The use of the computerized programs in foreign language (FL) teaching and learning has undergone significant changes in the last four decades. In fact, the use of these computerized programs in TESOL, in particular, has been one of the most important means in improving language learning. For this reason, many language researchers and specialists have focused on designing highly advanced programs that aid better language teaching and learning. Those researchers and specialists have focused on the use of the computerized programs in designing what is known as computer-assisted language learning (MMOGS) programs. Hence, we can assume that the use of the MMOGS date back to the adventure games and simulations of the 1970s, for example Colossal Cave Adventure, a text-only simulation in which the user communicated with the computer by typing commands at the keyboard. Language teachers discovered that it was possible to exploit these text-only programs by using them as the basis for discussion. Jones G. (1986) describes an experiment based on the Kingdom simulation, in which learners played roles as members of a council governing an imaginary kingdom. A single computer in the classroom was used to provide the stimulus for discussion, namely simulating events taking place in the kingdom: crop planting time, harvest time, unforeseen catastrophes, etc

The early adventure games and simulations led on to multi-user variants, which were known as MUDs (Multi-user domains). Like their predecessors, MUDs were text-only, with the difference that they were available to a wider online audience. MUDs then led on to MOOs (Multi-user domains object-oriented), which language teachers were able to exploit for teaching foreign languages and intercultural understanding: see Donaldson & Kötter (1999) and (Shield 2003).

The next major breakthrough in the history of MMOGS was the graphical user interface. Lucas film's Habitat (1986), was one of the first MMOGS that was graphically based, albeit only in a two-dimensional environment. Each participant was represented by a visual avatar who could interact with other avatars using text chat. Three-dimensional MMOGS such as Traveler and Active Worlds, both of which appeared in the 1990s, were the next important development. Traveler included the possibility of audio communication (but not text chat) between avatars who were represented as disembodied heads in a three-dimensional abstract landscape. Svensson (2003) describes the Virtual Wedding Project, in which advanced students of English made use of Active Worlds as an arena for constructivist learning. The 3D world of Second Life was launched in 2003. Initially perceived as another role-playing game (RPG), it began to attract the interest of language teachers with the launch of the first of the series of Second Languages conferences in 2007. Walker, Davies & Hewer (2011: Section 14.2.1) and Molka-Danielsen & Deutschmann (2010) describe a number of experiments and projects that focus on language learning in Second Life. Accredited institutions such as Chapman College University, Touro University, and Adams State College offer online, on-demand teacher training courses for educators to earn graduate credit and/or masters’ degrees. In the UK schools are being encouraged to make use of learning platforms. The DCSF in the UK government has published an eStrategy outlining priorities that include every learner in schools having access to an online learning space and e-portfolio. Virtual learning environments also have become popular among younger students. Pennsylvania has a number of cyber charter schools available to offer students a choice in their education. The Pennsylvania Cyber Charter School is the largest one in Pennsylvania with an enrolment of 10,000 students from kindergarten through 12th grade. Language teachers’ interest in Second Life continues to grow. The joint EUROMMOGS/CALICO Second Life Special Interest Group was set up in 2009, and there are now many areas in Second Life that are dedicated to language learning and teaching.

Second Life platforms are persistent, avatar-based social spaces that provide players or participants with the ability to engage in long-term, coordinated conjoined action. In these spaces, cultures and meanings emerge from a complex set of interactions among the participants, rather than as part of a narrative story. At least in part, it is the players themselves who shape and to a large extent create the world they inhabit. While many Second Life games provide the opportunity for that kind of world to emerge, game-based environments such as *MMOGs* illustrate it best because of the great degree of coordinated action and co-presence among players. The Second Life platforms operate in much the same way as other digital environments such as MySpace or Warcraft, with one important similarity. While the architecture of these worlds is distributed across the Internet, the activities within these Second Life platforms create a sense of shared space and co-presence that make real-time coordination and interaction not only possible, but a necessary part of the world. In particular, multiplayer online games may provide a new way of understanding both how play is constitutive of Second Life platforms and the nature of institutions that are produced in these spaces. It is the significance of “being immersed” with others that gives rise to an interesting set of properties and motivations that represent the next generation of thinking about life online. The visual component of Second Life platforms has redefined the landscape of online interaction away from text and toward a more complex visual medium that provides a sense of place, space, and physiological embodiment. The embodiment of the player in the form of an avatar has the ability to transform the space of a Second Life into a sense of place. In doing so, it grounds the experience of the player in a sense of presence with others allowing for an opportunity to truly engage in the “play of imagination” (Thomas and Brown [2007](javascript:popRef2('B19')), p. 147). The element of imagination that most significantly distinguishes immersive Second Life platforms from other online media and communities is the ability to step into them, bringing many of our physical world attitudes, dispositions, and beliefs into the virtual space. There is something both strange and familiar about the acts of embodiment and immersion that characterize the experience of being in a Second Life. The fact that it is a space inhabited by others, who are themselves both distributed (in the sense that their physical bodies are spread out all over the world) and co-present (in the sense that their avatars are in the same space), provides the basis for constructing the world they each inhabit.

