第 10 回資料

資本形態と恋愛形態：欲望の愛から、欲動の愛へ

0. X+Y=LOVE

《X+Y=LOVE》　歌：ちあきなおみ　作詞：白鳥朝詠　作曲：鈴木淳　（1970 年）

X それはあなた Y それは私 / プラス イコール ラブ / ラブ ラブ アイラブユー / 愛しあっていれば / 二人はいつもプラス / お別れなんていやよ / マイナスはいらないわ / X プラス Y X プラス Y / イコール ラブ イコール ラブ / ラブ ラブ アイラブユー

フィオルディリージとフェルランドの二重唱

Act 2, No. 29 Duet 'Per gli amplessi', A major (Fiordiligi, Ferrando)

A major*　→　E major**　→　C major　→　A minor　→　A major*

*No. 17 Aria 'Un'amorosa del nostro tesoro', A major (Ferrando)

**No. 25 Rondo 'Per pietà, ben mio, perdona', E major (Fiordiligi)

FIORDILIGI	**FIORDILIGI**
Per pietà, ben mio, perdona	Have pity, my love, forgive
All'error di un'alma amante;	The error of a loving spirit;
Fra quest'ombre e queste piante	Among these shadows and these trees,
Sempre ascoso, <u>oh Dio</u>, sarà!	<u>Oh God</u>, it will always remain hidden.
Svenerà quest'empia <u>voglia</u>	My courage, <u>my constancy</u>
L'ardir mio, <u>la mia costanza</u>;	Will sever this wicked <u>desire</u>;
Perderà la rimembranza	It will lose the memory
Che vergogna e orror mi fa.	That shames and horrifies me.
A chi mai mancò di fede	Tho whom did this vain, ungrateful heart
Questo vano ingrato cor!	Fail in faithfulness?
Si dovea miglior mercede,	Beloved, your purity
Caro bene, al tuo candor.	Deserved a better reward!

1. 貨幣の資本への転化

In the circulation M-C-M (money-commodity-money), both the money and the

commodity represent only different modes of existence of value itself, the money its general mode, and the commodity its particular, or, so to say, disguised mode. It is constantly changing from one form to the other without thereby becoming lost, and thus assumes an automatically active character. If now we take in turn each of the two different forms which self-expanding value successively assumes in the course of its life, we then arrive at these two propositions: Capital is money: Capital is commodities. In truth, however, value is here the active factor in a process, in which, while constantly assuming the form in turn of money and commodities, it at the same time changes in magnitude, differentiates itself by throwing off surplus value from itself; the original value, in other words, expands spontaneously. For the movement, in the course of which it adds surplus value, is its own movement, its expansion, therefore, is automatic expansion. Because it is value, it has acquired the occult quality of being able to add value to itself. (Karl Marx. Capital Volume One, Part II: The Transformation of Money into Capital, Chapter Four: The General Formula for Capital)

x = money, y = commodities, x+y = capital, a = value

2. 調性形態とその拡張

x = money $\rightarrow$ tonic (tonic key)
y = commodity / commodities $\rightarrow$ dominant / related keys
x+y = capital $\rightarrow$ every chord
a = value $\rightarrow$ tonality

In the circulation T-D-T (tonic-dominant-tonic), both the tonic and the dominant represent only different modes of existence of tonality itself, the tonic its general mode, and the dominant its particular, or, so to say, disguised mode. It is constantly changing from one form to the other without thereby becoming lost, and thus assumes an automatically active character. If now we take in turn each of the two different forms which self-expanding tonality successively assumes in the course of its life, we then arrive at these two propositions: Every chord is tonic: Every chord is dominant. In truth, however, tonality is here the active factor in a process, in which, while constantly assuming the form in turn of tonic and related keys, it at the same time changes in magnitude, differentiates itself by throwing off surplus tonality from itself; the original tonality, in other words, expands spontaneously. For the movement, in the course of which it adds surplus tonality, is its own movement, its expansion, therefore, is automatic expansion. Because it is tonality, it has acquired the occult quality of being

able to add tonality to itself.

