

平成 27 年度

外国語問題

注意事項

- 1 問題冊子は、監督者が「解答始め」の指示をするまで開かないこと。
- 2 問題冊子は全部で20ページである。解答用紙は「外国語解答用紙（Ⅰ）英語」、「外国語解答用紙（Ⅱ）選択科目」の計2枚である。脱落等があった場合には申し出ること。
- 3 各解答用紙の所定欄に氏名、受験学部、受験番号（左右2か所）を忘れずに記入すること。また、「外国語解答用紙（Ⅱ）選択科目」には第4問で選択する科目名を所定欄に指示どおりに忘れずに記入すること。
- 4 第4問は選択科目である。
「英語」、「ドイツ語」、「フランス語」、「中国語」、「韓国・朝鮮語」より1科目を選択して解答すること。複数科目を解答した場合は、第4問の採点を行わない。
- 5 医学部医学科を志願する者は、選択科目（第4問）は必ず「英語」を解答すること。「英語」以外の科目を解答した場合は、その採点を行わない。
- 6 解答は、すべて解答用紙の所定欄に記入すること。
- 7 解答以外のことを書いたときは、該当箇所の解答を無効とすることがある。
- 8 机上に各自の「受験票」と「大学入試センター試験受験票」を出しておくこと。
- 9 問題冊子は持ち帰ること。



第1問 次の英文を読んで、設問に答えよ。

(30点)

No two people will see the same object: that's a truism* that is proved each time two artists try to draw the same object and end up with two irreconcilable versions of it. What makes it more than a common truth is that it applies just as well *within* a single person. I am (ア), and at times my modes of seeing are so distinct from one another that they could belong to different people. At other moments they coalesce*, but I am normally aware that differing viewpoints collide in the ways I see. Within limits, I do not *want* to see things from a single point of view: I hope to be flexible, to think in as liquid a way as I can, and even to (イ) incoherence*. And above all, I want to continue to change—I do not wish to remain the same jaded* eye that I was a moment ago. Art is among the experiences I rely on to alter what I am.

I expect pictures to have an effect on me, and I hope that the effect will not wear off: I want to see something new and to have an experience I can remember years later. Some pictures affect me for a few minutes, and others make permanent alterations in what I am. If you spend time in front of a painted portrait, the figure's mood will begin to change the [A] you feel. That new mood might become a part of you, recurring* months or years later in very different circumstances. Some people go to the art museum every day, and they go to the same room to look at the same painting. Some of them work nearby and visit during their lunch hour, and others are (ウ) or out of work and stay for hours on end. These are people who have developed a need for particular images. I teach a course in an art museum, and the students in the course set up their easels* in the galleries and copy paintings. Their experiences are very different from the experiences of the people who are used to visiting their favorite pictures. At first the students have a (エ) time looking at one image hour after hour, week after week. As the semester wears on and they spend five hours a day, two or three days a week, standing in one

place and looking at one image, they tell me that they begin to have dreams about the paintings—and some of them also report nightmares. Many students rebel against the power of the images, and they complain that the paintings (才) them, recurring like hallucinations* when they are trying to eat or watch television. (1) Eventually, though, most students end up feeling attached to their images: by a slow process the pictures find permanent places in their imaginations. Over the course of the semester the paintings have surprised and bored them, chastised* them in their daydreams, scared them in nightmares, and eventually seduced* them.

And this can also happen almost in the blink of an eye. There are pictures I love that I have seen only very briefly. The few moments I have spent in front of them are strong in my memory, and I can conjure* them and continue to think of them whenever I want. Images like that take on a life of their own, like actual people, and they can appear suddenly to my mind's eye the way a (力) might turn up unexpectedly. I might be riding on a train or on the point of falling asleep, and suddenly the image will appear to me. (2) Each time that happens, the associations I already had mix together with whatever else I have been doing and seeing and feeling that day, and after a number of years my memory becomes rich and entangled*, just as it does with people I have known my entire life.

