

A Critique of South Africa Truth and Reconciliation in John Kani's *Nothing but the Truth*

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Abstract

The truth and reconciliation project was a major political undertaking in South Africa that has continued to offer the country's creative writers a mine from which to draw materials and inspiration for thematic explorations. Critical responses to such creative works have equally been numerous, but they have placed more emphasis on inter-racial dimensions of rapprochement in their works. This paper critically examines the twin issues of truth and reconciliation in John Kani's *Nothing but the Truth* from inter-personal and intra-racial angles in order to demonstrate that inter-personal and intra-racial reconciliation, though not without challenges, provides a model of genuine and lasting national inter-racial reconciliation. Truth is depicted in different ways. The truth people tell in private and inter-personal conflicts appears more reliable, yet ambivalent because it is experiential. The one told in the public is depicted as unreliable, yet tolerable in the spirit of forging national unity. It is also depicted as desirable but sometimes painful. It is politicised. However, genuine truth is depicted as necessary to engendering lasting reconciliation while reconciliation itself is predicated on earned forgiveness.

Keywords: Truth, Amnesty, Forgiveness, Reconciliation, South Africa

Introduction

Hundreds of publications have appeared on South Africa's Truth and Reconciliation project. More continue to appear. Although most of these publications are from non-literary optics, the contributions from the literary artists have also been bewildering, especially in the genres of drama and fiction. Indeed, the connection between South African literature of post-apartheid era and the country's Truth and Reconciliation Commission has been underscored by Shane Graham in a 2003 article entitled 'The Truth Commission and Post-Apartheid Literature in South Africa'. In it, Shane gives a panoramic view of how the TRC has influenced post-apartheid South African literature. He amplifies this later on in his book *South African Literature after the Truth Commission: Mapping Loss*, where the TRC is not only viewed as 'a massive national project' (2009:3) but one with serious implications for cultural productions. Other critics such as Geoffrey Davis (2000), Salomi Louw (2004), Andre Brink (2005) and Dorothy Driver (2006) have also expressed similar sentiments. In fact, Brink adds that the project should be 'extended, complicated and intensified' (30) in literature in order for South Africa to come to terms with her past. All these point to the impact of the TRC on the emergent post-apartheid literature.

The play is described in the blurb as 'a story of two brothers, of sibling rivalry, of exile, of memory and reconciliation, of the perplexities of freedom'. The issue of truth is also foregrounded in the work, as signified by its title *Nothing but the Truth*. The brothers in the sibling rivalry, Siphon and Themba, inhabit different social worlds, Siphon, the elder, responsible, serious, diligent but taciturn, unrecognised and uncelebrated one, while Themba is carefree, bold, besotted and with a gift of the gab, is admired and celebrated. While Siphon is not given university education due to lack of funds, the father cashes in his life insurance policy to raise money for Themba's university education, supported by part of Siphon's earnings as a clerk. Siphon also supports the family with his income while Themba, after graduation, remains jobless. As a result, he joins the liberation movements, becoming widely known,

admired and highly sung because of his oratorical skills. Consequently, there is rivalry, motivated by jealousy on the part of the older brother. But it is not the rivalry that tears the brothers apart, but betrayal, as Themba gets involved in a sexual relationship with his brother's wife and ran away from home when caught in the act.

This exploration of sibling rivalry and betrayal in the play is adroitly linked with the political project of TRC in the country. The subtlety with which the story of these brothers is meshed with the TRC hearings taking place at the time of the arrival of Themba's daughter, Mandisa, with the ashes of her father from London is not only interesting, it signifies artistic ingenuity. It also inscribes the dawning of a new era in South African theatre, where the private sphere becomes the template for exploring public discourse, a shift from agit-prop drama to drama of artistic and psychological depth. The play directly explores family estrangement and reconciliation, but can be read politically as a critical interaction of the issues of memory, truth and reconciliation with which South Africans as a people grapple. This paper endorses Zakes Mda's (2002) view that the play fills a gap in a body of post-apartheid writing referred to as 'Theatre for Reconciliation' by focusing on the need for reconciliation among the blacks themselves, as against the tendency to exclusively focus on the issue of reconciliation between blacks and whites. The paper further reads the play as an attack on some of the TRC's operating principles, and the estrangement and reconciliation in the Makhaya family as a model for genuine and lasting reconciliation between erstwhile adversaries South Africa.

