking matters.

Sick sentence seven: consecutive rhetorical questions. 'Shouldn't we learn from

him? Should we retreat at the first hardship?' Two questions with no answer and no new information. Replace: switch to a statement plus a follow-up — 'I did retreat first when things got hard; next time I will act before being afraid.'

Sick sentence eight: the all-purpose closer. 'Let us move forward hand in hand and create a better tomorrow.' This sentence fits any essay, so it is wrong in every one. Replace: allow only things that exist inside *Journey to the West* — characters, episodes, objects; if none come to mind, the body shows you never read in.

Self-check order: delete slogans and thank-you lines first, then count metaphors and rhetorical questions, and finally check whether the ending contains any concrete noun from the book. The eight sick sentences share one trait: each can be copied verbatim into someone else's essay. For an ending to be an ending, it must be one only your essay could write.