

The
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in Cairo
Press



Guide for Authors

Guide for Authors

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Submitting a Manuscript for Consideration

Manuscripts for consideration by the AUC Press should be submitted in hard copy only, on paper of a standard weight and a uniform size, double-spaced, and on one side of the paper only. Include a title page and a table of contents. Be sure to supply your name, address, fax and telephone numbers, and e-mail address. Attach a proposal that contains an outline of the book and an indication of the unique contribution that your book makes to its field. Your manuscript will be evaluated firstly by the staff of the Press. Subsequently it may be submitted to peer review and then considered by the Press Publications Committee of the AUC. Inquiries about the submission of manuscripts may be addressed to Neil Hewison, Associate Director for Editorial Programs, <rnh@aucegypt.edu>, (0020 2) 797-6892; or Chip Rossetti, Senior Editor, <rossetti@aucegypt.edu>, (0020 2) 797-6642.

Preparation of the Manuscript for Publication

Once a contract has been signed, you should submit the complete electronic manuscript, keeping a backup copy for yourself. The manuscript should be prepared in Word 2000 or higher for Windows or Macintosh. It should be presented as one single, complete file (i.e., not as separate chapter files), although tables and captions to illustrations may be filed separately. The file may be submitted on CD or as an e-mail attachment, and must be accompanied by a complete printout that includes any changes made since the initial submission of the manuscript. Illustrations and tables must be clearly numbered and accompanied by a complete list of illustrations; if they are to be integrated, they must be fully keyed to the text with place markers in bold face (e.g., [**fig. 9 here**]). Color illustrations should be numbered separately from black-and-white. (You may also want to have separate numbering systems for maps, diagrams, tables, etc.) Illustrations may be submitted as original slides, prints, or line drawings, or as tif files on CD, in which case they must be at least 300dpi at the size they are to be reproduced in the final publication. You may use the automatic footnoting facility in Word, but please make sure that in the printout the notes appear at the end of the file, not at the bottom of pages. You should not attempt to prepare an index at this stage, but the manuscript must now have all other elements complete, including the following if applicable:

title page (with title and authors' or editors' names as they are to appear on the book)
dedication
table of contents
lists of tables, figures, abbreviations, etc.
notes on contributors (in multi-author volumes)
acknowledgments
foreword and/or preface
introduction
all chapters
all tables, figures, illustrations
all captions
appendixes
notes
bibliography

Permissions

Written material

To use copyrighted material you must have the copyright owner's permission, except in cases of "fair use." "Fair use," unfortunately, cannot be precisely defined, but it is generally understood to cover short extracts of works for purposes of review, criticism, or adding weight to one's own arguments. "Short" is relative to the length of the original: to quote four hundred words from a full-length book would probably be considered fair use; to quote four hundred words from a thousand-word essay or short story would not. For poetry, please consult us.

You may, of course, quote at any length from work that is no longer or never has been in copyright. But beware: while Herodotus or al-Maqrizi, for example, are not in copyright, the translation into English may well be.

Where permission must be obtained, it is the author's responsibility to secure it in writing from the copyright owner. Ask us for a sample permissions request. If any fees are to be paid, these are also the author's responsibility. The originals of written permissions must be submitted to us for our records.

In all cases, whether permission is required or not, you must give a full source citation for all quotations in your manuscript.

Illustrative material

Written permission should also be obtained for any illustrative material in

your book. This includes charts, tables, graphs, and maps, as well as line drawings and photographs. To reproduce a work of art (painting, sculpture, etc.) not in the public domain, you must obtain the written permission of the *artist* (or the legal heir of the artist), not the *owner* of the work. Again, the written permissions should be delivered to us for our records; you are responsible for any fees to be paid; and full source citations should be given. Consult us on how such permissions should be obtained.

Formatting in Electronic Manuscripts

Keep all formatting to a minimum. Note especially the following:

To set off paragraphs in Word, use the split arrow at the left side of the ruler to indent the first line. Do not separate paragraphs with a line space (unless there is a deliberate break in the text) or use tabs or letter spacing to indent—these all have to be removed before we can make pages.

If any paragraphs are to be set in from the rest of the text (for example, in the case of an extended quotation), leave a line space before and after, and indent the text using the two arrows on the ruler bar.

Do not use hard returns or tabs within paragraphs.

Do not use double or multiple letter spacing (that is, never hit the space bar twice in succession), even between sentences.

In tables use tabs, not spaces, to define columns.

Make sure your computer's automatic hyphenation facility is off.

Switch off justification.