The trajectory of filial relations within the Makhaya family is clearly hinted at early in the play. This speech by Siphon Makhaya, the protagonist, is loaded with references to the ill-feelings between him and his brother. This state of affairs is not helped by their father's open preference for the younger of the two brothers. In Siphon's first conversation with his daughter in the play, this is also hinted at. The problem comes out into the open with the arrival of Mandisa from London and gets to be known to the daughters of Siphon and Themba. We learn of Themba's influence on Luvuyo, Siphon's son, and the poor

boy's death in an effort to be like his uncle, Themba, the liberation activist. This loss is one main issue that continues to rankle with Siphos decades after. There is also the issue of Themba's sexual involvement with Siphos wife, which results in his flight home never to return. Thus, the reconciliation to be examined here is that between blacks at interpersonal level, rather than the usual inter-racial national reconciliation type that dominates 'Theatre for Reconciliation' works. It nevertheless interconnects with the oppression of the apartheid milieu since the roots of the rivalry between the two brothers are traceable to the exploits of one of them in the struggle against the obnoxious system and looks forward to the reconciliation of one black ethnic group and another.

Of Truths and Half-Truths

Thando, the daughter and only surviving child of Siphos, works as a translator and interpreter at the TRC hearing. Consequently, conversations bordering on the activities of the Commission and issues raised at the hearings regularly take place between the two. In one of such conversations, Thando informs her father about the monotony of her job, and especially about her numbness at the outrageous revelations at the hearings, which turns out to be her father's reason for the decision to stop attending the hearings. But while Thando takes consolation in the fact that the 'truth does come out, and at least the families get to know what happened', her father disagrees, noting that they only get to know 'their version' (*Nothing but the Truth*, 6) of what happened. This position therefore raises questions about the authenticity and reliability of the truth offered at the TRC hearings.

Siphos observation echoes the general view that much of the truth presented at the TRC hearings consists of half and partial truths, when not outright lies. Many amnesty seekers, especially former policemen, soldiers and security operatives are eventually implicated in perjury. The case of the Cradock Four connected to the murder of four former United Democratic Front (UDF) activists, Mathew Goniwe, Fort Calata, Sparrow Mkhonto and Sicelo Mhlauli killed while on a journey between

Cradock and Port Elizabeth in 1985 is illustrative. When Siphso raises the case of the Cradock Four, seeking to know whether those involved in their murder would get amnesty, Thando replies that the judge could decide that. During the TRC hearings, seven policemen admitted responsibility for the death of the four and applied for amnesty on the ground that they were trying to quell disturbances in the Eastern Cape. While government ministers at the time said that the act was not officially sanctioned, subsequent findings revealed that at a state security meeting had held shortly before the death of the four UDF activists, where a request to have Goniwe and Calata killed was made and noted in the minutes of that meeting. A copy of the signal message authorizing their killing was also sent anonymously to the Transkei's Minister of Defence, Major General Holomisa who, in turn, sent the document to Transkei's Director of Military intelligence. Such depositions contradicted by documented evidence are probably what Thando recalls when she notes that 'One gets confused sometimes. Especially when so many lies are told. One loses perspective' (7).

Mandisa, Themba's daughter who comes from London with the remains of her father, also engages Thando over some of the fallout at the TRC hearings. The question of truth or half-truth is one of her passionate concerns. She expresses strong doubts about the claim of Craig Williamson, an amnesty applicant who admitted to killing his wife, another woman and a child on the grounds that they were planning to topple the then racist government of South Africa. Mandisa is puzzled by this claim, wondering about such a possibility. She equally doubts whether Williamson had actually killed no more than these three people, given the fact that he is described as South Africa's super spy and secret agent abroad with a license to kill. In her judgement, Mandisa thinks Williamson shouldn't be walking free. He is a murderer, not an ordinary political criminal. When Thando points out that he is a free man because he has met the requirements for amnesty, Mandisa uses the opportunity to argue her view about the partiality of the truth confessed at the hearings. She asserts that Williamson 'told us nothing

new except that he sent the parcel bombs. Who gave the order? Do we know that? Does that make him innocent?' (29)

The justice of the TRC results in political heads being exonerated and military heads having their services extended in the name of punishment while a field agent is punished by imprisonment because he is the one who has actually carried out the atrocities. Mandisa, apparently echoing the voice of the playwright, argues that amnesty seekers tell half-truths in order to shield their powerful superiors or secure amnesty for themselves. In Jillian Edelstein's (2001) observation, this is a troubling feature of the proceedings at the Truth and Reconciliation Commission's hearings. But there is nothing to show whether these lies and half-truths are self-motivated by the amnesty applicants or instigated by the powerful figures behind their atrocities.

