



KAKANIA

Nothing is so difficult as not deceiving oneself.

A film by

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† **“Call me a truth seeker
and I will be satisfied.”**

Kakania details the torturous “lost years” of Ludwig Wittgenstein. A devastatingly handsome and eccentric outcast in interwar Austria searching for truth while others lived for money. The greatest mind of the twentieth century struggles to balance his fervent religiosity with his homosexual lust.

“So, you want to commit financial suicide.”

The war, which had served him as a machine for living decently, was over. The suicide of his three brothers made him the richest man in Europe, but, driven by monastic urges, he gives it all away. He had gone in to the army to suffer with the people. He could not return to a life of privilege. Abandoning everything, he escapes to the Austrian countryside.

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**“The people were astonished
at his doctrine: for he taught
them as one having authority,
and not as scribes.”**



Biographers have commented that portions of Wittgenstein's life echo the New Testament: the abandonment of all worldly comforts, the temptation, the working of miracles, the teaching of a band of disciples, the care for the poor, the antagonism of the elders, the trial and the ascension. Faithful to the role that religion played in Wittgenstein's life, Kakania will take the form of a morality play whose leitmotifs echo those of the Gospels. This will be underscored by the use of chapters and verses from the Bible as scene headings in the film.

Kakania will be told on stunning black and white film in the style of Haneke's *The White Ribbon*. The thrust of the film will centre on Wittgenstein's years as a schoolteacher in Trattenbach and Otterthal between 1920–1926. However, other parts of his life will appear as vignettes interspersed throughout: his first homosexual encounter at the Linz Realschule in 1903, his pioneering efforts in aeronautics and his attempts at flight in Manchester in 1908, his homosexual liaisons in the Prater in 1919 and his infamous fight with Karl Popper in Cambridge in 1946.

To communicate the sense of despair gripping interwar Austria which affected the mind of this tortured genius, the dramatic suicides of Otto Weininger, as well as his three brothers will be dramatised throughout. The construction of the Wittgenstein Haus, his crowning achievement, will act as a secondary plotline throughout. Much like the construction of the bell in Tarkowsky's *Andrei Rublev*, this will serve as the chief metaphor for man's struggle to define meaning and the importance of spirituality in achieving it.

