

写「读西游记有感」常犯四个错误

「读《西游记》有感」是初中作文的常客，也是翻车最多的题目。以下四个错误，每个都配改法。

错误一：把读后感写成内容梗概。大闹天宫、三打白骨精、真假美猴王复述了大半篇幅，最后挤出一句「我也要像孙悟空一样成长」。这种文章的问题不是写得差，是里面没有你。改法：全文最多用两三句交代情节，剩下的篇幅全部写自己。情节是引子，不是主菜。

错误二：把成长写成「变乖」。前半写自己多叛逆，后半写现在多听话，好像成长就是被磨平。孙悟空成佛后并没有变成软柿子，他依然嫉恶如仇，三打白骨精照打不误。他变的不是脾气，是出手的时机。对应到文章里，应该写「从忍不住到先想一想」的变化，而不是「从有脾气到没脾气」。前者是成长，后者是认输。

错误三：把紧箍咒只当成压迫。通篇替孙悟空鸣不平，骂唐僧迂腐，这样的读后感只有控诉，没有反思。紧箍咒的巧妙之处在于：它只在悟空失控时生效，师父念咒，其实是替他踩刹车。对应到生活里，父母的唠叨、老师的批评，当时都像念咒，事后回想多数是提醒。文章里可以写一次「当时嫌烦、后来明白」的经历，这个转折就是成长感本身。

错误四：结尾喊口号。「我要像孙悟空一样勇敢坚强，做生活的强者」——这种句子删掉不影响全文，因为它没有信息。换成具体承诺：下次被同学起外号，我不再当场翻脸，先问一句「你什么意思」，把火气变成对话。结尾越具体，成长感越可信。

还有一个细节错误顺带提醒：别写错原著。紧箍咒是观音菩萨授计、唐僧念的，金箍叫「紧箍」，不是「金刚箍」；大闹天宫的结果是被压五行山五百年，不是被打死。细节错了，读者立刻怀疑你对原著的熟悉程度，整篇文章的说服力跟着塌。

四个错误背后是同一个病根：不敢写真实的自己。叛逆的部分写轻了，成长的部分就立不住。把「我确实顶过嘴、确实怕过、确实忍住过一次」写清楚，文章自然就有了成长感。

Four Common Mistakes When Writing a Journey to the West Book Report

"Reflections on reading Journey to the West" is a staple of middle school essays – and the topic where students trip most often. Here are four common mistakes, each with its fix.

Mistake one: turning the book report into a plot summary. The Havoc in Heaven, the White Bone Demon, the True and False Monkey King – you retell most of the novel, then squeeze out one line: "I should grow like Sun Wukong." The problem isn't bad writing; it's that you're not in it. Fix: spend at most two or three sentences on plot, and all the rest on yourself. The story is the appetizer, not the main course.

Mistake two: framing growth as "becoming well-behaved." The first half shows how

rebellious you were; the second half shows how obedient you are now, as if growing up means being sanded smooth. After attaining Buddhahood, Sun Wukong doesn't become a pushover – he still hates evil, and he still strikes the White Bone Demon without hesitation. What changed wasn't his temper but his timing. In your essay, write the shift from "I couldn't hold back" to "I think first," not from "having a temper" to "having none." The first is growth; the second is surrender.

Mistake three: reading the tightening fillet only as oppression. If the whole essay protests on Sun Wukong's behalf and scolds Tripitaka as a fool, it contains grievance but no reflection. The cleverness of the fillet is that it activates only when Wukong loses control – when his master chants, he's really hitting the brakes for him. In real life, parents' nagging and teachers' scoldings feel like the spell in the moment, but in hindsight most of them were warnings. Write one experience of "annoyed then, grateful later." That turn is the growth itself.

Mistake four: ending with a slogan. "I will be brave and strong like Sun Wukong and conquer life" – delete the sentence and nothing is lost, because it carries no information. Replace it with a concrete promise: next time a classmate gives me a nickname, I won't flip out on the spot; I'll ask one question first – "what do you mean by that?" – and turn anger into dialogue. The more specific the ending, the more believable the growth.

One factual slip worth flagging: don't get the source wrong. The tightening spell was devised by Guanyin and chanted by Tripitaka; the band is the "tightening fillet," not a "diamond band"; the Havoc in Heaven ends with five hundred years under Five Elements Mountain, not with his death. Get a detail wrong and readers immediately doubt how well you know the book, and your whole essay's credibility sinks with it.

Behind all four mistakes sits one root cause: fear of writing your real self. Write the rebellion too lightly and the growth has nothing to stand on. Put clearly that you did talk back, did get scared, did hold back once – and the essay grows up on its own.