After losing the post of the Chief Librarian of the Port Elizabeth Public Library to one of the young and recently returned exiles, Sipho becomes disillusioned with the new order he has helped to install. The loss reminds him of how others have always taken away what belongs to him. The memory of how his younger brother, Themba, had always taken from him floods back. This is made more painful by Mandisa's suggestion to have Thando come with her to Johannesburg and possibly to London to spend a few weeks. This possible loss of Thando's company grieves Sipho acutely. He laments that even in death Themba is still taking from him. This prompts a query from Mandisa, who wants to know what the repeated reference to 'taking' is all about. Sipho is thus constrained to excavate memories from the past: the death of his father, the failure of his brother to attend the burial, the usurping role of his brother's comrades in the liberation movements at the burial, his alienation on the occasion, the police disruption of the burial rites by firing teargas at the people and the eventual interment of the corpse by only him, the officiating priest and the undertaker. With a tinge of jealousy, he also recalls the role of his brother in the liberation struggle as well as his influence on his own son, Luvuyo. The death of his son in the struggle activities also floods back with pain and the circumstances surrounding the separation between him and his wife, Thando's

mother. At this point, Thando becomes interested, demanding to know the truth of the separation between her parents. Similarly, Mandisa also demands to know what happened between her father and her uncle, Siphon. Mandisa's curiosity is particularly aroused because Siphon has dropped the hint that Themba left the country because of a fight between them. This leads to the revelation of the truths about the past, an invocation of the TRC hearings.

As the girls are determined to know the truth, Siphon declares stoically: 'Themba was sleeping with my wife': that Mandisa's father, Themba, was sleeping with Thando's mother, his own wife. While Mandisa finds it difficult to accept this truth as she sobs and tries to defend her father, Thando is perplexed and so Siphon sits them down and provides the details: 'The truth, the whole truth and nothing but the truth, so help me god' (49). He then tells them of how he returned home from work due to a pounding headache on a certain day only to meet his wife and Themba coupling on his matrimonial bed. He had walked away without saying a word but returned never to see them again! In relating this account, Siphon adopts the formulaic opening used in courts by witnesses, and which was also used at the TRC hearings. Is this meant to ridicule the TRC process or to lend weight to the account he wants to give? He had earlier expressed doubt about the reliability of the truths at the commission's hearings and here he is adopting the oath which witnesses and confessors at the hearings usually swear to before telling their stories. As subsequent revelations would attest, the latter seems to be the case.

Simultaneously sympathetic and disappointed with her father or not sharing this painful truth with her, Thando now pledges to stay with him, rather than follow Mandisa anywhere. But by choosing not to tell his daughter the truth all this time, Siphon has been hoping to protect her from the pain truth is capable of inflicting sometimes. This agrees with the view of those who argue against the TRC project because they think that it would cause more pain than heal. The daughter is so persistent that it has to come out that her mother and her uncle had been in the relationship for three years before being found out. When

it dawns on her that Uncle Themba could have fathered her, she begs: 'Tell me it is not so! I can't take this anymore' (51). In the process of finding out the truth, memories of pain are discharged. This leaves one to wonder whether Siphó's refusal to attend the TRC hearings or take the case of his murdered son there is because he does not want his wounds refreshed or actually distrusts the 'truth' people tell at the hearings. In the light of this, one can perceive a kind of ambivalent attitude towards truth by the playwright. Truth seems desirable but can be painful. Truth can be partial but positive in its partiality. Truth can be suppressed, but not forever. Interestingly, the authenticity of the truth relayed by Siphó is not questioned by the girls.

Towards the end of the play, Mandisa asks her uncle if all what he had said about her father, besides the one about the love affair with Thando's mother, are true. Specifically, she wants to know if her father is a fake, a liar, a womaniser instead of a hero of the struggle. By confessing that Themba had truly been a political activist and a hero of the struggle, was admired and loved by all, and that he is only jealous of him on that account, Siphó's cultivation of half-truth when it serves his interest is exposed. By this exposure, the playwright shows how selfish interests not only colour people's judgment, but how they also undermine integrity. On the other issues raised by Mandisa, Siphó is silent: he is not recanting the earlier claims and suggestive negative remarks about Themba and Mandisa shows by her silence her acceptance of the unspoken truth on those other issues. The girl will go on later to apologize on behalf of her father. In all of these, what is clear is that truth is politicised both in private dealings and public discourses.