These are important experiences, no more and no less central in their way than my friendships. They not only (3) add to what I am but also *change* what I am. *The Icon with the Fiery Eye** is not one of my favorite images, but even so I would not say that when I saw it I simply added it to some mental file of Russian icons. An image is not a piece of data in an information system. It is a corrosive*, (4) something that has the potential to tunnel into me, to melt part of what I am and re-form it in another shape. Some things in me are different because of that image, and that means—if I am willing to let down my guard and be honest about how this works—that I am not the same person I was

before. When people talk about experiences changing them, they usually mean that the change adds to them—the essential core of what they are remains the same. Philosophers are sometimes fond of speaking about the cloudy flux* of the self, but it is not at all easy to acknowledge the (キ) of an architecturally solid foundation—the indestructible, immutable* “I.” If pictures are corrosives, it is because light itself is an acid: it burns into me; it remakes me in its own image.

(James Elkins, *The Object Stares Back* より)

[注] truism = truth that everyone knows coalesce = come together to form one mass

incoherence = lack of logic or consistency

jaded = tired or worn out

recur = happen again and again

easel: 画架

hallucination: 幻覚

chastise: しかる

seduce = attract powerfully

conjure = call~to the mind

entangled = complicated

Icon with the Fiery Eye: ロシアで描かれたキリストの肖像画

corrosive: 腐食させるもの

flux = continuous change

immutable = unchangeable, permanent

問 1 空所(ア)～(キ)に入る最も適切な英単語を下から選び、番号で答えよ。ただし、同じ語を繰り返し用いてはならない。

- ① fish ② absence ③ dog ④ divided ⑤ retired ⑥ friend
⑦ hard ⑧ wonderful ⑨ situation ⑩ risk ⑪ play ⑫ abroad

問 2 空所[A]に入る最も適切な英単語 (1 語) を本文中からそのまま抜き出せ。

問 3 下線部(3)の内容はどのようなことか。日本語で簡潔に説明せよ。

問 4 次の英文のうち、本文の内容と一致するものを2つ選び、番号で答えよ。

- ① The author states that it is a pity that there are two people who would like to see the same object in a different way.
- ② According to the author, the same object often appears different to two artists, and even to one under different circumstances.
- ③ The author tries to explain how his students come to have a similar experience to those of the constant visitors to the art museum.
- ④ According to the author, the love of paintings comes to us suddenly and remains with us forever, never to be forgotten.
- ⑤ The author would like great paintings to affect his students so deeply that they wish to create ones of their own.
- ⑥ The author suggests that it is quite vital for us to spend a long time getting used to paintings in an art museum so that we can get fully attached to them.

問 5 下線部(1)(2)(4)を日本語に訳せ。

第2問 次の英文を読んで、設問に答えよ。

(30点)

In 1973, a book claiming that plants were sentient* beings that feel emotions, prefer classical music to rock and roll, and can respond to the unspoken thoughts of humans hundreds of miles away (1)landed on the *New York Times* best-seller list for nonfiction. *The Secret Life of Plants*, by Peter Tompkins and Christopher Bird, presented a beguiling mashup* of legitimate plant science, quack* experiments, and mystical nature worship that captured the public imagination at a time when New Age thinking was seeping* into the mainstream. The most memorable passages described the experiments of a former C.I.A.* polygraph expert named Cleve Backster, who, in 1966, on a whim, hooked up a galvanometer* to the leaf of a dracaena*, a houseplant that he kept in his office. To his astonishment, Backster found that simply by imagining the dracaena being set on fire he could make it rouse the needle of the polygraph machine, registering a surge of electrical activity suggesting that the plant felt [A]. “Could the plant have been reading his mind?” the authors ask. “Backster felt like running into the street and shouting to the world, ‘Plants can think!’ ”

Backster and his collaborators went on to hook up polygraph machines to dozens of plants, including lettuces, onions, oranges, and bananas. He claimed that plants reacted to the thoughts (good or ill) of humans in close proximity* and, in the case of humans familiar to them, over a great (ア). (2)In one experiment designed to test plant memory, Backster found that a plant that had witnessed the murder (by stomping) of another plant could pick out the killer from a lineup of six suspects, registering a surge of electrical activity when the murderer was brought before it. Backster’s plants also displayed a strong aversion* to interspecies violence. Some had a [B] response when an egg was cracked in their presence, or when live shrimp were dropped into boiling water, an experiment that Backster wrote up for the *International Journal of*

*Parapsychology**, in 1968.

