

The
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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 soft copy as a Word file. Include a title page and a table of contents. Be sure to supply your name, address, telephone number, 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 first 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, <nrh@aucegypt.edu>, (0020 2) 2797-6892; or Randi Danforth, Senior Development Editor, <randi@aucegypt.edu>, (0020 2) 2797-6642.

Preparation of the Manuscript and Illustrations for Publication

Once a contract has been signed, you should submit the complete and final electronic manuscript, keeping a backup copy for yourself. The manuscript should be prepared in Word 2000 or higher for Windows or Macintosh. The whole text should be presented as one single, complete file (i.e., not as separate chapter files), although tables and captions to illustrations should be filed separately. The file may be submitted on CD or as an e-mail attachment. See also “Special Characters and Fonts” on page 2.

All illustrations (including not only photographs and line drawings but also graphs, charts, and tables) should be submitted as separate files and not embedded in the Word document 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.)

All graphs, charts, and tables should be submitted as *black-and-white* images, *not* in color. You should therefore use patterns (dots, dotted lines, dashed lines, and so on) and, additionally if necessary, different shades of gray to distinguish columns, lines, and so on, in figures.

Illustrations may be submitted as original slides, high-quality prints, or line drawings, or as tif or jpeg files on CD, in which case they must be at least 300dpi at the maximum width at which they are to be reproduced in the

final publication (the precise measurement is something that should be discussed with the Development Editor at the outset of a project). Digital photographs or scans must be originated at this high resolution—please do *not* submit files that have been artificially inflated with extra pixels after scanning (known as pixel interpolation or re-sampling), as these files will simply not hold up when reverted to their original scanned content. Photographs of computer screens are also unacceptable. Photographs should ideally be submitted as raw image files, straight from the camera. Maps are to be handed in as editable eps or layered psd files. Special fonts and symbols used should be provided separately.

For notes, please use the automatic footnoting facility in Word. Notes will normally appear as endnotes in the finished book, not footnotes. 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 in 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
- appendices
- notes
- bibliography

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, list them on a separate sheet 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.

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:

Text should be set in Times font at 12-point size.

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 use the automatic headings function.

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 function, 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*, 16th 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 issues 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:

British

words ending in -our — favour

words ending in -re — sombre

American

-or — favor

-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, p</i> — travelling (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)	single <i>l, p</i> — traveling
defence, grey, enquire	defense, gray, inquire
draught	draft
manoeuvre	maneuver
mould, programme	mold, program
moustache	mustache
sulphur	sulfur
towards, afterwards, onwards, forwards	toward, afterward, onward, forward

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 to highlight special terms or draw attention to the fact that a term is being used in an unusual or ironic sense. Common expressions, sayings, proverbs, and so on, are usually enclosed between double quotation marks even if no source is given. Quotes from the Qur'an or Bible are placed in italics, usually with relevant book/chapter/verse names or numbers provided. 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!’”

I had suspicions that could not be proven, and *some suspicions are sins* (Qur’an 49:12).

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, was 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 was 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, i.e., [space].[space].[space].[space]; *plus* whatever punctuation is needed, be it a period, comma, or semi-colon:

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 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 Scobey;
the president, the king, the ambassador;
the Mamluk sultan Qaytbay, the U.S. ambassador, Margaret Scobey.

Names of ministries are capitalized but ministerial titles are not:

In practice the minister of education answers to the Ministry of Higher Education.

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.”

A closed up en-dash can be used in compound adjectives when the two elements are of equal weight, i.e., one element is not subordinate to or does not qualify the other:

the Cairo–Alexandria road
the Arab–Israeli conflict

If all the words between parentheses are italicized, then the parentheses should similarly be italicized:

(Tamarix ahylla)

If some of the words between parentheses are italicized and others are not, the parentheses remain unitalicized:

(Tamarix ahylla, sp.)

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, cross-references, and statistical material, spell out cardinal numbers up to ninety-nine and round numbers divisible by 100, 1,000, 10,000, and 100,000—but not millions and billions, which are only spelled out up to ten; use a combination of 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.

Where a paragraph includes many figures, some of which should be spelled out and others given as figures, use figures for both. In some manuscripts (e.g., economics texts), this rule may have to be applied throughout:

Wilkinson found 7,200 people in Bahariya in 1824 (excluding Hayz), with 3,500 in Qasr and 3,000 in Bawiti. In 1897, the population of the oasis was 6,081. Qasr had 1,712 people and Bawiti had 1,713.

