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Brief Bios of Selected Contributors

Alan Berecka

Alan Berecka earns his keep as a reference librarian at Del Mar College in Corpus Christi. His poetry has appeared in such periodicals as the *American Literary Review*, *The Christian Century*, and *The Texas Review* and anthologies such as *St Peter's B-List* (Ave Maria Press). Three collections of his poetry have been published, the latest of which is *With Our Baggage* by Lamar University Press, 2013. His second book, *Remembering the Body*, won honorable mention in poetry from the Eric Hoffer Awards.

Jeffrey DeLotto

Jeffrey DeLotto, professor of English at Texas Wesleyan University in Fort Worth, teaches writing and British literature. His poems, essays, and stories have appeared in numerous magazines, journals, and anthologies, and he has published a chapbook entitled *Voices at the Door*, the Southwest Poets Series winner from Maverick Press; *Days of a Chameleon: Collected Poems*; and more recently, *Voices Writ in Sand: Dramatic Monologues and Other Poems*, from Lamar University Press. He is also one of the writers included in *8 Voices: Contemporary Poetry from the American Southwest*, from Baskerville Publishers. He further serves as editor for *SCOL: Scholarship and Creativity On Line, A Journal of the Texas College English Association*; co-editor for *CEACreative*, an online journal of the College English Association; a grower of vegetables; and skipper on the mutinous family sailboat.

Julie Gates

Julie Gates is an associate professor of English in the Department of English and Modern Languages at Angelo State University, where she directs the English Education program. She has worked with colleagues since 2002 on the annual ASU Writers Conference in Honor of Elmer Kelton, chairing the conference for two years when Mary Karr (2010) and Art Spiegelman (2011) were featured. Gates has published poetry in *Amarillo Bay*, *Blue Bonnet Review*, *Carcinogenic Poetry*, *Concho River Review*, *Voices de la Luna*, *Red River Review*, and *Visions with Voices*. She has presented poetry at the SCMLA Conference, the Texas Association of Creative Writing Teachers Conference, and the Langdon Review Weekend.

Tom Keene

Tom Keene's books include *Flowers for Love Makers*, *Peace Builders and God Seekers* and *The Waters of Becoming*. His poems received first prizes from The Texas Society of Poet's Theresa Lindsey Contest, the internationally judged Dancing with Words Poetry Contest and the San Antonio Poetry Fair, Inc.

Loretta Diane Walker

Loretta Diana Walker, a three-time Pushcart nominee, has published three collections of poetry. Walker's work has appeared in numerous publications, most recently *Her Texas*, *River of Earth and Sky: Poems for the Twenty-First Century*, *Texas Poetry Calendar 2017*, *Pushing Out the Boat International Journal*, *San Pedro River Review*, *Ilya's Honey*, *Red River Review*, *Diversity: Austin International Poetry Festival*, *Boundless Poetry: Rio Grande Valley International Poetry Festival*, *Pushing the Envelope: Epistolary Poems*, and is forthcoming in *The Southern Poetry Anthology, Volume VIII: Texas* and *Bearing the Mask: American Southwest Persona Poems*. Her manuscript *Word Ghetto* won the 2011 Blue-light Press Book Award. She teaches music in Odessa, Texas.

Idioma

Brexit

James R. Adair

On June 23, 2016, the United Kingdom voted 52% to 48% to leave the European Union. Although the vote was nonbinding, new British prime minister Theresa May vowed to follow the will of the majority and begin negotiations with the EU to leave the union. In the runup to the election, advocates on both sides used the term "Brexit" to describe the issue. The word was allegedly a portmanteau (a combination of parts of two words to make a new word) formed by combining the words "Britain" and "exit." A variation that was used earlier in the campaign, "Britxit," supports the portmanteau hypothesis, but does it adequately account for the term?

I'm not completely convinced of this etymological explanation. While I was considering Brexit as a word rather than as a historical event, it occurred to me that the word is remarkably similar to the sound the chorus of frogs makes in Aristophanes' play *The Frogs*: "Brekekekéx-koáx-koáx." The words are meaningless in Greek, intended simply to imitate the sounds frogs make; in other words, they are onomatopoeic. This frog-speak was adopted by students at Yale University and became part of their semi-official college cheer: "Brekekekex, ko-ax, ko-ax, Brekekekex, ko-ax, ko-ax, O-op, O-op, parabalou, Yale, Yale, Yale, Rah, rah, rah, rah, rah, rah, rah, rah, Yale! Yale! Yale!" Could Brexit be a subtle reference to frogs (well-known British slang referring to their traditional rivals, the French), or perhaps an expression of melancholy for the loss of their former colonies across the pond?

Another explanation is possible. While *brekekekex* might not be a Greek word, *brexis* (βρεξις) certainly is. It is a noun that means "a wetting," from the verb *brecho* (βρεχω), and the form of the future second person plural is *brexeti* (βρεξετε), "you will wet" or "rain." The plot thickens! Frogs live in and around water, and Britain is surrounded by water. Perhaps opponents of political Brexit coined the term in the hope that whenever the word was spoken—by themselves, by their rivals, by the media—a subliminal message warning Britons of the dangers of abandoning the alliance across the (wet) British Channel (with France on the other side) would resonate deep within their minds. If this was the true origin of the term, opponents of Brexit failed to consider that changes in the British educational system away from instruction in the classics, including the Greek language, made the likelihood of the subliminal message being received by the subconscious of the typical British voter highly unlikely. In other words, their logic was all wet.

Portmanteau, Yale cheer, longing for past glories of the British Empire, rivalry with France, subliminal reference to the waters that surround the island nation—citizens of the UK, now erstwhile citizens of the EU thanks to the results of the referendum, have two years to debate the true linguistic origins of the word Brexit. Oh yeah, and trade and immigration agreements, etc.