Forgiveness, Amnesty and Reconciliation

The issues of forgiveness and justice have been contentious in the discourse of reconciliation in post-apartheid South Africa. Some consider reconciliation without justice as a sort of double jeopardy for victims of abuses, as they see it as further exploitation of victims in the name of national unity. Others believe that the idea of justice will only foster a culture of animosity. They, therefore, advocate forgiveness.

This debate is echoed in *Nothing But the Truth*. Mandisa is outraged by what she witnesses at the TRC hearing when she accompanies her cousin, Thando, to work. The idea of amnesty for those who had committed blatantly criminal acts is difficult for her to understand. She feels that the requirements for amnesty set out by the TRC are rather too easy. She also thinks that the guilty should be made to atone for their crimes in some ways. Before going to the TRC hearing with Thando, she is warned that it is not easy to sit through the horror and gory details of what people had been made to suffer during apartheid era but Mandisa declares herself a ‘tough cookie’ (22) capable of withstanding whatever it is. By the time she leaves the hearing, she has become visibly disturbed, and so moody that she would not utter a word on the journey back home.

She snaps at Thando who tries to rationalize the methods of the Commission: ‘That’s all there is to it? No more. We can all go home. All is forgiven. Somebody died for God’s sake. Somebody is guilty’ (27) and ‘Then make me understand. Pretend I am an idiot. Explain it to me. A man sends a parcel bomb to two women and a child. It blows their guts out and he is not guilty of any crime’ (27) and again, ‘Damn you, Thando. This man murdered Ruth First in cold blood’ (28).

It is ironic to note that Mandisa whose mother had once worked for Amnesty International in Lagos, Nigeria, is the one who now vehemently opposes the granting of amnesty to political criminals. Indeed, many observers of the proceedings at the TRC hearings are similarly offended and outraged by some of the revelations at the hearings. Thando, however, vigorously and persuasively defends the Commission’s methods: Africans had a choice – it could have settled for revenge or opted for Nuremberg-style trials. But it settled for forgiving the past.

No doubt, it could be argued that the ANC-led new government which set up the TRC did so because it lacked the capacity to prosecute the powerful figures in the former white racist government who still had considerable clout in the security and military apparatus of the country. In fact, the interim Constitution which ushered in President

Nelson Mandela's government was negotiated with the last apartheid government had the so-called 'postamble' clause which stipulates that: gross violations of human rights, the transgression of humanitarian principles in violent conflicts and the legacy of hatred, fear, guilt and revenge... can now be addressed on the basis that there is a need for understanding but not vengeance, a need for reparation but not for retaliation.... In order to advance such reconciliation and reconstruction, amnesty shall be granted...

In other words, the outgoing racist government had used its position of might to arm-twist the leaders of the incoming government into a deal which guarantees them, as perpetrators of human rights abuses, protection from prosecution. This speculation is lent weight by the fact that the liberation movements were initially reluctant to accept the idea of amnesty. Its inclusion in the Constitution was not until after the first draft, which explains its 'postamble' status. In a nutshell, Thando's argument to the effect that the TRC's modus operandi is a matter of choice is, in actual fact, a Hobson's choice. It is probably the kind of things Mandisa finds unacceptable about the TRC, which also put off Siphso from further attending the hearings. Mandisa in fact alleges that the new black leaders sold out in the name of reconciliation because they 'were dying for international approval' (28). She wonders whether someone had warned them that the people might want revenge. But Thando speaks for the people and the new leaders:

We have a country to rebuild. A nation to take care of. An economy to grow, jobs to create, houses to build, clinics, hospitals, schools and our lives. Where would revenge get us except more violence? Besides we did not want to give those bastards the honour of taking up arms against us in their defence and call it a legitimate struggle. There was one struggle, the struggle for liberation, our struggle (28).

Obviously, Mandisa is still speaking from the position of indignation and disbelief on the enormity of evil committed. Thando's insightful and pragmatic defence, on the other hand, demonstrates her deep appreciation and understanding of what South Africa needs and

doesn't need in her post-apartheid era. Her view also illustrates a position of ethical and moral superiority.

