

写诚信散文的五个误区：从记流水账到自我表扬

诚信散文难写，难在它一不留神就变回记事文。归纳下来是五个误区，每个都给症状和改法。

误区一，记流水账。症状：放学路上，我路过小卖部，买了一瓶水，老板多找了我五角，我想了想，还了回去，心里很踏实。时间、地点、经过、感受，一样不缺，唯独没有画面。改法：删掉所有时间词，从掌心写起。先让读者摸到那枚硬币，事件晚一点再进来。

误区二，意象当摆设。症状：开头写阳光很好，结尾写夕阳西下，跟硬币没关系，纯属装饰。改法：让核心意象换状态。硬币在柜台前是凉的，犹豫时被攥热了，归还后手心是空的。一枚硬币三种状态，意境就长在它身上，不是挂在旁边。

误区三，道理提前出场。症状：犹豫段里冒出我想到了老师说过做人要诚实，或者妈妈教导我、这件事教育了我。搜说、教导、教育、告诉这四个词，出现一个意境塌一片。改法：道理全部删掉，换成身体反应，喉咙发紧、指头黏、脚步挪不动。读者自己会得出那个道理，他得出的比你写出来的重。

误区四，结尾自我表扬。症状：我真是个诚实的人、我为自己感到骄傲。自我表扬是散文里最难看的一句话，它把前面所有感官努力清零。改法：结尾只留一个外部画面，风、空手心、远处的风铃声都行，让画面替你高兴，别自己站出来高兴。

误区五，堆形容词。症状：紧张的心情、激烈的斗争、艰难的抉择，三个形容词连排，没有一个具体东西。改法：把形容词换成名词和动词。艰难的抉择换成硬币在掌心翻了个面，紧张的心情换成鞋底蹭地的声音特别大。形容词是概括，名词动词是现场，散文要现场。

两道自查。动笔前：给三个场景各配一个感官细节，写在草稿边上，没配齐不动笔。交稿前五搜：搜说、教导、教育、告诉、骄傲，五个词全文检索，搜到就删或换成画面。五误区里最致命的是三和四，道理和自我表扬是亲兄弟，一个替自己讲道理，一个给自己发奖状，散文两样都不要。

Five Traps in Writing Honesty Prose: From Laundry Lists to Self-Praise

Honesty prose is hard because it slips back into plain narrative at the first carelessness. Five traps come up again and again; each one gets its symptom and its fix below.

Trap one, the laundry list. Symptom: On the way home from school I passed the corner shop, bought a bottle of water, the owner gave me fifty fen too much in change, I thought for a moment, returned it, and felt at ease. Time, place, course, feeling, nothing is missing except pictures. The fix: delete every time word and start from the palm. Let readers touch the coin first; the event can come in a little later.

Trap two, images as decoration. Symptom: the opening says the sunshine was lovely, the ending says the sun was setting, neither has anything to do with the coin, pure ornament. The fix: make the central image change state. The coin is cold at the counter, warmed by the grip during hesitation, and after the return the palm is empty. One coin, three states, and the mood grows on it instead of hanging beside it.

Trap three, the moral arriving early. Symptom: in the hesitation paragraph pops up I remembered the teacher saying one should be honest, or my mother taught me, or this event educated me. Search for these words: said, taught, educated, told. Any one of them collapses a stretch of mood. The fix: delete the moral entirely and replace it with bodily reactions, a tight throat, sticky fingers, feet that will not move. Readers will reach the moral themselves, and what they reach weighs more than what you hand them.

Trap four, self-praise at the ending. Symptom: what an honest person I am, I am proud of myself. Self-praise is the ugliest line in prose; it zeroes out every sensory effort before it. The fix: keep only one external image at the end, the wind, an empty palm, a distant chime, and let the picture be glad for you instead of stepping forward to be glad yourself.

Trap five, piling up adjectives. Symptom: a nervous mood, a fierce struggle, a difficult choice, three adjectives in a row and not one concrete thing. The fix: trade adjectives for nouns and verbs. Difficult choice becomes the coin flipping once in the palm; nervous mood becomes the shoe scraping the floor absurdly loud. Adjectives summarize; nouns and verbs are the scene, and prose wants the scene.

Two self-checks. Before writing: pair each of the three scenes with one sensory detail, jot them in the margin, and do not start until all three are there. Before submitting: search the full text for said, taught, educated, told, proud, and delete or turn into a picture whatever you find. The deadliest of the five are traps three and four. The moral and self-praise are brothers; one lectures on your behalf, the other hands you a certificate, and prose wants neither.