In the ensuing years, several legitimate plant scientists tried to reproduce the “Backster effect” without success. Much of the science in *The Secret Life of Plants* has been ⁽³⁾discredited. But the book had made its mark on the culture. Americans began talking to their plants and playing Mozart for them, and no doubt many still do. This might seem harmless enough; there will probably always be a strain* of romanticism running through our thinking about plants. But in the view of many plant scientists *The Secret Life of Plants* has done lasting damage to their field. According to Daniel Chamovitz, an Israeli biologist who is the author of the recent book *What a Plant Knows*, Tompkins and Bird “stymied* important research on plant behavior as scientists became wary of any studies that hinted at parallels between animal senses and plant senses.” Others contend that *The Secret Life of Plants* led to “self-censorship**” among researchers seeking to explore the “possible homologies* between neurobiology and phytobiology***”; that is, the possibility that plants are much more [C] and much more like us than most people think—capable of cognition, communication, information processing, computation, learning, and memory.

The quotation about self-censorship appeared in a controversial 2006 article in *Trends in Plant Science* proposing a new field of inquiry that the authors, perhaps somewhat recklessly*, elected to call “plant neurobiology.” The six authors argued that the sophisticated behaviors observed in plants cannot at present be completely explained by familiar genetic and biochemical mechanisms. Plants are able to sense and optimally* respond to so many environmental variables—light, water, gravity, temperature, soil structure, nutrients, toxins, chemical signals from other plants—that there may exist some brainlike information-processing system to integrate the data and coordinate a plant’s behavioral response. The authors pointed out that electrical and chemical signalling systems have been ⁽⁴⁾identified in plants

which are homologous to those found in the nervous systems of animals.

Hence the need for plant neurobiology, a new field “aimed at understanding how plants perceive their circumstances and respond to environmental input in an integrated fashion.” The article argued that plants exhibit [D], defined by the authors as “an intrinsic* ability to process information from both abiotic* and biotic stimuli that allows optimal decisions about future activities in a given environment.” Shortly before the article’s publication, the Society for Plant Neurobiology held its first meeting, in Florence, in 2005.

[E] today, the field of plant neurobiology represents either a radical new paradigm* in our understanding of life or a slide back down into the murky* scientific waters last stirred up by *The Secret Life of Plants*. Its proponents believe that we must stop regarding plants as passive objects—the mute, immobile furniture of our world—and begin to treat them as protagonists* in their own dramas, highly skilled in the ways of contending in nature. They would ⁽⁵⁾challenge contemporary biology’s reductive focus on cells and genes and return our attention to the organism and its behavior in the environment. ⁽⁶⁾It is only human arrogance, and the fact that the lives of plants unfold in what amounts to a much slower dimension of time, that keep us from appreciating their intelligence and consequent success. Plants dominate every terrestrial* environment, composing ninety-nine per cent of the biomass on earth. (イ) comparison, humans and all the other animals are, in the words of one plant neurobiologist, “just traces.”

(Michael Pollan, “The Intelligent Plant” in *The New Yorker* より。一部省略あり。)

[注] sentient = having senses beguiling mashup = charming mixture

quack = fake

seep = flow or leak slowly

C.I.A.: 米国中央情報局

galvanometer: 電流検診器

dracaena: リュウケツジュ (ユリ科)

proximity = nearness in space

aversion = dislike

parapsychology: 超心理学

strain = tendency

censorship: 検閲

phytobiology = plant ecology

optimal = best or most favorable

abiotic: 非生物の

murky = dark and dirty

terrestrial = relating to the earth

stymie = prevent the progress of

homology: 相同 (関係)

recklessly = carelessly

intrinsic = essential

paradigm = frame of theory, world view

protagonist = chief character in a novel or play

問 1 空所(ア)(イ)に入る最も適切な英単語 (1 語) を書け。

問 2 空所 [A] ~ [D] に入る最も適切な英単語を下から選び, 番号で答えよ。ただし, 同じ語を繰り返し用いてはならない。

① music ② intelligence ③ stress ④ stressful ⑤ musical ⑥ intelligent

問 3 下線部 (1) (3) (4) (5) の言い換え表現として最も適切なものを選び, 番号で答えよ。

(1) landed

① came ashore

② was brought to the ground

③ developed

④ appeared

(3) discredited ① discarded as false

② believed to be unconventional

③ opposed to a creditable company

④ deprived of a credit card

- (4) identified ① given a certification
 ② characterized as true to themselves
 ③ recognized
 ④ assigned a personal number

- (5) challenge ① try to adopt
 ② dispute the validity of
 ③ make every effort to master
 ④ claim to be superior to