Sometimes a combination of words and figures is helpful to the reader:

five packets of 60 and one carton of 200

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.

Use a comma in figures of 1,000 or above:

It is estimated that anywhere between 2,300 and 3,500 women have found employment through this scheme.

In 1979, the population of the small outlying towns grew to an estimated 234,500 people.

Units of measurement are spelled out in discursive text but abbreviated in lists and statistical or technical material:

The riverbank is some two hundred meters’ walk from the main settlement.

Just northwest of the center of the fort is a 13.5 m x 8.5 m vaulted cistern cut into the bedrock, presently dry. Some 5 m to the west of this is a partially filled well with rough stone walls, while 9 m to the north is a round observation tower, 5.5 m in diameter.

AUC Press style favors metric over imperial measurements.

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; 1475–79; 1892–93, 56–57

The hundred digit is repeated if a zero in the ten-digit position would otherwise follow an en-dash:

306–309, 201–204

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

Abbreviations such as ‘th,’ ‘rd,’ and ‘nd’ when appearing at the end of a numeral in tables, captions, graphs, maps, or other illustrations are formatted in regular font size and not as superscript letters:

5th employment category, *not* 5th employment category

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, AM, 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.

Abbreviations

Do not use, ‘e.g.’ ‘i.e.’ or ‘etc.’ AUC Press prefers abbreviations to be spelled out as ‘for example,’ ‘that is,’ and ‘and so on.’

Documentation Style and Bibliographies

The two most widely used reference systems in the humanities and social sciences are the **author-title system** (also known as the **notes-and-bibliography system**) and the **author-date system** (also known as the **Harvard system**). AUC Press usually follows the author’s preferred documentation system, provided it is clear and consistent.

In the **author-title system**, all citations are given in the notes, with a full bibliographic citation given the first time a work is mentioned. This may be formatted as follows (note that minor bibliographical details are placed within parentheses):

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: American University in Cairo Press, 2002).

Subsequent short forms of this citation in the endnotes may be formatted as follows, with specific page numbers added:

Thompson, “Osman Effendi: A Scottish Convert to Islam,” 23–25.

If the volume also includes a bibliography, the corresponding bibliographical entry may be formatted as follows:

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

If the volume does include a full bibliography, a complete citation does not have to be given at first mention in the endnotes, and the short form can be used instead.

In the **author-date system**, reference is made in the running text to a particular author-date combination, sometimes followed by page numbers, for example:

These northern axes, which Janet Abu-Lughod called the Northern City, contained almost half of Cairo's population by 1960 and "could claim with a fair degree of accuracy to have become the real Cairo" (Abu-Lughod 1971, 179).

There must then be a corresponding complete reference in the list of references or bibliography at the end of the book. Here, unlike the short-title system, the year of publication falls immediately after the author's name:

Abu-Lughod, Janet. 1971. *Cairo: 1001 Years of the City Victorious*. Princeton: Princeton University Press.

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

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

In this system, subsequent or secondary references to titles of books, articles, and so on in the notes are also mentioned in author-date form:

4. For more details on the study and reactions to it, see: Dorman 1996, 192–94.

Latin terms

As a general rule, AUC Press prefers that authors do not use terms such as *Ibid.*, *op.cit.*, *Idem*, or *id.* in endnote citations.

URL citation style

URL addresses should be given in roman type, set off by commas, *not* underlined:

Howeida, Amira. 2002. "Metamorphoses." *Al-Ahram Weekly Online*, 9–15 May, <http://weekly.ahram.org.eg/2002/585/fe3.htm>.

URLs may be broken across two lines, but only between syllables, after a slash, or before a period. Hyphenation of words to break up URLs is not acceptable.

