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Tributes

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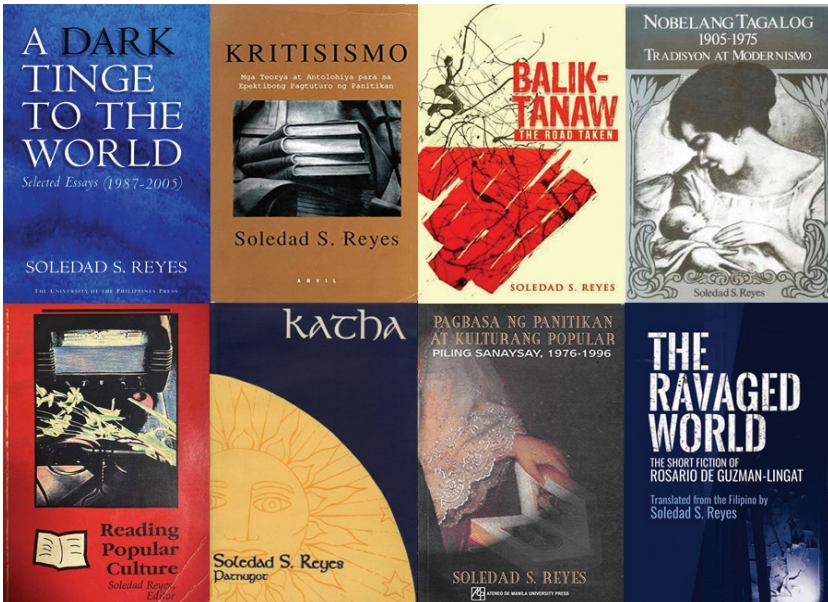
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TRIBUTES

Compiled by Nikki B. Carsi Cruz



In preparation for the launch of *The Ravaged World* in March 2023, the Department of Interdisciplinary Studies of the Ateneo de Manila University School of Humanities solicited tributes from writers and colleagues of Soledad S. Reyes. They were asked to pick their favorite book authored, edited, or translated by Reyes and remark on it. The comments were then exhibited at the book launch. They suggest the extent of Reyes’s influence and her contributions to the study of Philippine literature and popular culture and in the development of Filipino as a discipline.

THE RAVAGED WORLD (2023)

I was happy to get the call to design the cover of *The Ravaged World*, another set of Rosario de Guzman-Lingat's stories translated by Ma'am Sol. I'd also designed the cover of the 2018 Lingat collection, *The Locked Door*, so this was the perfect opportunity to complete the matching set of book covers. She said, "I'd like a design that tries to visually capture a world in darkness. But with points of light piercing the darkness. Colors predominantly gray and dark blue but saved from total darkness by slivers of light." This was the most we had ever corresponded on any of the book covers I designed for her, so I greatly appreciated her description of the stories in the book, and her patient and precise instruction: "Mahirap yata, bahala ka na. In the end we will compromise. We trust each other."

Joanna Ruiz

Book cover designer

BALIK-TANAW: THE ROAD TAKEN (2023)

I love this book! Sol Reyes has somehow encompassed her life roots, her personal story, and her amazing academic career, in a way that all works together to show us why she took her chosen road, how her research interests grew from her own sense of herself and her surroundings, why it was worth it to struggle against more widely accepted theories and concepts, why the occasional petulance and the usual serious demeanor—and why we who are her friends value her so highly.

Susan P. Evangelista

Author of *Growing into Asia and Other Essays* (2001); co-editor of *Golden Harvest: Essays in Honor of Joseph A. Galdon, SJ* (2000) and *Down from the Hill: Ateneo de Manila in the First Ten Years Under Martial Law, 1972–1982* (2005);

former chair of the Department of Interdisciplinary Studies; colleague and friend of Soledad S. Reyes

I truly enjoyed this book. As if Sol let me into her home and sat me down to tell me her story. It was a privileged experience. This memoir is brave and honest to contain candid narratives that show experiences of defeat, defiance, and struggles. But it's also a book of victories, stories of determination, courage, and triumphs. Sol has masterfully woven threads of different shapes, colors, and textures to form a tapestry that makes sense of her development as a woman—largely focused on her life of the mind through time—as shaped, challenged, and nurtured by sociocultural and historical forces. Everything is interconnected like clouds blending naturally with the contours of trees in the shadows of the night. But I like how Sol puts it: “Like a river, our lives flow into various directions, circling back into their beginnings, swirling away and finally merging with the sea.”