These immersive 3D spaces become places which, to a large degree, are culturally imagined; the practices of the participants, their actions, conversations, movements, and exchanges come to define the world and continually infuse it with new meanings. So, immersion in a Second Life might be described as a group of players “living in a shared practice.” This is especially true for large-scale multiplayer online games *MMOGs* and participants deeply immersed in Second Life environment such as Second Life World, Warcraft, EVE Online, Star Wars Galaxies, etc. Researchers are interested in the ways that Second Life platforms allow EFL students to evolve practices that draw both from the experiences of everyday life and the experiences of being immersed in the virtual. Transition into a Second Life is greatly liberating in the sense that it allows for a new class of affordances to emerge. Those affordances directly result from being able to transform and apply old practices to a new situation and the ability to create and develop new practices that apply only to the Second Life one inhabits. Each of these acts is an act of imagination. Equally as important is that when taken together and viewed as shared practices, they begin to play out as a network of imagination. The idea of a network of imagination combines together notions of community, technologically mediated collective action, and imagination, when players begin to act through shared practices seeking a common ground. This kind of collective action is more than networked work or distributed problem solving. It requires that problems be thought of as group problems and that the goals of all actions and practices are to move the group forward. It is also more than an online community, where common interests unite students at a distance. These games are learning environments. This kind of learning is radically different from what traditionally think of as learning: the accumulation of facts or acquisition of knowledge. Second Life requires thinking about knowing rather than knowledge-what Cook and Brown ([1999](javascript:popRef2('B7')), p. 383) have called “knowledge in action.” The problems students face inside Second Life games, the things that require them to put knowledge into action, are not simply game design problems. While games like World of Warcraft do present real challenges that need to be solved, much like puzzles, the real challenge that these games present is the problem of a special kind of collective action. They involve the experience of acting together to overcome obstacles, managing skills, talents and relationships, and they create contexts in which social awareness, reflection, and conjoined coordinated action become an essential part of the game experience. Most importantly, they provide a space where players act both inside the game and outside the game using the same language, and it is the combination of those two aspects that provide the basis for a networked construction.

The online games are large-scale massively multiplayer online games (such as Second Life World, World of Warcraft, EVE Online, Star Wars Galaxies, etc.). While all games provide players with a context for experiential learning, only a few create a context for learning that is primarily social in nature. Of those that do create this social context, only some have the special property of allowing the players who engage in the space to actually create and change and evolve the world they inhabit. That change and evolution does not happen only within the space of the game. Between message forums, databases, player-created add-on modules, and wikis, *MMOGs* construct a social space around the game that has a great impact on the game's evolution. The online games are the ones that produce those types of interactive experiences, and as games become increasingly sophisticated and increasingly social in nature, those experiences not only affect the player, they also change the game itself. Because the world in which the game happens is constantly in a state of flux, players are forced to continually adapt to changes, whether they be player-created (for example, the creation of a new game in Second Life that has potential social and learning implications) or changes by developers (such as adding new areas to explore ; houses, island ..etc.). As a result, these Second Life platforms are spaces that embody a presumption of change and, with that, a sense that innovation is a constant requirement. As players progress through the game's content, the challenges the world presents redefine the nature of the game itself.

Within a period of three to six months an *MMOG* may have changed so greatly in terms of game play and experience that it will be almost unrecognizable to a returning player. This is partly a result of player progression and changes by developers, but mainly that evolution is the result of the social constructions created by players in and around the game.

When we consider *MMOGs*, it is more apt to consider them as Second Life world than games. Players in World of Warcraft, for example, are able to buy, sell, and trade items and by doing so actually create a business within that Second Life, following laws of supply and demand, understanding connections between markets and customers, and even elaborate scams.

Guilds, which are formed to tackle complex challenges, often evolve into social groups that hold physical world meetings and engage in social activities outside of the game. The space around the game is extremely important. From the most basic social dynamics, such as how groups and parties form, the networks of external sites and forums that support guilds, databases, and wikis, or the technological infrastructure that makes a game like World of Warcraft possible extend well beyond the boundaries of the game space itself. Hence, the game and what emerges from the game is not the same thing. Most importantly, the dispositions that work well in the spaces of Second Life games tend to be those that work well in networked publics (such as the spaces characterized by online public engagement or collective action), providing not only insight into how they function, but also a sophisticated sense of agency and familiarity with Internet public spaces as well.

