

六个把亲情日记写假的习惯，对照自查

坑一：感恩提前到场。面还没下锅，作者已经开始想妈妈辛苦了。识别信号：煮面段落里出现感恩、伟大一类词。替换方案：把感想全部赶到最后两段，前面只许写手上的动作。水开之前不许抒情，这是硬规矩。

坑二：失误只写结果。盐放多了四个字一笔带过。识别信号：失误句后面直接接妈妈吃面，中间没有补救。替换方案：给失误补两拍，手抖的瞬间一拍，补救的动作一拍。假设你写：盐罐转过了头，我赶紧关火，拿勺子往外舀汤，舀出来的汤咸得发苦，倒掉，再加水。两拍补上，读者就跟着你紧张了一次。

坑三：对话像台词。妈妈说：孩子，你长大了，知道心疼妈妈了。识别信号：对话里有长大、心疼这类总结词，而且句子比平时说话长。替换方案：把台词改成反应。假设妈妈进门看见厨房亮着，只说两个字：干嘛呢。或者走过去把火调小，一句话不说。真实的关心多数不长嘴。

坑四：笑直接写出来。妈妈看着我笑了，笑得那么温暖。识别信号：笑字前面出现那么、这样一类指示词。替换方案：删掉笑字，写笑的替身。假设改成：她嚼了两口，把碗往我这边推了推，说你也吃一口，眼睛却没离开碗。推碗这个动作就是笑。

坑五：结尾升华。一碗面写完，作者开始写母爱如海。识别信号：最后一段出现海、灯、光一类大词。替换方案：结尾只写一个收尾动作加一个钟点。假设：十二点零五分，我把围裙挂回钩子，带子上的油点比早上多了两个。围裙回钩，全文结束，议论一个字不加。

坑六：细节全是借来的。锅里挤得像早高峰的公交这种句子，如果作者从没挤过早高峰公交，就是借来的。识别信号：比喻里的事物你没亲眼见过。替换方案：换成你生活半径里的东西。假设改成：面在锅里挤成一团，像早自习挤在打卡机前的我们。自己见过的比喻，哪怕土一点，也比借来的漂亮比喻结实。

六个坑的共同点是把真实感受提前兑换成了现成句子。对照自查：感想是否迟到、失误是否有过程、对话是否短、笑是否有替身、结尾是否只做事、比喻是否亲眼见过。六条全过，这篇日记就站得住。

Six Habits That Make Family Diaries Feel Fake, Check Yourself

Pit one: gratitude shows up too early. The noodles are not even in the pot, and the narrator is already reflecting on how hard Mom works. Signal: words like gratitude or greatness appear inside the cooking paragraph. Fix: push all reflection into the last two paragraphs, and allow only hand-actions before that. No lyricism before the water boils; that is a hard rule.

Pit two: the mistake gets only its result. Four words, too much salt, and nothing else. Signal: the mistake sentence jumps straight to Mom eating, with no rescue in

between. Fix: give the mistake two beats, the trembling hand in one beat, the rescue action in another. Suppose: the shaker tipped past its point, I killed the heat fast, ladled soup out, the soup I scooped was bitterly salty, dumped it, added water. With the two beats added, the reader goes tense along with you once.

Pit three: dialogue reads like lines from a play. Mom says: my child, you have grown up and know how to spare your mother heart. Signals: the dialogue contains summary words like grown up or spare heart, and the sentences run longer than real speech. Fix: turn speeches into reactions. Suppose Mom walks in, sees the kitchen lit, and says two words: what is going on. Or she walks over and turns the flame down without a word. Most real care does not open its mouth.

Pit four: the smile is written outright. Mom looked at me and smiled, smiling so warmly. Signal: demonstratives like so or such appear before the word smile. Fix: delete the word smile and write its stand-in. Suppose: she chewed two bites, pushed the bowl toward me, and said have a bite too, while her eyes never left the bowl. Pushing the bowl is the smile.

Pit five: the ending inflates into a hymn. After one bowl of noodles, the author starts writing that motherly love is like the sea. Signal: big words like sea, lamp, light appear in the final paragraph. Fix: end with one closing action plus one clock time. Suppose: at twelve oh five I hung the apron back on its hook, and the straps had two more oil spots than that morning. The apron returns to the hook, the diary ends, not one word of commentary.

Pit six: every detail is borrowed. A line like the pot packed like a rush-hour bus fails if the author has never been on a rush-hour bus. Signal: the thing inside the simile is something you never saw yourself. Fix: swap in something from your own radius of life. Suppose: the noodles crowded into one clump in the pot, like us jammed at the attendance machine before morning study. A simile you actually saw, even if a little homely, stands sturdier than a borrowed pretty one.

All six pits share one flaw: trading real feeling for ready-made sentences too soon. Self-check: does reflection arrive late, does the mistake have a process, is the dialogue short, does the smile have a stand-in, does the ending only do things, is the simile witnessed. Pass all six and this diary stands up.