Maria Luz C. Vilches

Soledad S. Reyes's first thesis advisee; Vice President for the Loyola Schools, Ateneo de Manila University; former director of the Ateneo Center for English Language Teaching

**THE STAR OF PANGHULO (2018), A TRANSLATION OF
PATRICIO MARIANO'S *ANG TALA SA PANGHULO*
AND RETRIEVING THE PAST / RECUPERATING THE VOICE
(2017)**

In both these books, Reyes has again contributed to the growth and dissemination of Philippine literature. Her efforts are commendable considering that she is writing and translating as an individual. Her effort is notable in the context of a growing trend in translation in the

Philippines. Komisyon ng Wikang Filipino, Ateneo de Naga University Press, Adarna House, and even Anvil have spearheaded the growth of translation as a practice in the Philippines.

Christoffer Mitch C. Cerda

Quoted from his review essay

Author of *Paglalayag Habang Naggagala ang Hilaga at Iba Pang Kuwento* (2010); assistant professor, Kagawaran ng Filipino, Ateneo de Manila University

**READING HORACIO DE LA COSTA, SJ: VIEWS FROM THE
TWENTY-FIRST CENTURY (2017)**

This book came during the birth centenary of Horacio de la Costa, a collection of scholarly essays that celebrate and draw inspiration from the work of the indefatigable Jesuit. Such book would not come about without the initiative of Dr. Sol Reyes, who invited the writers/speakers and who wrote a most fitting introduction that made de la Costa's work resonate not only to historical scholarship but also to humanistic discourse and contemporary social science.

Jose Eos Trinidad

Author of *Researching Philippine Realities: A Guide to Qualitative, Quantitative, and Humanities Research* (2018) and *Error-Proofing Your Research: Common Mistakes and How to Address Them* (2019); instructor, Ateneo de Manila University; assistant professor, University of California Berkeley

SALUNGAT: A SOLEDAD S. REYES READER (2012)

As readers stand on this iterable site and trope of the Philippine room opened by Soledad S. Reyes with great expenditure of tenacity and passion, sustained over a period of four decades—it is reasonable to ask oneself what critical provision and insight is one supposed to gain from

this vast body of texts . . . gathered in this Reader? What phenomenon is one supposed to perceive and intend (as the critics of consciousness would say)? What is the “afterlife” of the aura of enchantment around Philippine literature—a mark which was initially a realistic augury of a romantic demise and which has been turned by Reyes to a mode of generic affirmation? What is the event of re-cognition awaiting the many Philippine S/subjects addressed by Reyes’s radical re-inscription of the subject of Philippine literature as a national category of literary production? . . . Let me say in response, in brief—that should Reyes turn out in the minds of the readers of this book to be a synonym of a dogma of critical practice, I would be, for life, unable to absolve myself from the crime of a literal act of treason against the very ethos that has defined and sustained the lifework of Soledad S. Reyes—that remarkable “autography”—a para doxa—whose signature remains indelibly Salungat!

David Jonathan Y. Bayot

Quoted from his introduction

Editor of *Salungat: A Soledad S. Reyes Reader, The Other Other* (2010), and *BIEN! A Festschrift in Honor of National Artist Bienvenido Lumbera* (2016); editor and main interviewer of the Critical Voices series; director of De La Salle University Publishing House

THE GOLD IN MAKILING (2012)
A TRANSLATION OF MACARIO PINEDA’S
ANG GINTO SA MAKILING

I remember reading this book through the night! I could not put it down. I included it in the reading list for my fiction classes for first year students and my own students had the same experience as me. Many said they read it straight, without pause and were so fired up for the discussion in class. Ma’am Sol’s translation is riveting! I’m grateful to her because her translation allowed me to include Pineda in what was an English

class. As *The Gold in Makiling* is a powerful work of Philippine fiction, I was happy that my students got to read, enjoy, and learn from it through her translation.