What situated learning provides is a framework for understanding how players come to develop a sense of identity and belonging in the world. Knowledge within this context is not simply about what one knows but is a level of being situated where one learns what the right things to know are. They do so by negotiating their in-game sense of agency with the game-based institutions that are provided for them by the developers. The situation is determinative in so far as one's identity is defined and constrained by the “rules of the game” or the structure of the world. As such, situated learning can provide some insight into how games can be used as powerful teaching tools providing a strong institutional grounding to define a player's sense of agency and identity. This is true for most games that are created. The more social the game is and the more opportunity for agency the player has, the more likely it is that they will begin to create their own practices, which come to define the social and cultural constraints of the worlds they inhabit. Games that provide experiences can help determine and define identity, but games that change as a result of those experiences (such as *MMOGs*) become rich learning systems where something more is happening. Understanding how learning functions in *MMOGs* and why we might need to think past the situated approach requires thinking about the basic processes of engagement with these worlds and why they might be different from other types of games and simulations.

The idea that practices tell something about culture is not a new insight. It remains, however, a critical one. In particular, when one considers the way in which participants enter Second Life games, it is important to note the need to amass a large number of practices very early on to both make sense of the world and be an active participant in it. Those practices are rarely explicit and must be understood within the context of the world itself. In that sense, Second Life platforms constitute an entirely new learning environment, one that challenges many of the basic assumptions about a more simplistic form of learning and the simplistic models of transfer of culture and ideas.

Most traditional models of learning suggest a two-step process in the movement from learning about to learning to be. Initially, people learn the basics or fundamentals about a topic or context through “platform,” or acquiring enough information to make sense of the languages, ideas, and practices that constitute a specific domain of knowledge. As one becomes immersed within the culture or sets of practices one starts down the path of “learning to be,” engaging in the practices and absorbing the implicit knowledge that forms the cultural and social foundations for a community.

Second Life platforms invert that process. Instead of “learning about,” participants in Second Life platforms engage with the world by learning to be. The experience and immersion of entering a Second Life is often so radically distinct from the physical world that the practices one needs for simple behavior such as movement and communication are untranslatable. They are, however, easily picked up through experiential engagement. The first few “newbie” levels of World of Warcraft, for example, provide players with introductory English quests that lead them through a series of tasks or missions, each requiring an additional skill or activity. By the time players get to level 10 (two to three hours of game play) they have learned everything they will need to know about combat movement, inventory management, quests, and communication. In the traditional sense they have been taught nothing. They have engaged in an initial process of learning to be (learning to be their characters in this case) and have been shown mechanisms for getting assistance should they need help in learning about a particular task or ability.

The experience of playing or otherwise engaging with the world, literally, learning to be a participant in the world, is both the most productive way to learn and the easiest in games. As participants engage more fully with the world, it is only then that they are likely to turn to “learning about” to fill in gaps in knowledge or further their understanding about very specific topics.

The experiences players have are not individual; they are social in nature, with many English quests in the game requiring group participation to complete. The choices players make will have an impact, then, not only on their own characters, but also on other characters in the game. These learning practices are not just things characters do in the world; they are constitutive of the world itself. As groups of players progress, they gain new affordances through gear, skills, and tools provided within the game. Play is literally a progression where, as you advance, you are able to do entirely new things, visit new areas, and overcome new, complex challenges.

In one sense, situated learning helps us get past the immediate problem of direct transfer by opening up a useful explanation for how learning to be could be understood within the context of games and game worlds. It leaves the principal assumption of direct transfer intact by maintaining the distinction between the physical and virtual even though situated learning is able to explore the virtual in its own right as a valid and important learning environment.

One of the most central insights to emerge from the application of situated learning to Second Life was what some prefer to MMOGs a “learning inversion.” In that progression, learners firstly learn about something and then evolve into learning to be. What can be seen in games inverts that process, making learning to be central to the process of education in games. An inversion suggests that there is a following phase of learning about.

As a model for understanding the kind of learning that occurs in *MMOGs*, situated learning provides a good start to thinking through the basics of learning as learning to be, rather than learning about, but a better sense of how to navigate the boundaries between the physical and Second Life is still needed. Part of the solution to that problem rests with the idea of how imagination is transformed within the context of games.

When participants enter a Second Life, they enter a space that is rather supplemental in nature. In other words, Second Life games provide the opportunity for participants to be both inside and outside, both player and avatar, both character and person.

Thinking beyond such constructions requires examining the mechanism by which these worlds function. Because they are persistent (the worlds continue even after a player logs off) and because they are logiMMOGsy consistent (every world has its own rules to follow), these worlds take on a character of their own. The primary motor that drives Second Life games is not the rules, code, or graphics, or even the players themselves. It is the imagined reality, which is partially shared and partially unique, that is constructed among the players that gives the space its power.

What participants construct is based on the principle of a networked imagination: The rules, constructions, and persistence of a network, which forms the stability of the connections among people and the freedom and agency of imagination, allows not only invention, identity play, and experimentation, but also the shared sense of co-presence required to engage with the Second Life as a shared cultural and social space.