She also sees her cousin's position as typical of that of outsiders who lack a proper understanding of the complex and peculiar situation of the South African people, especially that of the marginalised majority. She also accuses her cousin of selective anger and imbalanced assessment of the TRC process. She reminds her that the policemen who killed the Pebco 3 were refused amnesty, and that Derby-Lewis and Janus Walus were in jail for the assassination of Chris Hani. Recalling the harrowing experiences the people had had to wade through and balancing it against their ability to forgive and reconcile with their former tormentors, she comments:

We, who stayed here. We who witnessed first hand the police brutality. We who every Saturday buried hundreds of our young brothers and sisters shot by the police, dying in detention, dying because of orchestrated black on black violence, accept the TRC process. You have no right to question that. Mandela spent 27 years in prison. Is he asking for someone to be sent to Robben Island to spend years there as a payback? If all those who suffered can forgive, then so can you. If our president can ask us to work for a better life for all of our people, so can you (29-30).

Mandisa, however, is unyielding, arguing that all the sentiment about "The generosity of the African people" comes down to 'giving in too easily' (30). Given all the explications and persuasions from Thando, we can see that Mandisa remains obstinate. This obstinacy leaves us with a view of her as an idealist. Mandela had already shown his statesmanly and morally sound espousal of forgiveness and reconciliation in his address at the assassination of Chris Hani, South African Communist Party leader in 1993:

Tonight I am reaching out to every single South African, black and white, from the very depths of my being. A white man, full of prejudice and hate, came to our country and committed a deed so foul that our whole nation now teeters on the brink of disaster. A white woman, of Afrikaner origin, risked her life so that we may

know, and bring to justice, this assassin. The cold-blooded murder of Chris Hani has sent shock waves throughout the world... Now is the time for all South Africans to stand together against those who, from any quarter, wish to destroy what Chris Hani gave his life for – freedom for us all.

This speech was made even before Mr. Mandela became his country's president. It underscores Thando's view that South African democracy was not won by blacks only. Indeed, it also captures the spirit of *ubuntu* which, according to Archbishop Tutu, underpins the TRC project. Ubuntu, as explained by Tutu, is an African philosophy which is predicated on the principle of mutual responsibility. "It also means that my humanity is caught up, is inextricably bound up, in theirs... We say, a person is a person through other people... I am human because I belong, I participate. I share" (Tutu, 1999: 34). This is Thando's position and the playwright's as well.

Having come to terms with the possibility of losing Thando, while having already lost the life-time ambition of becoming the Chief Librarian of Port Elizabeth's Public Library, Siphso feels his loss is complete. In sheer disillusionment, he recalls his role and suffering during the liberation struggle:

I went to the marches like everyone else. I might not have been detained. I might not have been on Robben Island. I did not leave this country, but I suffered too. The thousands that attended those funerals on Saturdays, that was me. The thousands that were tear gassed, sjamboked by the police, mauled by Alsatian dogs, that was me. When Bishop Tutu led thousands through the streets of white Port Elizabeth, that was me. I WAS THOSE THOUSANDS! (*Nothing but the Truth*, 51-52).

These recollections are borne of frustration, as much as they reflect his anguish. The anguish and frustration in turn seem to ignite a desire for revenge. Apostrophizing, he shouts:

No! No more! It's pay back time. The taking stops right here and now. I want everything back, Themba. I want my wire double-decker bus now. I want it back... I want my blazer back... I want my wife

back... I want my daughter back... The taking must stop. I want my son back. De Klerk must come back from wherever he is. He has to tell me who killed my son and why. I want to know what this government is going to do about it' (52).

He is not talking about the TRC and amnesty hearings, as his daughter immediately supposes. He wants the case investigated and the murderer prosecuted and jailed, but the scene mutates to a travesty as he demands that the policeman who shot his son must be kept in jail for months, awaiting trial; the judge to handle the case must be black; the policeman's lawyer must try to prove that the killing had political motivation, but fail in the task; the judge must find him guilty of killing Luvuyo out of hatred for blacks and therefore sentence him to imprisonment for a day, a month or years; he must serve the term at St. Alban's prison outside Port Elizabeth; his head must be shaved and he must be stripped naked and searched before being taken into his cell to ensure that he hasn't hidden anything in his arse; and he must also be given a prison khaki shirt and shorts, a grey blanket but no shoes. After all these, he must spend a night in his cell in the prison with the knowledge that he is doing so for killing his son. With these demands met, he would not only forgive the killer, he "will agree that the killer be given amnesty because 'he has disclosed all'" (54). There is here implicit lampooning of apartheid's justice and penal system, as well as the TRC – which is lost on Thando, as she asks her father whether that would be sufficient to make him happy. Siphso is disappointed and raves:

You don't get it, do you? This whole fucking country doesn't get it.