Priscilla Angela T. Cruz

Former chair of the Department of English, Ateneo de Manila University

**FROM DARNA TO ZSAZSA ZATURNNAH: DESIRE AND
FANTASY: ESSAYS ON LITERATURE AND POPULAR
CULTURE (2009)**

When I was a child, my mother often scolded me for reading “useless” comics. After reading *From Darna to Zsazsa Zaturnnah*, along with Ma’am Sol’s writings on comics, I realized that comics were not “useless” at all! Through Ma’am Sol’s works on comics, I have come to appreciate its power and cultural value. I learned the different research methods and frameworks that can be used to unpack popular forms of cultural expression to gain a deeper understanding of a community or a society. In many ways, *From Darna to Zsazsa Zaturnnah* served as my “north star” in using comics as a critical medium in understanding gender, cultural expression, and popular media.

Kristine Michelle L. Santos

Executive director, Ateneo Library of Women’s Writings

**A DARK TINGE TO THE WORLD:
SELECTED ESSAYS 1987–2005 (2005)**

Because of this book, I realized the expanse of Dr. Sol Reyes’s expertise—she analyzed all kinds of texts from various genres, and even popular and

iconic individuals. I appreciated how she did not only make criticism accessible, but she also made it relevant to all types of readers.

Marianne Rachel G. Perfecto

Former chair, Department of English, Ateneo de Manila University;
co-author of *The Anvil Guide to Research Paper Writing: Updated Edition on Its
Twentieth Year* (2015) and *Purposive Communication in English* (2020)

**ROSARIO DE GUZMAN LINGAT (1924–1997): THE BURDEN OF
SELF AND HISTORY (2003)**

A room of her own was a luxury denied to Rosario de Guzman Lingat, a *Liwayway* writer of the 1960s and 1970s and the subject of a literary biography by Dr. Soledad Reyes. But as the book clearly shows, this did not stop Ms. Lingat from becoming a creative force, while contending with the double and other burdens facing most women of her—and of any—generation. She wrote *komiks* stories, novels, essays, letters while she cooked and cleaned the house; when the children were at school; whatever time of night or day. She jotted notes on the back of old receipts and perhaps even of wrappers of the cigarettes she permitted herself to enjoy now and then. Indeed, Ms. Lingat’s dedication to her art and more shines through in this painstakingly researched and written story of her life with which Dr. Reyes has gifted lovers of literature and history. *Rosario de Guzman Lingat (1924-1997): The Burden of Self and History* was published in 2003, barely six years after Ms. Lingat passed on, proof of the amount of work and time that Dr. Reyes had already put into it long before the book was put out—digging for and reading Ms. Lingat’s prodigious output, looking for and then visiting the reclusive author herself, then engaging with all that was before her to weave “a narrative of a life whose complexity we can only imagine.” Like Ms. Lingat,

Dr. Reyes has not hesitated to go against convention and received ideas in this her thoughtful study of an undervalued author. Driven by steadfast commitment to her scholarship that is enlivened by her great love for our culture, Dr. Reyes has made Ms. Lingat's kitchen, sala, bedroom our own, thus allowing us a glimpse into Dr. Reyes's indomitable spirit as well. We all have much to be grateful for.

Maricor Baytion

Former director, Ateneo de Manila University Press

**ANG BALABAL NG DIYOS / ANG SILID NA
MAKASALANAN (2003)**

The novels, then, are articulations of protest and critique, though maybe not of the variety obvious to certain Marxist literary critics dominant at the time when Lingat wrote them. Their publication now makes it possible for contemporary readers—readers for whom resistance and critical interrogation operate in less reductive or obvert ways—to situate Lingat in the long tradition of popular discourses advocating critical intervention. . . . Napakahalagang gawain ni Ma'am Sol na hindi tayo malingat sa kasaysayan at sa mga pagkabatid na nagmumula sa mga manunulat gaya ni Rosario de Guzman Lingat.