The most basic example in World of Warcraft is the notion of a guild. While there are two basic mechanisms within the game to support the existence of guilds-the guild tag (which identifies which guild you are in) and guild chat (an in-game chat channel for guild members)—the bulk of what allows guilds to function as effective organizations is created outside the boundaries of the game itself. Programs such as ventrillo or team speak, which provide voiceover IP communication channels, are required by most guilds and nearly all guilds have their own websites, complete with forums, wikis, and specifically designed software to measure raid attendance, division of loot, and event scheduling. Guilds can range in size from a few dozen people to more than a hundred and are often required to experience any of the endgame content that Blizzard Entertainment (World of Warcraft's developer/publisher) has designed.

Most important, however, is the ways in which guilds manage the experiences of the groups of players who form them. The construction of a guild depends almost entirely on the needs, desires, and dispositions of the players that compose it. Some guilds may be small in size and primarily social in nature, while others are large and may require players to commit as much as 40 hours a week to the guild for high-end raiding. Most guilds are somewhere between these two extremes, requiring some basic commitment of time, particularly for scheduled raids, which may require up to 40 people to complete and can take as long as eight to ten hours, oftentimes spread over several days.

It can be seen that the guild as a bridge between two poles: the institution of the game itself (the rules, structures, and mechanisms that allow for play), which has particular goals, challenges, or rewards, and the agency of the players who have individual needs, desires, and constraints that have to be balanced with the other players in the guild. While there are rules and clear game mechanics that make things both possible and impossible in Second Life games, *MMOGs* present players with an unprecedented degree of agency within virtual spaces. Games like World of Warcraft not only allow players to develop different characters and play styles, they also evolve based on the collective actions that players take. As a result, the game world changes from day to day, continually responding to players’ actions.

Unlike multi-user dungeons (MUDs), which preceded *MMOGs* as Second Life games and were purely text-based and therefore almost completely unconstrained, these games have a heightened sense of agency precisely because players are forced to negotiate the institutions of the game itself. In a MUD you could be whatever you could type, but within the space of Second Life games, you must work within the limitations of a visual and mediated space, which requires players to use their imaginations, not only to construct their places within a fictional universe (much as MUD players need to do), but by finding creative and alternative solutions to the problems that the game itself presents.

Successful guilds require what Sherry Turkle ([1997](javascript:popRef2('B20')), p. 255) calld a “culture of flexibility”-the ability to reconstruct themselves into whatever best negotiates the tension between the players (agency) and the game's rules (institution). But guilds are more than just cultures of flexibility; they are sites of productive tension, where the continual flux of both agency (players' needs and constraints constantly changing) and the institution of the game (also continually changing, both as a result of developer changes, patches, and expansions, as well as the impact that the players themselves have in constructing and defining the world-some of which is in response to unintended consequences of designer changes) produce the need to constantly reconstruct the structure and management of the guild itself.

Guilds give a glimpse into why games provide a new and powerful way of understanding flexibility in organizations (and management) as well as a system for thinking about how the productive tensions between institutions and agency constitute the grounding for a new theory of learning. The tensions between the constraints of the world and the freedom of the player motivate players to see problems and solutions in new and often unexpected ways. When learning is seen as the means to identify and manage productive tensions among institutions and agency, it begins to take a whole new shape and begins to point to a new set of values for what constitutes effective learning. What guilds (and a number of other practices common to *MMOGs*) reveal is the ways in which these moments of productive tension afford the abilities to respond to institutions and create new forms of institutions as well. In some cases, for example, guilds are forced to create new rule sets to decide who participates in raids and who does not, usually in response to game changes or the development of new strategies. One of the new institutional structures that has emerged, and that perfectly describes the way guilds function, is the idea of the “networked imagination,” in which the idea of the network (and the virtual connections among its members) provides a flexible yet powerful, persistent structure, while the imagination taps into the wellspring of agency that virtual and digital spaces present. The concept of a networked imagination is more than communication or shared practices or values, it is the ability of people who are physically disconnected from one another to invent and share in a mutually constituted reality.

Guilds in World of Warcraft or other *MMOGs* have such a strong presence in players' lives that they frequently talk about their guilds as homes or families, even though most of the players may never have met one another face to face and could not recognize each other in person. Understanding the richness of the experience of play and the complexity of problem solving that occurs in guilds and around games leads to what might be one of the most pressing issues for the 21st century. How do people learn how to create and participate in networks of imagination, and how can theories of learning adjust to account for this rich and powerful phenomenon? On one can answer this question adequately by looking solely at game mechanics, player culture, or discourse communities. They need to look at Second Life games as spaces that embody both the physical and virtual simultaneously, as spaces that allow for, and even demand, an imaginative bridge between the two. What is essential to understand is the process that gives rise to solutions and practices and determining the networks that provide the means for imagination to take root, to grow, and to flourish.