問 4 空所[E]に入る次の語句を最も適切に並べ替えて、英文を完成せよ。

解答は番号で書け。文頭に来るべき単語も小文字で示してある。

- ① whom ② on ③ in ④ depending ⑤ talk to
⑥ you ⑦ the plant sciences

問 5 下線部(2)(6)を日本語に訳せ。

第3問 次の日本文を読んで、下線部(1)(2)(3)の内容を英語で表現せよ。(20点)

船の旅は、人生最高の贅沢のひとつである。三週間も四週間もの間、一等、二等、三等、甲板などと定められた領域さえ守れば、何の束縛も受けずに気ままな生活を楽しめる。(1) 寝食を保証され、日々新しい土地の風物に次々に触れられる。さらに、(2) 世界のさまざまな国から来た乗客との交友を通じて、自分の中に新しい世界が創られてくる。贅沢な旅である。

一般的な話をすれば、日本では、金銭的な余裕がある人々は仕事に追われて、船旅などを行っている暇はない。時間の方は何とかなる人々には金がない。(3) 金と暇がどうにかできた頃にはいい年齢となってしまうっていて、せっかくの船旅に出ても、体と思考が思いどおりには働かない。その点、わたしは運が良いと思った。

(西江雅之『わたしは猫になりたかった』より)

第4問 次の英文を読んで、設問に答えよ。

(20点)

Marian and Simon were sent to bed early on the day that the Brown family moved house. By then everyone had [A] their temper with everyone else; the cat had been sick on the sitting-room carpet; the dog had run away twice. If you have ever moved you will know what kind of a day it had been. Packing cases and newspaper all over the place . . . sandwiches instead of proper meals . . . the kettle lost and a wardrobe stuck on the stairs and Mrs Brown's favourite vase broken. There was bread and baked beans for supper, the television wouldn't work and the water wasn't hot so when all was said and done the children didn't (ア) too violently to being packed off to bed. They'd had enough, too. They had one last argument about who was going to sleep by the window, put on their pyjamas, got into bed, switched the lights out . . . and it was at that point that the ghost came out of the bottom drawer of the chest of drawers.

It oozed out*, a grey cloudy shape about three feet long smelling faintly of woodsmoke, sat down on a chair and began to hum to itself. It looked like a bundle of bedclothes, except that it was not (イ): you could see, quite clearly, the cushion on the chair beneath it.

Marion gave a shriek. "That's a ghost!"

"Oh, be quiet, dear, do," said the ghost. "That noise goes right through my head. And it's not nice to call people names." It took out a ball of (ウ) and some needles and began to knit.

What would you have done? Well, yes—Simon and Marion did just that and I dare say you can imagine what happened. You try telling your mother that you can't get to sleep because there's a ghost sitting in the room clacking its knitting-needles and humming. Mrs Brown said the kind of things she could be expected to say and the ghost continued sitting there knitting and humming and Mrs Brown went out, banging the door and saying threatening things about

if there's so much as another word from either of you

"She can't see it," said Marion to Simon.

"Course [B], dear," said the ghost. "It's the kiddies I'm here for. Love kiddies, I do. We're going to be ever such friends."

"Go away!" yelled Simon. "This is our house now!"

"No it isn't," said the ghost smugly*. "Always been here, I have. A hundred years and more. Seen plenty of families come and go, I have. Go to bye-byes now, there's good children."

The children glared at it and buried themselves under the bedclothes. And, eventually, slept.

The next night it was there again. This time it was smoking a long white pipe and reading a newspaper dated 1842. Beside it was a second grey cloudy shape. "Hello, dearies," said the ghost. "Say how do you do to my Auntie Edna."

"She can't come here too," wailed Marian.

"Oh yes she can," said the ghost. "Always comes here in August, does Auntie. She likes a (エ)."

Auntie Edna was even worse, if possible. She sucked peppermint drops that smelled so strong that Mrs Brown, when she came to (オ) the children good night, looked suspiciously under their pillows. She also sang hymns* in a loud squeaky voice. The children lay there groaning and the ghosts sang and rustled* the newspapers and ate peppermints.

The next night there were three of them. "Meet Uncle Charlie!" said the first ghost. The children groaned.