Do not use ALL CAPS for headings (anything typed all caps must be retyped, which may lead to errors); use Title Case Like This.

Do not center anything, and do not use **bold face** or *italics*; for material to be set in the text in italics (book titles, foreign words), use underlining only; avoid using underlining in headings.

Do not use superscript (although if you are using the Word footnote facility, it is all right to leave the automatic callouts in superscript).

Manuscript Style

In most matters of style, the AUC Press follows *The Chicago Manual of Style*, 15th edition. In matters of spelling, hyphenation, capitalization, abbreviations, and when to put foreign words in italics, we generally follow *Webster's Unabridged Dictionary*. That is to say, we follow American orthographic style.

Please pay careful attention to the notes that follow—they are not intended to be a comprehensive style guide, but they do address problems that recur in manuscripts submitted to this Press; if you bear these guidelines in mind when typing your manuscript you will save us a great deal of time when we come to prepare it for editing.

Spelling

Generally, American spelling should be used. For the benefit of those more used to British spelling, here are some of the more common differences:

<i>British</i>	<i>American</i>
words ending in -our — favour	-or — favor
words ending in -re — sombre	-er — somber
some words ending in -ise — organise (but NB: surprise, etc.)	-ize — organize
words with -dge- — judgement, acknowledgement	-dg- — judgment, acknowledgment
double <i>l</i> , <i>p</i> — travelling, worshipped	single <i>l</i> , <i>p</i> — traveling, worshipped
(NB: this rule applies only when the syllable with the <i>l</i> or <i>p</i> is unstressed; thus 'controlling' and 'shipping' are correct in both British and American style)	
defence, grey, enquire	defense, gray, inquire
mould, programme	mold, program

Note, though, that in direct quotations from sources using British orthography, the original spellings should be maintained, and that no changes should be made in proper names: the British political party is Labour, not Labor.

Punctuation

Follow American punctuation style. Thus, in lists, always use the serial comma (a comma preceding the final 'and' or 'or'):

Allied troop expenditures equaled 25–30 percent of national income in Egypt, Palestine, and Lebanon during the Second World War.

The bodies, sometimes two in a single grave, were covered with coarse matting, twigs, or animal skins.

Use double quotation marks for dialogue and direct quotations; use single quotation marks for dialogue within dialogue and for special terms. Always put commas and periods inside quotation marks. Semicolons, colons, question marks, and exclamation marks, however, should be put inside the quotation marks only if they constitute part of the quoted material:

The principle guiding President Bush in the Gulf war, Friedman explained, “was that unless international boundaries between sovereign nation-states are respected, the alternative is chaos.”

The urban literature is full of labels such as ‘marginal,’ ‘squatter,’ ‘shanty,’ ‘informal,’ and ‘spontaneous.’

Are there particular configurations of resources . . . which mothers are able to turn to advantage in a ‘complex living situation’?

“I said to myself, ‘Try your luck, Sindbad, and throw yourself into the arms of the invisible!’”

Use commas around non-defining words, phrases, or clauses but *not* around defining words, phrases, or clauses. A phrase is ‘non-defining’ if the sentence will still make sense without it:

Naguib Mahfouz, who was awarded the Nobel prize for literature in 1988, is the author of more than thirty novels. The Swedish Academy, which made the award, cited his achievements in the development of the Arabic novel.

A phrase is ‘defining’ if it defines its referent and is therefore essential to the meaning of the sentence:

The man who was awarded the Nobel prize for literature in 1988 is the author of more than thirty novels. The jury that made the award cited his achievements in the development of the Arabic novel.

Underline foreign words and titles of books and periodicals. (In the printed book underlined text will be set in italics.) Use quotation marks only for titles of articles in journals, stories in collections, chapters in books, and unpublished material:

6. Cited by Paul Drake, “From Good Men to Good Neighbors,” in Abraham Lowenthal, ed., Exporting Democracy (Johns Hopkins, 1991).

For ellipses, use three dots with spaces before, between, and after, *plus* whatever punctuation is needed:

As the war ended, the United States held about half the world’s wealth . . . ; it had no enemies nearby, . . . and controlled the world’s major reserves of energy and other critical resources. . . . The war severely harmed all others, while in the United States . . . production boomed, nearly quadrupling in scale.

Note that ellipsis dots are not normally used at the beginning or end of quotations, even if material is omitted.

Use hyphens only in hyphenated compound words; do not use them to break words at the ends of lines. For a dash that sets off text—thus—use an em-dash (option+shift+hyphen on a Mac; alt+0151 on a PC) with no space before, between, or after.