The primary function of the network is institutional, to provide and pass on certain pieces of knowledge that are essential for the functioning of the group. In guilds, for example, websites and event calendars can provide the means to organize a raiding party. But once a group of players sets foot in Gruul's Lair (an endgame raid in World of Warcraft), the imagination takes over. Defeating the bosses and claiming the reward is a function of certain institutions (character classes and rolls, weapons and armor, game mechanics and combat) that gives form to a set of practices, which in turn harness the collective imagination of that group of players, who believe they are co-present in an event. It is not only the narrow sense of imagination (such as finding imaginative solutions to problems), but the general and broader sense of imagination that allows players to participate in the game, the guild, and the coordinated collective action that make overcoming the obstacles the game presents possible.

It is the belief that the virtual and the physical share in a certain set of qualities, grounded in a sense of co-presence and “being with,” that provides the grounding for a networked imagination to form. Out of that imaginative act, players begin to create a social reality that carries forth qualities of both the physical and the virtual.

Every instance of raiding is an exercise in learning how to be an effective member of this networked imagination: what it means to coordinate in an imagined space with others; how to read social and contextual cues; and how to make decisions and deploy particular practices as the situation demands. This kind of learning is born out of a tension between the agency of the individual player and the demands of the institutional structures that the player engages with as part of the experience of play. These institutions are neither fixed nor external. They are game elements, communities of practice spawned from groups of players themselves, and social and cultural institutions that imbue actions with meaning. Communities such as guilds or external websites structure the meaning of activity within the game world. They also serve as the primary conduit of information between and among players, determining what has value and providing contexts for puzzle solving, organization, and social and task interaction.

Games with low degrees of agency (e.g., games in which players are expected to do certain things or act in certain ways) require a strong game-based institutional structure. For example, most games that are structured around learning objectives have strong institutional ties. A game that intends to teach students English, for example, would be grounded in the institutions of language learning. In order to learn particular content, players must follow predesigned paths and even if they are complex, they usually follow prescribed pathways. In general, such games will privilege a narrative structure to convey certain information. That narrative serves as an institutional structure, determining what the player must do to progress. While this provides a sense of interactivity, it restricts the player's agency. As a learning environment, it also provides a very clear set of learning objectives. You must learn X to accomplish task Y. In the most basic sense, such games are teaching systems, designed to teach rules or information; the experience of play is a mechanism or activity to teach. Allowing player’s agency means you reduce the role of the game-based institutional structure, recreating it as a set of affordances for players to adapt, create, or evolve their own institutional structures. Players then adopt as much or as little of the game-based institutions as they believe necessary to create and develop their own institutions to manage their agency. In short, the difference is that games that have strong institutional purposes are necessarily limited in terms of player agency, while games that provide a strong sense of agency for players cede control of their institutions to the player communities that engage with their content.

For education, this provides a dilemma. Creating games with clear content-based learning objectives (i.e., games that are tied to discourses with strong institutional content and an underlying pedagogy, which presumes a model of direct transfer) achieves their goals at the expense of player agency. Making games useful and employing what is unique, new, and powerful about them requires changing the way of thinking about what games afford. To see a new set of possibilities for games as learning environments, we need to shift our thinking away from content-specific learning objectives toward thinking about games as systems that afford new types of agency and new ways of looking at the world. These games are fundamentally social systems, in which people learn how to become part of new, often rapidly shifting institutions and to organize socially and solve problems quickly on a short-term basis. They learn to build institutions, which are necessary to deal with and manage agency (at the level of the group), while being the product of that agency itself (at the level of the individual).The games focused on are the ones that provide a high degree of player agency and have a significant network of emergent institutions that define the nature and scope of the game experience.

The work of Mark Turner on the notion of conceptual blending helps to understand the means by which dispositions can be understood not as moving from the virtual to the physical, but as a simultaneous product of both spaces at once.

*MMOGs*, such as World of Warcraft and other games, are what Turner defines as a “blended space,” a space where conceptual transformations occur as players take non-conflicting frames and put them together to create meaning. Conceptual blending provides an extremely powerful tool for understanding how meaning is generated in Second Life games for two reasons: First, the frames that define the virtual and physical are so completely distinct that there is almost no point at which they conflict with one another. Second, because these frames don't conflict, players, minds have no difficulty in fusing them, deploying the richness and vividness of each in complete detail. The entire point of a conceptual blend is to remove the barrier between inside and outside, to obscure figure and ground so that one is no longer forced to choose between them, but can see and imagine both at once.

In many ways, such conceptual blends can be defined by a sense of fit. Take, for example, the case of guild mates who know one another outside of the game in a professional or personal context. The players know enough about each other to have a sense of the person independent of the game. At the same time, they play the game together often enough to know and recognize each other's characters as well. The process of blending occurs when the player starts to think of his friend as “both the person I know inside and outside the game”. There may be certain irrationality to it, but there is no fundamental conflict, because he/she can be both at the same time.

Rather than asking how dispositions might be transferred from the game to the world, conceptual blending defines the spaces as both virtual and physical simultaneously. There is no transfer to speak of, because the player is neither situated only in the game or only in the world he or she coexists in both.