It's not about me being happy or not, forgiving him or not. It's about justice. That's what it's about. So that my soul can rest. So that I can say to myself 'yes, justice has been done' (54).

Clearly, this is not justice motivated by revenge, but on truth, and going through the conventional process of prosecution. This sentiment aligns with the position of one of the wives of the Cradock Four, Nomonde Calata. In an interview reported in the *Washington Post* by Karin Brulliard (2009, par. 2), Nomonde had intoned: 'If these people get

prosecuted and found guilty for what they did... that is the one thing that will set me free'.

In another comic scene, Siphso insists on getting everything that belongs to him back, especially the job of the Chief Librarian of the Port Elizabeth Public Library. He has been denied the job on the ground of age, even though he is the most competent person for the job. He declares: 'I don't care what the department says about my age. If on Monday I am not sitting in the Chief Librarian's office with my name on the door, there will be no office for anyone, and no library for Port Elizabeth' (*Nothing but the Truth*, 54). He threatens to blow the library up or burn it down. And if arrested, he will prove that his crime is politically motivated. Consequently, they would have no choice but grant him amnesty. Increasingly wild, Siphso is ultimately calmed down by effusive expressions of love by Thando and Mandisa to the point he could tell Mandisa: 'All I wanted was for your father to come home, stand in front of me and say 'I am sorry, my brother' (56). The victims of personal or political injuries probably truly want from those who had inflicted physical and psychological injuries or caused them painful memories is no more than acknowledgement of the wrong deed and a simple apology. This acknowledgement, in the opinion of Andre du Toit (2000: 135) is the truth which the TRC is supposed to be interested in and establish. For him, the political significance of truth as acknowledgment should be '...precisely that representative of the state and civil society should take public responsibility for the restoration of the human and civic dignity of victims whose suffering at the hands of the State or political agents had so long been denied'. In other words, du Toit sees any denial of victims' experiences not just by lies but even by silence as tantamount to robbing them of their human and civic dignity. In fact, it can also be seen as further infliction on the victims for nothing can be more hurtful than to be hurt and have the hurt dismissed as light or unacknowledged by the person responsible.

Siphso forgives his brother everything. He also forgives his wife and even blames himself for the affair between his brother and his wife. However, when Thando asks him whether he has forgiven the

policeman who shot Luvuyo, Siphso does not answer. This again re-inscribes the need for acknowledgment of guilt before forgiveness can be obtained and reconciliation engendered. In other words, forgiveness has to be earned. In addition to relaying her father's love for Uncle Siphso, Mandisa also apologises on behalf of her father for what he did to her uncle and the family. Another vital thing about the disclosures and forgiveness is that Siphso eventually dispenses with half-truths about his relationship with his brother by confessing to Mandisa that Themba was indeed a popular and widely admired hero of the struggle and that his jealousy of him is on that account

Conclusion

In the play, emphasis is placed on truth. Truth is brought under close scrutiny, sometimes using sarcastic approach, which might well have been informed by the TRC's recognition of different kinds of truth. In spite of this well-known ambivalent attitude towards the conception of truth by the TRC, *Nothing but the Truth* is in agreement with the Commission that truth is crucial to genuine and lasting reconciliation. Reconciliation itself is earned from forgiveness by the victim with penitence or simple acknowledgement by the perpetrator. The Makhaya family is the model of true genuine and lasting reconciliation for the TRC, as Siphso, the protagonist, finally changes from suppressing truth and telling half-truth and Mandisa apologises on behalf of her father for his wrongdoing against Siphso. These actions engender mutual trust, confidence and rapprochement between the hitherto estranged. Genuine reconciliation and love are consequently birthed. As observed by the Chair of the TRC, Archbishop Tutu, at the opening of the Human Rights Violation Committee hearings, as well as in his book, *No Future without Forgiveness*, 'Forgiveness will follow confession and healing will happen, and so contribute to national unity and reconciliation' (1999:91). *Nothing but the Truth* not only bears testimony but advocates this.

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