Words such as president, sultan, king are capitalized when part of the name, but not when used alone or in apposition:

President Mubarak, King Farouk, Ambassador Pelletreau;
 the president, the king, the ambassador;
 the Mamluk sultan Qaitbay, the U.S. ambassador, Robert Pelletreau.

When a quoted sentence is run into the syntax of the main text its capital is not retained:

Walter Lippmann . . . advised that “the public must be put in its place.”
not: . . . advised that “The public must be put in its place.”

Numbers and dates

Be careful not to use the letter “ell” for the number “one” or a capital “oh” for “zero” and vice versa—they look very different when typeset:

IOIO v. 1010

Except in lists and statistical material, spell out cardinal numbers up to ninety-nine, whole hundreds and thousands, and whole millions and billions up to ten; use figures and words for other numbers in millions and billions; spell out ordinals up to ninety-ninth:

forty-five meters, five hundred miles, 425 elephants, twenty-three thousand inhabitants, two million refugees, 75 million Egyptians, 4.6 billion light years; third floor, fifty-first birthday, 200th anniversary.

But always use figures for percentages (and note that ‘percent’ is one word); use figures for sums of money, except sums in the millions and billions, where a combination of figures and words is to be preferred:

We found a vacancy rate for dwelling units of only 5 percent.
 LE3.75, \$5,000, £846 million, LE6.2 billion.

In page and date ranges, use an en-dash (option+hyphen on a Mac; alt+0150 on a PC). Note that if the thousand and hundred digits are identical, they are not repeated, but the ten digit is always repeated, even if identical:

134–36; 278–312; 306–09; 1475–79; 1892–1943

Never begin a sentence with a number or date in figures: spell it out, preface it, or turn the sentence round. Instead of:

1992 was declared *annus horribilis*.

write:

Nineteen ninety-two was declared *annus horribilis*.
 The year 1992 was declared *annus horribilis*.
 Queen Elizabeth declared 1992 *annus horribilis*.

Dates giving day, month, and year should be written in one of two ways, but consistently. Note the commas surrounding the year in the second option:

31 October 1956 *or* October 31, 1956,

Centuries and ancient Egyptian dynasties are always spelled out, but note that while dynasties are capitalized, centuries are not:

sixteenth century, Twenty-sixth Dynasty

When used adjectivally, centuries take a hyphen, dynasties do not:

a thirteenth-century sultan, a Fourth Dynasty pharaoh

Decades take an *s* with no apostrophe, and if they are to be abbreviated, they should be spelled out:

the 1990s *or* the nineties —*not* the 1990's *or* the 90s *or* the 'nineties

Remember that AD and AH precede the date, CE, BC, BCE, and BP follow it; they are all separated from the date by one space, and are set in small caps:

AD 641, AH 976, 2800 BC

Cross-references

Try to limit cross-references to a format that does not depend on pagination (see chapter 6, see fig. 35, see appendix B). If you must refer to a specific page, use three zeros (do not use the manuscript page number): see page 000. This ensures that enough space will be left in the line when pages are laid out so that no adjustments will have to be made to paragraphs or pages when the reference is supplied. You will be asked to supply the correct page reference when you see final pages, probably at the same time you are asked to compile the index.

Special characters and fonts

If any special characters (mathematical symbols, foreign language characters, diacritical marks, etc.) are required that are not available in the normal fonts or that may get lost or changed in the conversion from your operating system to ours, mark them clearly in the margin of the printout *on each occurrence*. Also list them on a separate sheet for our attention. If the number of special characters is limited, another strategy is possible: choose standard keyboard characters that you are certain do not occur elsewhere in the manuscript—such as #, \$, &—and use one of these consistently for each special character; these can then be changed globally to the correct character after conversion. Again, list these characters for our attention. If you need to employ a special font (for example for text to be set in Coptic or Greek), please use a unicode font when possible. If a unicode font is not available,

then please provide us with a copy of the font you use, and include a pdf or image file to show us what the text should look like.

Bibliographical references

Please use one system consistently. When a full reference is given in an endnote, it may be formatted as follows:

3. Jason Thompson, "Osman Effendi: A Scottish Convert to Islam in Early Nineteenth-Century Egypt," in Jill Edwards, ed., Historians in Cairo: Essays in Honor of George Scanlon (Cairo: The American University in Cairo Press, 2002).

References in a bibliography may be formatted as follows:

Asfour, K. 1993. "The Domestication of Knowledge: Cairo at the Turn of the Century," *Muqarnas* 10: 125–37.

