

Lord Livingstone 7000 Kandi as an Instance of Wittgenstein's Theory of Language Games

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ABSTRACT

Wittgenstein contends that the way language has meaning is not through being associated with something by a definition, but by being used socially or in 'forms of life.' This paper examines how the film *Lord Livingstone 7000 Kandi* coordinates several competing language games in ways that present urban outcasts and an indigenous tribal community in a forest landscape. The urban heroes first depend on a post-modern city game of English idiomatic invocations, adventure discourses, and consumerist concepts of "explorations". This is a language that assumes command and control, knowledge, and mastery over nature. But when these characters start to make inroads into the forest, their language falls short. The tribal people communicate in a few words, in gestures, silence and ritual, which is a radically different form of life where meaning proceeds from experience rather than language. The film shows how different ways of using language can lead to misunderstandings, make people feel vulnerable and diminish the power of those who do not fit in. Silence and body language serve as important ways to communicate, supporting Wittgenstein's idea that to understand something, you need to be part of a shared way of life. As the story unfolds, the characters must let go of their old ideas

about language and learn to communicate in the way of the forest, leading to changes in how they see themselves and the world. By identifying the challenges of modern language in the new cultural and natural setting, *Lord Livingston 7000 Kandi* reflects on Wittgenstein's belief that meaning comes from how we use words. The paper shows that the film not only shows the failures of traditional ways of speaking but also points to a shift towards humility, the importance of listening, and learning through experience.

Keywords: Language game, Form of life, Exploration, Experience, Context, Meaning.