"And Jip," said the ghost. "Here, Jip, good dog—come and say hello to the kiddies, then." A large grey dog that you could see straight through came out from under the bed, wagging its [C]. The cat, who had been curled up beside Marian's feet (it was supposed to sleep in the kitchen, but there are always ways for a resourceful cat to get what it wants), gave a howl and shot on

top of the wardrobe, where it sat spitting. The dog lay down in the middle of the rug and set about scratching itself vigorously; evidently it had ghost (カ), too.

Uncle Charlie was unbearable. He had a loud cough that kept going off like a machine-gun and he told the longest most pointless stories the children had ever heard. He said he too loved kiddies and he knew kiddies loved stories. In the middle of the seventh story the children went to sleep out of sheer boredom.

The following week the ghosts left the bedroom and were to be found all over the house. The children had no (キ) at all. They'd be quietly doing their homework and all of a sudden Auntie Edna would be breathing down their necks reciting arithmetic tables. The original ghost took to sitting on top of the television with his legs in front of the picture. Uncle Charlie told his stories all through the best programmes and the dog lay permanently at the top of the stairs. The Browns' cat became quite hysterical, refused to eat and went to live on the top shelf of the kitchen dresser.

(Penelope Lively, *Uninvited Ghosts and Other Stories* より)

[注] ooze out = come out slowly

hymn: 賛美歌

smugly = proudly

rustle: カサカサ鳴らす

問1 空所[A]～[C]に入る最も適切な英単語(1語)を書け。

問2 空所(ア)～(キ)に入る最も適切な英単語を下から選び、番号で答えよ。ただし、同じ語を繰り返し用いてはならない。

- ① fleas ② kiss ③ business ④ change ⑤ agree ⑥ peace
⑦ wool ⑧ crystal ⑨ cry ⑩ cat ⑪ object ⑫ solid

ド イ ツ 語

第 4 問

(20 点)

問 1 全文を日本語に訳せ。

Für die ältere Generation, die noch die Zeit des Vormärz* und die Ereignisse der Revolution von 1848 in Erinnerung hatte, war Hoffmann von Fallersleben der politische Dichter, der mit seinen brisanten Liedern und Gedichten die Herrschenden verhöhnt und verspottet und das Volk zum Kampf für Einigkeit und Recht und Freiheit aufgerufen hatte. Wegen dieser Lieder und Gedichte war er 1848 vom preußischen Staat als Professor für deutsche Sprache und Literatur an der Breslauer Universität entlassen worden. Damals hatte man dem von Ausweisung und Strafverfolgung bedrohten Dichter, der ruhelos von Stadt zu Stadt und von Land zu Land hetzte**, begeistert Fackelzüge dargebracht*** und ihn als Freiheitsdichter gefeiert.

Als Verfasser von Naturlyrik und Liebesgedichten besaß Hoffmann noch im hohen Alter in der Leserschaft einen beträchtlichen Bekanntheitsgrad. Vor allem dem an Musik interessierten Bürgertum war er als einer der meist vertonten Dichter seiner Zeit im Bewusstsein.

(出典 Bernt Ture von zur Mühlen: *Hoffmann von Fallersleben. Biographie.* Göttingen 2010, S. 7)

* Vormärz : 三月革命の前, 三月 (革命) 前期

** hetzen : せわしなく移動する

*** darbringen : ささげる

問2 次の各文をドイツ語に訳せ。

- ① ようやく彼女はドイツの大学に留学することを決めた。
- ② 彼の友人は、私が考えていたよりもずっと背が高かった。
- ③ あなたはもっと早く彼に電話することができなかったの？
- ④ 昨日私がプレゼントした本を、父はとても気に入っている。
- ⑤ この古い劇場は、残念ながら、来週閉館するそうだ。

フランス語

第4問

(20点)

問1 全文を日本語に訳せ。

L'école est obligatoire jusqu'à seize ans en France. Le système scolaire français commence avec l'école maternelle*, pour les petits enfants à partir de deux ans. Puis vient l'école primaire qui dure cinq ans à partir de l'âge de six ans où on apprend à lire, écrire, compter. On y enseigne l'histoire de France et la géographie française, on y fait aussi du sport, du dessin et de la musique. On commence une initiation à l'anglais en deuxième année de primaire.

Au collège qui dure quatre ans, on apprend l'anglais en première année, puis une autre langue (l'allemand, l'espagnol ou l'italien) en troisième année. En quatrième année on passe l'examen du brevet des collèges**. Au lycée qui dure trois ans, on étudie la philosophie en deuxième année, on peut également choisir une troisième langue (l'arabe, le chinois ou le japonais). En troisième année on passe l'examen du baccalauréat***.