Çelik, Z. 1993. *The Remaking of Istanbul: Portrait of an Ottoman City in the Nineteenth Century*. Berkeley and Los Angeles: University of California Press.

Thompson, Jason. 2002. "Osman Effendi: A Scottish Convert to Islam in Early Nineteenth-Century Egypt," in Jill Edwards, ed., Historians in Cairo: Essays in Honor of George Scanlon. Cairo: The American University in Cairo Press.

When there is more than one author, only the first name should be inverted:

Black, Thomas, Richard White, and Harold Gray. 1997. . . .

Arabic

The AUC Press prefers the following system of transliteration:

consonants

ء	' (ordinary apostrophe) — <i>ma'dhana</i>
ا	<i>a, i, u</i> , depending on foll. vowel sound — <i>Ahmad, Iman, Usama</i>
ب	<i>b</i> — <i>baraka</i>
ت	<i>t</i> — <i>kitab</i>
ث	<i>th</i> — <i>thuluth</i>
ج	<i>g</i> in a northern Egyptian context; <i>j</i> otherwise — <i>Faggala, Hijaz</i>
ح	<i>h</i> — <i>mihrab</i>
خ	<i>kh</i> — <i>naskhi</i>
د	<i>d</i> — <i>dar</i>
ذ	<i>dh</i> — <i>madhhab</i>
ر	<i>r</i> — <i>madrassa</i>
ز	<i>z</i> — <i>ziyada</i>

س	<i>s — sabil</i>
ش	<i>sh — mashrabiya</i>
ص	<i>s — qasr</i>
ض	<i>d — Ramadan</i>
ط	<i>t — mastaba</i>
ظ	<i>z — zuhr</i>
ع	' (reversed apostrophe) — <i>maq'ad</i>
غ	<i>gh — maghrib</i>
ف	<i>f — malqaf</i>
ق	<i>q — qibla</i>
ك	<i>k — kuttab</i>
ل	<i>l — liwan</i>
م	<i>m — manzil</i>
ن	<i>n — maydan</i>
ه	<i>h — shahada</i>
ة	<i>a</i> when not linked — <i>madrasa</i> <i>at</i> when linked — <i>Madrasat Sultan Hasan</i>
و	<i>w — waqf</i>
ي	<i>y — ziyada</i>
ى	<i>a — mustashfa</i>
ية	<i>-iya — mashrabiya</i>

NB: geminated consonants are shown double — *kuttab, hammam*

short vowels	<i>a, i, u — darb, dikka, funduq</i>
long vowels	<i>a, i, u — bab, sabil, maqsura</i>
diphthongs	<i>ay, aw — bayt, hawsh</i>
definite article	<i>al-</i> (invariable; capitalized <i>only</i> at beginning of sentence) — <i>al-Ghuri</i>

These guidelines do not apply to personal and place names that have a well-established English spelling (for example, Naguib Mahfouz, Cairo, Suez). And note also that a person's preferences for the spelling of his or her own name should be respected. In some general works it may be appropriate not to indicate the *hamza* and the '*ain*: Quran, Gamal Abd al-Nasser.

In bibliographies, when citing a work published in Arabic, give the title in transliteration only—don't provide an English translation, and above all don't give the title in English and say "in Arabic." The same principle applies to titles in common European languages, although with languages less familiar to the readership there may be a case for giving the English translation only and adding, for instance, "(in Japanese)." Note that in citing foreign-language titles you should follow the capitalization conventions of the language concerned. In the case of Arabic titles in transliteration, capitalize only the first word (but not its article) and any proper nouns:

'Aja'ib al-athar fi-l-tarajim wa-l-akhbar
al-Khitat al-jadida al-tawfiqiya li-Misr wa-l-Qahira

The *al-* is ignored in alphabetical lists and indexes, but it is retained in its place:

Badaro, Clea 8
 al-Badawi, Mansour 80
 Bahgouri, Georges 14, 95
 al-Bahr, Sarwat 37, 71, 74–75
 al-Bassiouni, Mahmoud 43
 Bauhaus 17

Bias-free Usage

While the question of what constitutes bias in language is one with no easy answers, the AUC Press does ask that its authors weigh the issues and consider carefully the choices available, which may vary according to context and genre. In general, we subscribe to the view adopted by the Board of Directors of the Association of American University Presses in its statement of November 20, 1992:

Books that are on the cutting edge of scholarship should also be at the forefront in recognizing how language encodes prejudice. They should also be agents for change and for the redress of past mistakes. Using words like *mankind* and *man* to refer to men and women, while convenient shorthand, embodies bias and introduces that bias into our perceptions of history and self. The use of the masculine singular pronoun (the "generic he") to refer to all people is misleading and exclusive. Insensitivity to racial and ethnic identities and to differences of religion, age, ability, and sexual orientation reinforces the conscious and unconscious attitudes that allow us too often to reproduce ignorance.