The dispositions developed in *MMOGs* are not created in the virtual and later moved to the physical; they are being created in both equally. Just as the decisions made in the game world affect the player's disposition in the physical world, the player's disposition in the physical world influences his or her game play and style. The two are mutually reinforcing.

What the game world opens up that the physical world does not is the opportunity for experimentation and exploration. Because one is able to maintain the vividness of each domain, within the mental construct of the blend the possibilities for learning and engagement are magnified. Coupled with the radical contingency of the game space, *MMOGs* are also a social and cultural space where players are able to examine and explore a variety of subject positions, identities, and cultures. Second Life games are spaces that are capable of giving voice to dispositions, not in an isolated context, but in a way that touches on both the virtual and the physical. Conceptual blending provides for us further insight into the role of imagination as well. The most direct is the ways in which conceptual blending ties into the idea of the networked imagination. One of Turner's most surprising findings is that there are blends of enormous complexity that the players’ minds have absolutely no trouble producing, accepting, embracing, and treating as completely natural. The classic example is talking animals.

Entering into the Second Life games (*MMOGs*) is quite different from a typical game. Where traditional games have clear narratives, the ability to stop, pause, and restart, and a set of rules that guide narrative progression, *MMOGs* are persistent and ongoing. They cannot be paused or repeated. What happens in *MMOGs* has persistent consequences and effects.

Traditionally, as Caillois ([2001](javascript:popRef2('B5'))) argues, the function of games has always been to separate play from “ordinary life.” In essence, games are constructed to avoid the creation of blended spaces by removing the worldliness from the space of play. Second Life games are blended spaces precisely because they refuse that distinction. They are spaces of play, but they are also spaces that have many qualities of the physical world: education, economies, social institutions, reputation and social capital, and governance.

The same is true for the networked imagination of a guild or raid group. Players have no problem accepting that they are both sitting at home playing a game and killing a boss monster. Why? Because there is no fundamental contradiction between these two ideas. Their minds, that is, their imaginations, not only don't have difficulty processing this idea; their minds are particularly good at it. Moreover, the richness of these blends is only fully understood once one reflects on them. The preconscious processing required to create a conceptual blend is actually rather extensive.

What is critical to understand about this conceptual blend is that the activities of a raid are not just taking place inside the game, and the social values constructed around the raid are not just happening outside the game. They are happening correspondingly and each is informing the other. There is a deep and familiar worldliness to the virtual, just as the relationships among the players outside the game are transformed by the events that take place in the game. So, playing in Second Life games is already a kind of conceptual blend, as are all acts of a networked imagination. They embrace the idea of a both/and embrace the ideas of simultaneity and co-creation, rather than transfer. But there is a second logic in which these blends are greatly powerful tools for reflection. There are moments when institutions and agency bump up against each other and the blending reveals not only a co-creation, but also a set of affordances opened up by a moment of critical reflection. There are rare moments where the acceptance of a particular conceptual blend is a troublesome, which invites or even demands a player to reflect on how things fit together.

When trying to complete a difficult task, players may fail repeatedly and then, much to their astonishment, find that on their next attempt things go smoothly and they finish the task with little or no difficulty. At these moments, players engage in a kind of reverse projection or reflecting backward to try to understand either how things have fit together or what blending has appeared so natural that it has obscured some crucial piece of information or data. That reflection MMOGs forth the player's agency, engaging their imagination in order to have them do something with it. This is frequently the moment when this exercise of imagination leads to the possibilities for new practices, which themselves can become part of the network.

One can very easily imagine a chain of events in which a player discovers that a weapon that only occasionally fires has certain powerful effects. Through experimentation, or even accidentally, the player triggers it in combination with a macro, which then produces greater damage. After the fight the player checks the combat logs and realizes the effect the trinket has had and immediately tries it in combination with other macros. Ultimately, he or she writes the macro to automate its use, timing it to fire only with the macros that produce the maximum damage. The player posts that macro to his or her guild message forums and soon all of the guild's mages work to loot that same weapon and use the macro.

In this case, the conceptual blending of the player and avatar, engaged in routine combat, requires an act of agency and imagination to establish a new practice, which becomes part of the networked imagination of the guild.

Perhaps the most important aspect of the networked imagination is the ways in which the practices of conjoined coordinated action and work reveal a new structure for interaction and engagement with others. What can be witnessed in games like World of Warcraft is almost a phase transition, in which groups are transformed from behaving as a collection of individuals to acting as an entity. At the end of a successful raid, it is impossible to credit any individual or even group of individuals for the success. Progressing through high-end raid dungeons is a truly collaborative effort, in which one must fully embrace the blended nature of the space. Players and avatars are both inside and outside, both player and character, and both present and distant.

Because of the necessity for deep coordinated action, the researcher believes that *MMOGs* have the potential to illustrate not only how people work together, engage in discourse, and even invent new practices. What he sees happening is something deeper, literally: the emergence of a new epistemological frame that underwrites and defines the activities that emerge inside and around the space of the game.