3. 恋愛形態とその拡張

たとえば、Guglielmo の場合、

     x = money → Fiordiligi

     y = commodity / commodities → Dorabella / all other women

     x+y = capital → one's beloved

     a = value → love

   In the circulation F-D-F (Fiordiligi-Dorabella-Fiordiligi), both Fiordiligi and Dorabella represent only different modes of existence of love itself, Fiordiligi its general mode, and Dorabella its particular, or, so to say, disguised mode. It is constantly changing from one form to the other without thereby becoming lost, and thus assumes an automatically active character. If now we take in turn each of the two different forms which self-expanding love successively assumes in the course of its life, we then arrive at these two propositions: one's beloved is Fiordiligi: one's beloved is Dorabella. In truth, however, love is here the active factor in a process, in which, while constantly assuming the form in turn of Fiordiligi and all other women, it at the same time changes in magnitude, differentiates itself by throwing off surplus love from itself; the original love, in other words, expands spontaneously. For the movement, in the course of which it adds surplus love, is its own movement, its expansion, therefore, is automatic expansion. Because it is love, it has acquired the occult quality of being able to add love to itself.
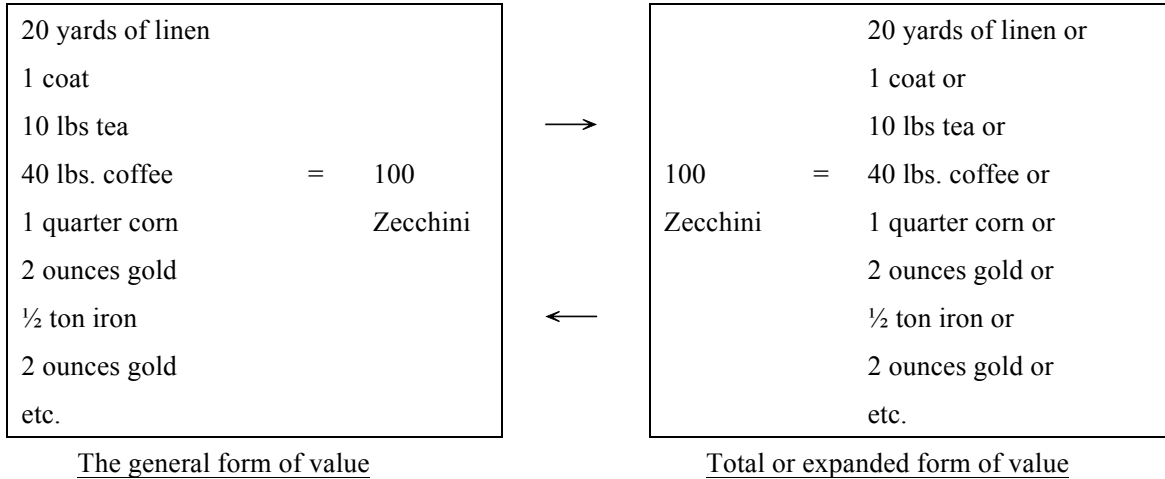
たとえば、Dorabella の場合、

     x = money → Ferrando

     y = commodity / commodities → Guglielmo / all other men

     x+y = capital → one's beloved

     a = value → love

   In the circulation F-D-F (Ferlando-Guglielmo-Ferrando), both Ferrando and Guglielmo represent only different modes of existence of love itself, Ferrando its general mode, and Guglielmo its particular, or, so to say, disguised mode. It is constantly changing from one form to the other without thereby becoming lost, and thus assumes an automatically active character. If now we take in turn each of the two different forms which self-expanding love successively assumes in the course of its life, we then arrive at these two propositions: one's beloved is Ferrando: one's beloved is Guglielmo. In truth, however, love is here the active factor in a process, in which, while constantly assuming the form in turn of Ferrando and all other men, it at the same time changes in magnitude, differentiates itself by throwing off surplus love from itself; the original love, in other words, expands

spontaneously. For the movement, in the course of which it adds surplus love, is its own movement, its expansion, therefore, is automatic expansion. Because it is love, it has acquired the occult quality of being able to add love to itself.

20 yards of linen		
1 coat		
10 lbs tea		
40 lbs. coffee	=	100
1 quarter corn		Zecchini
2 ounces gold		
½ ton iron		
2 ounces gold		
etc.		

$\longrightarrow$

$\longleftarrow$

		20 yards of linen or
		1 coat or
		10 lbs tea or
100	=	40 lbs. coffee or
Zecchini		1 quarter corn or
		2 ounces gold or
		½ ton iron or
		2 ounces gold or
		etc.

The general form of value

Total or expanded form of value

The love-form in *Così fan tutte,* or the closed system of love

Dorabella or Fiordiligi / Ferlando = Ferlando / (Dorabella←Ferlando→Fiordiligi) =
Ferlando or Guglielmo / Dorabella = Dorabella / (Ferlando←Dorabella→Guglielmo) =
Fiordiligi or Dorabella / Guglielmo = Guglielmo / (Fiordiligi←Guglielmo→Dorabella) =
Guglielmo or Ferlando / Fiordiligi = Fiordiligi / (Guglielmo←Fiordiligi→Ferlando) =
Dorabella or Fiordiligi / Ferlando = Ferlando / (Dorabella←Ferlando→Fiordiligi) =
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