Gary C. Devilles

Quoted from his review

Author of *Sensing Manila* (2020); associate professor,
Kagawaran ng Filipino, Ateneo de Manila University

**PAGBASA NG PANITIKAN AT KULTURANG POPULAR:
PILING SANAYSAY, 1976–1996 (1997)**

Sa *Pagbasa ng Panitikan at Kulturang Popular: Piling Sanaysay, 1976–1996*, ipinaalala ni Soledad S. Reyes ang halaga ng pagkilala sa ubod ng lugod at

hanggahan ng mga kasiyahan ng bayan, ipinakilala ang mga posibilidad ng kritikal na pagsipat sa mga texto nang nananatiling nakakapit sa madla, at iniahon ang mga bakya't kenkoy ng nagdaan sa lusak ng paghamak ng sinaunang pagsusuri sa akademya upang sapnan ng katinuan ang mga pagbasa natin sa akda sa loob ng mga dekada ng pagtahak niya sa masasalimuot na landas ng aliw at aral sa ating pag-iral.

Edgar C. Samar

Author of the *Janus Silang* series; associate professor,
Kagawaran ng Filipino, Ateneo de Manila University

**READING POPULAR CULTURE (1991) AND
PAGBASA NG PANITIKAN AT KULTURANG POPULAR:
PILING SANAYSAY, 1976–1996 (1997)**

Since reading Sol Reyes's *Reading Popular Culture* and *Pagbasa ng Panitikan at Kulturang Popular*, I immersed myself more in the field and even taught a course on it, patterned after her own course.

Rofel G. Brion

Author of *Baka Sakali* (1989), *Story* (1997), and *Saglit: Alaala't Muni* (2022); former chair of the Department of Interdisciplinary Studies; co-editor of *Thought the Harder, Heart the Keener: A Festschrift for Soledad S. Reyes* (2008)

KATHA (1992)

Sol Reyes did a fantastic job compiling and editing this major anthology and I am honored to have published it at the Office of Research and Publications. Hers was the first anthology I know that had a chapter on the environment and climate change, which shows all of us what a pioneer Sol Reyes is in everything she does. Brava! I was Sol Reyes's student in three subjects in the graduate school, where we read tons of books.

We always awaited not just her comprehensive lectures but her clothes and shoes for the day—always color-coordinated and cosmopolitan.

Danton Remoto

Author of *Skin, Voices, Faces* (1991) and *Riverrun* (2020); co-editor of the *Ladlad* anthologies of Philippine gay writings; translator of Lope K. Santos's *Banaag at Sikat* and Amado V. Hernandez's *Luha ng Buwaya* and *Mga Ibong Mandaragit* for the Penguin Random House SEA's Southeast Asian Classics

Ang *Katha* ni Mam Sol ang una kong katuwang na teksbuk sa pagbabalangkas ng silabus at pagtuturo ng Panitikan at Kulturang Popular sa mga freshmen sa Ateneo noong 1990s. Hanggang ngayon, sanggunian ko pa rin ito partikular na ang mga gabay at suhestiyon sa pag-aaral na nasa dulo ng bawat kabanata, tungo sa pagtutok sa teksto at pagsusuri sa mga estetikong katangian ng akda. Sa *Katha* ako tuluyang “nakatha” bilang isang gurong humuhubog ng mga mag-aaral na marunong makipag-ugnayan sa panitikan ng ating bayan.

Jerry Respeto

Associate professor, Kagawaran ng Filipino,
Ateneo de Manila University

**READING POPULAR CULTURE (1991) AND
KRITISISMO: MGA TEORYA AT ANTOLOHIYA PARA SA
EPEKTIBONG PAGTUTURO NG PANITIKAN (1992)**

When Karina Bolasco and Ateneo de Manila's Office of Research and Publications asked me to do the covers of Sol's *Reading Popular Culture* and *Kritisismo: Mga Teorya at Antolohiya para sa Epiktibong Pagtuturo ng Panitikan*, respectively, I was both honored and elated by the ask. I would have done them for nothing (although I didn't tell the publishers that). Finally, I thought, Sol's contributions to our confused and confusing culture would be enflashed in that magical time capsule we call a book.

Both books represented Sol's patriotic advocacies: the rightful elevation of what Filipinos do to entertain themselves in their homes and on our streets as the proper subject of academic study and the forging of that project we call Filipino into a language not just for ivory towers but, more importantly, for classrooms. In so doing, she helped define the job of a scholar not as one of elitist obscurantism, but as one of nurture. With Sol's work, you can never shake the feeling that she has one eye out for the tao, not for peers who perpetuate an academic ideology, nor for the hermetic community who protect themselves with polysyllabic shibboleths. Her later, epic exertions in the translations of Filipino novels and memoirs represent for me a ripening of this selfless vision.