For more detailed guidelines on documentation style, please consult *The Chicago Manual of Style*, 16th edition. See also the very useful “Chicago-Style Citation Quick Guide” online at:
http://www.chicagomanualofstyle.org/tools_citationguide.html

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</i> — <i>sabil</i>
ش	<i>sh</i> — <i>mashrabiya</i>
ص	<i>s</i> — <i>qasr</i>
ض	<i>d</i> — <i>Ramadan</i>
ط	<i>t</i> — <i>mastaba</i>
ظ	<i>z</i> — <i>zahr</i>
ع	' (reversed apostrophe) — <i>maq'ad</i>
غ	<i>gh</i> — <i>maghrib</i>
ف	<i>f</i> — <i>malqaf</i>
ق	<i>q</i> — <i>qibla</i>
ك	<i>k</i> — <i>kuttab</i>
ل	<i>l</i> — <i>liwan</i>

م	<i>m</i> — <i>manzil</i>
ن	<i>n</i> — <i>maydan</i>
ه	<i>h</i> — <i>shahada</i>
ا	<i>a</i> when not linked — <i>madrasa</i> <i>at</i> when linked — <i>Madrasat Sultan Hasan</i>
و	<i>w</i> — <i>waqf</i>
ي	<i>y</i> — <i>ziyada</i>
ا	<i>a</i> — <i>mustashfa</i>
آ	<i>-iya</i> — <i>mashrabiya</i>

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

short vowels	<i>a, i, u</i> — <i>darb, dikka, funduq</i>
long vowels	<i>a, i, u</i> — <i>bab, sabil, maqsura</i>
diphthongs	<i>ay, aw</i> — <i>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 (of books, short stories, magazines, periodicals, and so on) in transliteration, follow sentence case, that is, capitalize only the first word (but not its article) and any proper nouns, but not adjectives formed from proper nouns:

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

Unless they begin with a proper noun, **sub-titles** in Arabic titles in transliteration take an initial lower case letter:

Henry Dodwell, *Muhammad 'Ali: mu'assis Misr al-haditha*, trans. Ahmad Muhammad 'Abd al-Khaliq Bek and Ahmad Shukri (Nazareth: Daniel, n.d.).

In discursive text, Arabic titles in transliteration should appear, as described above, in italics and sentence case and there may be occasion or reason to provide translations of titles. If the title does not have a published English translation, the translated title should appear in title case between parentheses and in roman type:

Akhir al-mala'ika (The Last of the Angels)

If the Arabic title does have a published English translation, the English title should appear in italics and between parentheses:

Awlad haratina (*Children of the Alley*)

For subsequent mentions of the same book, reference can be made to just the English translation, whether in roman type or in italics.

Arabic short stories that have been published in English are rendered in roman type and between double quotation marks:

“The Society of the Faithful.”

Names of organizations in Arabic transliteration are rendered in roman type and in title case:

al-Hay'a al-'Amma li-l-Kitab
Wazarat al-Awqaf

The definite article *al-*

The initial 'a' in *al-* is capitalized at the beginning of a sentence or heading, but it is *not* capitalized at the beginning of an endnote:

4. *al-Nujum al-zahira fi muluk Misr wa-l-qahira*, vol. 7.

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’i Muslims*, *Sufi*, *shari’a* or *sharia*, *mosque*.

Note that ‘Allah’ is simply the Arabic word for ‘God’—it is not the name of a different god, like Vishnu, Baal, or Woden. It is used by all Arabic speakers, whether they are Christian, Muslim, or Jewish. In an English

context, it should not be left as ‘Allah’ but should be translated as ‘God.’

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 or InDesign in Macintosh OS X, but all preparatory editorial work is normally done in Microsoft Word, also in Macintosh OS X. 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 e-mail you a ‘redlined’ pdf, showing changes that have been made to your manuscript. Mechanical changes—spelling, punctuation, capitalization, italicization, and so on—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, and so on. All these are *suggested* changes, which we ask you to approve or reject. Deletions are shown in ~~strike through~~, 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 pdf, you are asked to read through the manuscript very carefully, with four aims in mind:

- a) Inspect and consider the changes we are suggesting. Type out any comments or corrections with reference to page/paragraph/line number combinations of the pdf. If you accept a change, don’t type anything. If you want to correct anything that occurs more than once in the manuscript you only need to indicate this at the first occurrence and refer to it as ‘global.’ Alternatively you can print out the pdf and write any comments or corrections in the margin alongside the change in question before returning it to the in-house editor.
- b) Proofread the entire manuscript. This is your chance to catch any remaining typographical errors.

- c) Answer all our editorial queries. Use one of the two methods outlined in (a) above.
- 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.

6. 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.