

TRANSLATIONS AND TRANSCRIPTIONS

The interviews, texts, and programs cited in this book were originally heard, read, or watched in Modern Standard, Classical, or Moroccan and Egyptian dialects of Arabic, or French. Although most of these have been translated into English, in some instances translation is so inadequate, or the word, whatever its language of origin, has become so widely used in all of these languages, that I was compelled to ask the reader to learn the term. Thus, for example, I use the feminine *parisienne* to distinguish from the English *Parisian* to reiterate the socially recognized difference between two figures that would otherwise bear the same name. A *parisienne* is a particular kind of woman, whereas a *Parisian* is an inhabitant of Paris. The Arabic *hijab*, indicating a variety of headcoverings, is similarly used liberally throughout the text. The root *hjb* indicates a sense of protection, but in common usage in Casablanca, Cairo, and Paris, the *hijab* (often translated as *veil*) has also become a marker of various versions of Muslim belief.

For transcriptions from Arabic, my first choice has been to adopt the versions currently used in texts, signs, or labels printed in Casablanca and Cairo. When several transcriptions appear in published works in different languages, I have chosen that closest to English usage except for names of people; in this case, I employ the transcription that the individuals in question chose in the context I evoke. Thus, for example, I write C za Nabaraouy rather than Seza Nabaraouy, for this is how she herself signed articles in *L'Egyptienne*. I use English place-names when possible. I do not indicate emphatics. The ayn appears as “‘,” “g” represents the  ayn, and “kh” indicates the sound similar to the “ch” in the German pronunciation of “Bach.”