I am, of course, completely biased. Sol was part of a wonderful place in my heart: the College of Arts and Sciences of the 1960s and '70s. She was loved and feared by her students, her long, well-lacquered nails often cited as her synecdoche: sharp and well-finished, an intimidating attraction. We would eventually become colleagues, a vantage point for me to get a glimpse of the generous heart that fed the perspicacious mind. I remember a night after we had both returned from our Brit Council studies (she in Essex, I in Sussex). We were out with Ediboy Calasanz and a few other friends for dinner (*sisig* and *burong hipon*) at Trellis off Kalayaan Avenue and the talk turned to Barthes, I think it was. Just as it was about to turn serious and boring, I remember—or perhaps misremember—Sol chuckling and saying words to this effect: *Naku, nakaka-impress naman nito*, dinner with friends talking about Barthes. At which point, we looked at each other, and laughed, and proceeded to demolish the *burong hipon*. Salamat, Sol, for reminding us to ground our busy minds in the soil we share with our people.

Ramon C. Sunico

Author of *Bruise: A 2-Tongue Job* (1995); co-editor of *Bumasa at Lumaya 2: A Sourcebook on Children's Literature in the Philippines* (2016); publisher

READING POPULAR CULTURE (1991)

Mahal sa akin ang aklat na *Reading Popular Culture*, dahil mahal sa akin ang Kulturang Popular ng Pilipinas. Ang pagmamahal na ito ay pinagtibay ni Ma'am Sol, ang aking dating at minamahal na guro sa mga kursong The Essay, Modern Literary Criticism, Philippine Vernacular Literature I and II, at, siyempre, Popular Culture. Mula nang naging guro ako noong 1992 hanggang sa kasalukuyan, makailang ulit ko nang ipinabasa sa mga estudyante ko ang mga sanaysay sa librong ito—sa pag-asang matututunan nilang mahalín, at lagi nilang mamahalin, ang kulturang popular ng ating bayan.

Marita Concepcion C. Guevara

Grateful student of Soledad S. Reyes many times over; colleague at the Department of Interdisciplinary Studies Department; former chair of the Department of Interdisciplinary Studies.

THE ROMANCE MODE IN PHILIPPINE POPULAR LITERATURE AND OTHER ESSAYS (1990)

The Romance Mode in Philippine Popular Literature and Other Essays is one of the foundational materials that gave shape to the framework I employed in my own dissertation on moro-moro performances in the Philippines. Reading Soledad Reyes alongside Reynaldo Iletto, Nicanor Tiongson, Vicente Rafael, Doreen Fernandez, Resil Mojares, Virgilio Almario, and Bienvenido Lumbea instilled in me a commitment to valuing our own modes of producing and consuming art. This book, like all the others she has written, shows me ways to love our own literature and culture, and for that, I am deeply grateful to Ma'am Sol.

Nikki B. Carsi Cruz

Winner of the Wang Gungwu Prize for Best Dissertation in the Arts and Social Sciences, National University of Singapore 2011; chair of the Department of Interdisciplinary Studies

200 TAON NI BALAGTAS: MGA BAGONG PAGTANAW AT PAGESUSURI (1989)

Pinálad akong mabása ang librong ito noong 1989 habang sinusulat ko ang tesis ko para sa pagtatapos ng Batsilyer ng Sining sa Pilosopiya sa Unibersidad ng Santo Tomas. Si Balagtas at ang kaniyang obra maestra ang paksa ng aking pananaliksik. Lubhang nakaapekto ang librong ito sa landas na tinahak ko sa pag-aaral at pagtuturo ng Wika at Panitikang Filipino, at sa pagiging manunulat ko. Lampas sa pagiging isang makata ng metriko romanse ang Balagtas na nakilala ko rito. Tunay na isa siya sa mga nauna at nangunang intelektuwal ng Bayan kayâ labis na dinakila ng mga tulad nina Rizal, Mabini, at ng iba pang kinilalang utak ng mithiing pambansa. Salamat sa masinop at kritikal na pagtitipon ni Dr. Soledad Reyes ng mga kontemporaneong sanaysay sa aklat na ito na nagpapakilala kay Balagtas bilang pilosopo, teologo, siyentipikong politiko, kritikong pangkultura, at marami pang iba. Isang makabuluhang aklat ito na kabilang sa mga dapat mabása ng ibig pang lalong kumilala at magpahalaga sa lalim, lawak, at ganda ng isa sa mga pangunahing kanonigong teksto ng Panitikan at Kulturang Filipino.