* école maternelle : 幼稚園

** brevet des collèges : 前期中等教育修了証書

*** baccalauréat : バカロレア (中等教育修了証書兼大学入学資格)

問2 次の日本語に相当するフランス語となるよう [] の語を並べ替えよ。
ただし、文頭にくるべき語も小文字にしてある。

- ① この計画が成功したのはあなたが助けてくれたおかげです。
[a, à, aide, c', ce, est, grâce, projet, que, réussi, votre]
- ② フランス人はだんだんとワインを飲まなくなっている。
[boivent, de, de, en, Français, les, moins, moins, vin]
- ③ 天気が良ければテニスをするのになあ。
[beau, du, faisait, ferais, il, je, s', tennis]
- ④ 彼女は先週、結婚したということです。
[dernière, dit, elle, est, la, mariée, on, qu', s', semaine]
- ⑤ のどが痛いときに歌ってはいけない。
[a, à, chanter, faut, gorge, il, la, mal, ne, on, pas, quand]

中 国 語

第4問

(20点)

問1 全文を日本語に訳せ。

叫我谈现代教育，这可不容易办！我这个家伙不会瞪着眼批评。我最喜欢和朋友们瞎扯，用不着“诗云”，也用不着“子曰”；想叫我有头有尾的说一遍，我没那个本事。是呀，我偶而心血来潮，也能看出事情的好坏来。可是，我的脾气永远使我以好坏为事实；这就是说，我承认事实而不愿再想一遍——好的怎能再好，坏的怎当矫正。我不会这一套，我不会把自己放在高山上，指挥着大家应怎么怎么；何者对，何者不对；使世界成一条线，串起一切众生，都看齐立正开步走。 (老舍《谈教育》)

問2 () に適切な漢字一字を入れ， [] の日本語に相当する意味の中国語を完成させ，その全文をピンイン (中国式の表音ローマ字記号/声調を含む) で記せ。解答欄には全文のピンインのみを記すこと。

- ① 我好像在哪儿见()他似的，可是想()起来。
[どこかで彼に会っている気がするのだが，思い出せない。]
- ② 我们再也不能()这样的悲剧继续下()了。
[我々はこのような悲劇をこれ以上続けさせてはならない。]
- ③ 他似乎()想说什么，却又()话吞回去了。
[彼はまだ何か言いたそうであったが，しかしそれを口には出さず飲み込んだ。]
- ④ 有许多问题的确值()我们认真()想一想。
[確かに我々が真剣に考えてみるに値する問題が多くある。]
- ⑤ 大家都()赶任务，只有小李在坐()看书。
[皆がそれぞれの任務を急いでいるのに，李君だけ座って本を読んでいる。]

(空 白)

韓国・朝鮮語

第4問

(20点)

問1 全文を日本語に訳せ。

초등학교, 중학교, 고등학교 그리고 대학교 이른바* <육·삼·삼·사>
교육이 일본에서 시작된 지 칠십년 이상의 시간이 흘렀지요.

그런데 오늘날의 학생들과 옛날 학생들이 똑같은가? 라는 의문을
느낄 때가 많습니다. 왜냐하면 날이 갈수록 사회는 복잡해지는데
그것에 반비례하듯 학생들은 충분히 성장할 시간적인 여유가 없기
때문에 정신적으로 아주 미숙한 경우가 적지 않으니까요.

그냥 열여덟 살이 됐으니까 무엇인가를 선택해야 돼서 억지로 자기
미래를 정하는데 그것은 처음부터 무리가 있는 것 같습니다.

그러니 행여** 대학교에 합격했다 해도 한 번쯤은 자신을 되돌아보며
인생에 대해 천천히 생각해 보는 것이 좋을지도 모르겠습니다.

* 이른바 いわゆる ** 행여 運よく

問2 次の各文を韓国・朝鮮語に訳せ(終止形は, 適宜選択せよ)。

- ① 空が泣けば雨が降り, 山が笑えば花が咲きます。
- ② その人にいつ頃会いに行かなければなりませんか?
- ③ 昨夜から頭が痛くて全く仕事できません。
- ④ 子供みたいな人ですから怒ってもダメですよ。
- ⑤ 仕事を終わるとすぐに手紙を書こうとしました。



