

Aphasia, Silence and the Non-Verbalisation of Performance (in Music)

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Abstract : The paper discusses how and why aphasia can be understood as the language of nonverbal communication in a musical performance. The elements that are required to classify it as a nonverbal language. Since music is regarded as a nonverbal medium that cannot be engaged in any language, it is concerned about how aphasia might be called the language of nonverbalization. The paper also talks about how it portrays the magnificence of a performance, and how it expresses its likings or dislikes. Regarding the reasons for aphasia, the paper talks about the seizure factor and elucidates on seizure subjects as well. Furthermore, it discusses collective seizures and individual seizures. It also tries to consider aphasia as a-posteriori rather than a-priori looking at it from the lens of 'Pure Reason'. Along with aphasia, the paper tries to make a critique of silence and the possibilities of looking at silence differently, also looking at the ontology of silence and sound. This paper also critically examines silence and the significance of gestures in performance. It also investigates whether gestures are accompanied by silence, establishing the notion of agential silence. This paper also talks about the place and role of memory in the formulation and analysis of a performance, as well as the plaguing and reclamation of memory, how memory alters the linear course of time and taunts us to look for alternative models of temporalities. This paper discusses the concept of 'auditory labour', with active and passive listening.

Keywords : aphasia, gestures, memory, silence

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