Michael M. Coroza

Author of *Dili't Dilim at mga Lagot na Liwanag* (2023) and *May Di-mawaglit na Awit* (2021); professor and former chair of the Kagawaran ng Filipino, Ateneo de Manila University

ANG ATING PANITIKAN (1984)

Co-authored by Isagani Cruz, *Ang Ating Panitikan* was a textbook used in Fil 14, a required course at the then School of Arts and Sciences, Ateneo de Manila University, in the 1980s and the early 1990s. The textbook was in its time the most comprehensive survey of Philippine literature and was possibly the first to include samples from regions outside Metro

Manila in Pilipino translations, and to include traditionally non-literary forms like the screenplay. The textbook thus enlarged what was meant by “Philippine literature” and demonstrated the value of translation and the promise of Pilipino as a mediator language. Only *Filipinos Writing*, edited by Bienvenido Lumbera and published in 2001, would match it in scope. The textbook was also probably many a college freshman’s introduction to Soledad S. Reyes.

Jonathan Chua

Editor of *The Critical Villa: Essays in Literary Criticism* by Jose Garcia Villa (2002)
and *The Collected Stories of Jose Garcia Villa* (2015)

**NOBELANG TAGALOG, 1905–1975: TRADISYON AT
MODERNISMO (1982)**

Napakahalagang aklat at modelo para sa sarili kong saliksik hinggil sa teleserye ang *Nobelang Tagalog, 1905-1975: Tradisyon at Modernismo* ni Soledad S. Reyes. Dito niya isinalaysay hindi lámang ang naging maaatikabong pag-unlad ng anyo sa pitong dekadang saklaw, kundi pati na rin ang kaniyang sariling pakikipagsapalaran sa pagbabasá at pagtatasa ng daang nobelang Tagalog. Mahalagang giit niya sa aklat na itong mula sa kaniyang disertasyon sa UP Diliman noong 1979 na ang nobela ay salamin ng búhay; ngunit sa tingin ko’y hindi basta salamin kundi repraksiyon ng realidad na Filipino na palagiang masigalot at tigib ng hilahil. Marami akong napulot sa Nobelang Tagalog na mga kislap-diwang mapagbukas-mata at isip sa sining at konteksto ng nobela na minahal at sinubaybayan ng bayan mula sa mga de-seryeng labas sa popular na lathalaan hanggang sa mga nakaaklat na iterasyon. Kailangan kong aminin na ang sarili kong giit na teleserye ang drama ng ating búhay ay nakasalig sa pormatibong pananaw na inihayin ni Reyes hinggil sa nobelang Tagalog. Nakatagpo lámang ako ng panibagong nobela at tinunghan ito nang may kagayang rubdob at tiyaga. Bílang parunggit sa

pabalat ng aklat, anak din naman ng nobelang Tagalog ang kasalukuyang drama ng ating búhay na teleserye. Nag-iisa lang ang Soledad.

Louie Jon A. Sanchez

Author of *Kung Saan sa Katawan* (2013), *Aralin at Siyasat: Mga Pagninilay hinggil sa Tula* (2018), and *Abangan: Mga Pambungad na Resepsiyon sa Kultura ng Teleserye* (2022); associate professor, College of Mass Communication, University of the Philippines

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Nikki B. Carsi Cruz is chair of the Department of Interdisciplinary Studies of the Ateneo de Manila University School of Humanities and former editor of *Perspectives in the Arts and Humanities Asia*. Her areas of interest include nonviolence, performing arts, martial arts, theater, ecology and environmental advocacy, literary criticism, and various topics of cultural studies.