

想象作文的五个坑：梦、观众、超能力、对话空、结尾喊口号

批过很多篇“假如我和师徒去取经”，坑集中在五个，每个都有现成的病例句。

坑一：用梦收尾。病例：“忽然闹钟响了，原来是一场梦。”这句一出，前面所有的冒险全部作废，读者会觉得被耍了。改法：不解释怎么回来的，只留下一样东西。“文具盒里多了一撮焦黄的芭蕉叶灰”，两行，故事就成立。

坑二：只当观众。病例：“孙悟空跟牛魔王打得难解难分，我在旁边看得目瞪口呆。”全文“我”只负责看。改法：给“我”一个岗位，挑水、带路、看行李都行，岗位要能在难关里派上用场。火焰山那一难，别人借扇子，你就管村里断水的事——大妖怪打大的，小的打小的，各干各的。

坑三：给自己开挂。病例：“我大喊一声变身，把火焰山劈成两半。”想象不是许愿，主角一开挂，孙悟空就没用了，故事塌了。改法：“我”的本事要比队里最弱的人还小。我挑水不如沙僧，打架不如八戒，只会一件小事——认路。认路也能救命：带全队避开干河床，省了半天水。

坑四：对话空。病例：“加油！”“我们一定能成功！”满页打气话，删掉也不影响故事。有用的对话要办事：交代信息、写出性格、推动情节。对比一下：“呆子来也！”四个字，八戒的性格和动作全到了；“奶奶，后头还有水，我们多跑几趟”，一句话写出“我”在队伍里的位置。自查方法：把每句对话删掉读一遍，故事照旧，这句就是废话。

坑五：结尾喊口号。病例：“这次取经让我明白了团结就是力量！”口号是替读者下结论。改法：写一个画面收尾。“那晚五个人分最后一囊水，谁也没多喝一口”——团结不用喊，画面自己会说话。

五个坑其实是同一个毛病：作者只想“爽”，不想“事”。梦是懒得收场，观众是懒得干活，开挂是懒得想办法，空话是懒得写性格，口号是懒得找画面。把这五个懒改掉，想象作文就从许愿变成了经历。

最后留一张自查单：结尾留东西了吗？我有岗位吗？我的本事比八戒小吗？每句对话办事了吗？结尾是画面还是口号？五个“是”，这篇就及格往上。

Five Traps in Imaginative Essays: Dreams, Spectators, Superpowers, Empty Dialogue, Slogan Endings

Having marked many “If I Joined the Scripture Journey” essays, the traps cluster into five, each with ready-made case sentences.

Trap one: ending with a dream. Case: “An alarm rang—it was all a dream.” The moment this line appears, every adventure before it is voided, and readers feel cheated. Fix: don’t explain how you returned; just leave one thing behind. “A pinch of scorched banana-leaf ash appeared in my pencil case.” Two lines, and the story stands.

Trap two: being only a spectator. Case: "Sun Wukong and the Bull Demon King fought fiercely while I watched, dumbfounded." The whole essay, the "I" only watches. Fix: give the "I" a post—water-carrier, guide, luggage-keeper—something useful at the crisis. At Flaming Mountain, others borrow the fan; you handle the village's water shortage. Big demons fight big battles, small ones fight small—each to their post.

Trap three: giving yourself superpowers. Case: "I shouted 'Transform!' and split Flaming Mountain in half." Imagination is not wish-fulfillment; once the protagonist cheats, Sun Wukong becomes unnecessary and the story collapses. Fix: make the "I" weaker than the weakest team member. I carry water worse than Sha Wujing and fight worse than Bajie; I can do one small thing—knowing the way. Even that saves lives: leading the team around a dry riverbed saves half a day's water.

Trap four: empty dialogue. Case: "Go for it!" "We will surely succeed!" Pages of cheering that change nothing if deleted. Useful dialogue does work: it carries information, shows character, or moves the plot. Compare: "Here comes the pig!"—four words, and Bajie's whole character and motion arrive. "Grandma, more water behind us; we'll make extra trips"—one line, and the "I" finds his place in the team. Self-check: delete each line of dialogue and reread; if the story is unchanged, that line was filler.

Trap five: slogan ending. Case: "This journey taught me that unity is strength!" A slogan decides for the reader. Fix: close on a picture. "That night five shared the last skin of water, and no one took an extra sip"—unity never shouted; the picture speaks.

The five traps share one illness: the author wants the thrill, not the work. A dream is laziness about endings; spectatorship is laziness about labor; superpowers are laziness about ideas; empty talk is laziness about character; slogans are laziness about pictures. Fix the five lazinesses, and the imaginative essay turns from a wish into an experience.

A final checklist: Did the ending leave something behind? Do I have a post? Is my skill smaller than Bajie's? Does every line of dialogue do work? Is the ending a picture or a slogan? Five "yes"es, and this essay rises above passing.