Games such as World of Warcraft and other *MMOGs* are illustrating a shift in the way learning is happening. The goal of this discussion is not to suggest that it is the only way in which learning occurs, or even that is the best way to meet pedagogical needs at present. Instead, this new mode of learning might be indicative of something else.

The kinds of deep engagement that players have not only with the game, but with the social life around the game, suggest that the relationship players may have with these new learning environments may be much deeper and much richer than current learning theories that rely on a notion of transfer may be able to explain. There is a need to move beyond situated learning toward an understanding of these game spaces that focuses on the ways in which players construct not only a shared discourse and culture, but actually engage in the a feeling of co-presence: what can be called a “networked imagination.” That sense of “being with” begins to reveal a new epistemological framework for understanding the cultural and linguistic formations emerging from these worlds. Further, it gives a powerful tool for examining and understanding issues of joint coordinated action, shared experience, and the process of tacit understanding that emerges from a deeply embodied, immersive experience of play. This sense of coordinated interaction with others produces much more than just social interaction or conversation. It allows for a deep sense of presence that is similar to what Michael Polanyi ([1967](javascript:popRef2('B15')), pp. 17–18) called “indwelling,” a tacit understanding and construction of the world, people, and practices that define experience and embodiment.

Accordingly, a learning theory that focuses on dispositions, conceptual blends, and networked imagination may be the best way to understand this new and emergent phenomenon. As networked culture creates new challenges, the networked imagination is able to respond by reformulating and reimagining new ways of engaging with the world and with others.

Participants in Second Life platforms are learning to give voice to new dispositions within networked worlds and environments that are well suited to effective communication, problem solving, and social interaction. Accordingly, the things they are learning, as well as the ways they are learning them, can tell a lot about the future of digital learning environments, what they may look like as well as how they may be used. The possibilities for the network of imagination extend beyond distributed work and embody a basic and fundamental principle of collective action for a civic group. This focus on the group overcoming a shared challenge makes the search for common ground the overriding concern. Moreover, the coupling of networks of imagination to the idea of conceptual blending gives new ways to think about how to conceptualize “knowledge in action” in a virtual space.

The information and communication technologies (ICTs) revolution in recent years has attracted educational institutions. Institutions of higher education have greatly exploited ICTs in learning, teaching and research. This has been possible because, a few ICTs have been created basically for the purpose of education, such as Virtual Learning Environments (VLEs) and interactive white board. It is obvious that although the majority of ICTs are invented for other purposes, educators contributed in harnessing them for education. Internet websites, email, videoconferencing, Second Life games are good examples.

This research stresses on importance of the higher education institutions exploit of one of the latest technologies which is Second Life. It explores the educational spaces of Second Life in higher education and discovers their possible uses for teaching and learning. ICT holds great promise for EFL students because it can reduce or eliminate many barriers, which under other circumstances might impair or prevent them from participating in day to day activities in English. ICT support for EFL students has been a well-researched topic, however, there is limited research on the affordances and challenges of specific technology such as Second Life. By understanding the opportunities and challenges of ICT for EFL students, a broader understanding of the possible effect Second Life games may have on learning English as a foreign language can be built.

ICT promises to open new opportunities for students studying EFL in their home countries to the same degree as their peers studying English in English speaking country. ICT includes computer games, assistive technology (e.g., voice augmentation systems), and online communication tools (e.g., internet, e-mail, and instant messaging). Due to the main goal of this study, Second Life platforms are discussed with greater emphasis on ICT.

Compared to traditional two-dimensional web environments, a three-dimensional Second Life platforms environment adds a dimension in which the users are represented visually as avatars and can move around in the environment (Baker, Wentz and Woods, 2009; Minocha, Tran and Reeves, 2010). There are multiple reasons why people engage in Second Life games. These include seeking information, socializing and enjoying entertainment and learning. Second Life platforms facilitate escape from real world constraints and allow participants to pursue unique activities through which they can meet and interact with others (Jung and Kang, 2010). Second Life games offer an interactive and unique place to engage in various activities, consequently, some people spend large amounts of time immersed in Second Life games (Lim, 2009). Although access to ICT and Second Life games is a challenge for some EFL students, ICT can be positive for those who have access. Access and use of ICT and Second Life games provide an opportunity for them to communicate and interact with through English. ICT in special education settings gives students the tools to follow and participate more fully in (an English) educational environment (Lewis, Trushell and Woods, 2005).

Second Life games may also be valuable in improving language learning. The use of an avatar may help remove shyness created by some stereotypes found in real life, and thus provide a greater sense of confidence for EFL students. Moreover, with the help of ICT, students can have access to information needed to make learning easier. Second Life games may enrich the overall quality of language acquisition for EFL students and enhance their acquisition of a foreign language through social interactions.