There are various ways of avoiding gender bias. For *mankind* and *man*, for example, many alternatives are available: *humanity*, *humankind*, *the human race*, *the human species*, *human beings*, *people*, and the use of the first-

person plural pronouns (*we, us, our, ours*). Reasonable alternatives can usually be found to compounds in *-man*: *artisan* for *craftsman*, for instance. A ‘generic he’ may be replaced with *he or she* or *his or her* (though these are cumbersome when repeated), or a sentence can be recast in the plural or the passive. There may also be a case now for accepting a traditionally ungrammatical usage, the third-person plural pronoun with a singular referent: *Everyone has a right to their opinion*. (This usage has only recently been seen as substandard; Shakespeare, Ruskin, and Bernard Shaw all used it.) It must be pointed out that in translating from Arabic texts it may be difficult or inappropriate to manipulate the language to avoid apparent gender bias: sensitive judgment is required.

Also try to avoid cultural and religious bias and offense. Note that *Bedouin* refers to an ethnic group and is capitalized. Note too the following preferred spellings, capitalizations, and usages: *Islam* (the religion), *Muslim* (the person; personal adjective: *a Muslim philosopher*), *Islamic* (non-personal adjective: *an Islamic country, Islamic thought*), *Muhammad, the Prophet, the Qur’an* or *the Quran, the Hadith, the Sunna, Sunni Muslims, Shi’a* (or *Shia*) *Muslims, Sufi, shari’a* or *sharia, mosque*.

For further help, contact your editor or come in to our office and consult our copy of *Guidelines for Bias-Free Usage*, prepared for the Association of American University Presses by the Task Force on Bias-Free Language.

The Editorial Process

Design and page layout at the AUC Press are usually done in Quark Xpress in Macintosh OSX, but all preparatory editorial work is normally done in Microsoft Word, also in Macintosh OSX. The stages of the editorial process are usually as follows:

1. ‘Gardening.’ This is an initial cleaning-up of the manuscript, using global commands to change for example "dumb quotes" to “smart quotes” and to tidy up any problems we find, such as unwanted hard returns and tabs, lost note callouts, etc. You will help us greatly to minimize the work at this stage by paying careful attention to our notes on the formatting and style of manuscripts (above).

2. Copyediting. We copyedit directly on screen and give you a ‘redlined’ printout, showing changes that have been made to your manuscript. Mechanical changes—spelling, punctuation, capitalization, italicization, etc.—are not brought to your attention; what we show you are the substantive changes, which may involve word substitution, rewording of sentences or paragraphs, reordering or removal of sentences, paragraphs, or

sections, etc. All these are *suggested* changes, which we ask you to approve or reject. Deletions are shown in ~~strike thru~~, additions in dotted underline. Any queries we may have appear directly in the text in **[bold type]** in square brackets.

3. Author review. On receipt of the redlined printout, you are asked to read through the manuscript very carefully, with four aims in mind:

- a) Inspect and consider the changes we are suggesting. Write any comments or corrections in the margin alongside the change in question. If you accept a change, don't write anything. If you want to correct anything that occurs more than once in the manuscript you only need to indicate this on the first occurrence and mark it "global."
- b) Proofread the entire manuscript. This is your chance to catch any remaining typographical errors.
- c) Answer all our editorial queries. In most cases you will be able to write your response directly beside the query. If you need more room, you may attach a separate sheet.
- d) Make any final amendments to the text. This is your last chance to make any substantive changes to your manuscript, but such changes at this stage should be kept to an essential minimum. Changes cannot be made once pages have been laid out.

4. Proofreading. After your changes and comments have been incorporated, the manuscript is cleaned of all editing marks and queries, and it is given to a proofreader for a final careful reading. You may also be asked to look through the manuscript once more at this stage.

5. Final text preparation and pagemaking. When the proofreader's final corrections have been made, the file is then passed to our Production Department, which works on the design and page layout. Page layout is checked in the Editorial Department, then the final pages are ready for indexing.

5. Indexing. Authors are normally expected to compile their own indexes. For this purpose, we send you a set of final pages to work from. No substantive changes can be made to the text at this stage, though we can usually correct any typographical errors that do not affect pagination. We are happy to arrange to have the index compiled professionally, in which case the cost will be charged against your royalties.