Although, it is easy to focus on the positive aspects of ICT for EFL students but there are obstacles which are important to note. Researchers note that there are challenges when utilizing ICT and Second Life games. Access to the available technology is an important factor, however, if some students cannot use the ICT provided, they may be neglected by other avatars. The use of ICT has become a social phenomenon, and without the right training and access, some may experience negligence.

Also, Standen and Brown (2006) stated that the complexity of using Second Life games may discourage use, and lead to potential opportunities not being utilized. Second Life games may present potential harm for EFL students if programs fail to provide the option to conceal speaking problems. As an example, with the introduction of the voice feature to the Second Life games, students may be potentially ignored. Educators lecturing in Second Life games need to be aware of the challenges the voice feature creates.

Experiments using computer games for training students or the use of community based ICT for teaching students computer skills, demonstrate some success. For example, computer games which train children what to do in case of a fire, showed an increase in their knowledge about such situations outside the gaming environment (Coles et al., 2007). In this study, children played a computer game where they encountered situations incorporating street and fire hazards until mastery. After finishing the game, the children answered questions about what to do in such situations. The children were able to generalize the knowledge they had learned from the computer games into real world situations. This indicates that computer games may be valuable tool to teach students important skills needed in the community while making the medium (audio or visual) totally in English for an example.

In a conceptual paper, Jones (1998) concluded that individuals engaging in virtual realities are showing real life improvement, but pointed to the costs and noted the minimal research at that time was a limitation. Wilson, Foreman and Stanton (1997) stated the main benefit of virtual reality for students is the ability for them to engage in a range of activities relatively free from limitations. Second Life games are of value for students in educational settings. While field trips may be a difficult task in special education, Smedley and Higgins (2005) suggested that virtual field trips may be a good alternative for some children to visit different locations around the world. They pointed to the importance of teachers familiarizing themselves with the technology to fully utilize the potential of Second Life games in education. They also noted that teachers would have better control when the students are on a field trip in the Second Life games. Another benefit of bringing virtual field trips into the special education classroom is as preparation for a real world experience (Elleven et al., 2006). The authors stated it is possible that students can learn about real-life work demands through the Second Life games, and such experience can be a part of a successful career exploration.

One of the challenges for EFL students is access to technology, which is found in the cross-section between Second Life and ICT. A digital divide is present in some countries, and affects EFL students. Access to technology is proving to be of value for language learners, but lack of access may mean they will not be able to take advantage of the values technology offer. Ways to ensure access and availability of technology for students warrants research. The statistics on world internet use show only 30.2% of the world population uses the internet (Internet WorldStats, 2011). The complexity of Second Life games may discourage some students from using this technology. The digital divide may not only be in access to technology, but also in the design and usability of Second Life games. Standen and Brown (2006) stated that there is a need for less complex Second Life games. There is a demand for universal design to facilitate more people taking advantage of services and products (Bühler, 2001). A set of international standards for Second Life games were presented in 2011 (Gelissen and Sivan, 2011). These standards represented the first step towards standards within Second Life games and between Second Life games and real world contexts. However, for Second Life games to date there are no standards for universal design. Standards could benefit EFL students who want to take advantage of the possibilities offered by the Second Life games technology.

On *Virtual Ability Island* run by Virtual Ability Inc., students may volunteer to help one another in getting familiar with Second Life games (Babiss, 2009). Virtual Ability Inc. helps members of their community to integrate into the virtual society, and provides an ongoing support. The community offers members information, encouragement, training, companionship, referrals to other online resources and groups, ways to contribute back to the community, and ways to have fun (Virtual Ability Inc, 2012). This possibility to contribute and, at the same time meet new people and establish friendships, from the safety of home is one of the benefits Second Life games offer to enhance quality of language acquisition for EFL students. Second Life platforms offer an environment which invites people to play and engage in leisure activities, relaxing and escaping from the real world (Zhou et al., 2010). EFL students experience joy by playing and communicating in Second Life through English. The possibility to meet and interact with people throughout the world, to have the possibility to choose what to disclose or how to play with identity, supplies the opportunity to socialize in ways not always available in the real world. The ICT research can show potential for language acquisition, yet this still requires further research, particularly in the case of foreign language acquisition. The knowledge of ICT use creates a foundation for research in Second Life for EFL students, due to the closely related technical aspects and benefits promised by both ICT and Second Life. Because this area is focused on both the technological and human factors, it may be of great importance to add to the research corpus that explores this new opportunity of language acquisition.

In this section, the review shows how technology can offer students a wide range of opportunities and challenges. While there is high focus on ICT, there are more to think about regarding the opportunities and challenges that Second Life games can offer to EFL students. The insights gained from the role of ICT in supporting EFL students provide a valid and a very strong starting point when considering opportunities and challenges offered by immersive Second Life platforms. Based on several studies and personal experience, the following challenges and research gaps need to be identified.

Second Life games (*MMOGs* in this case) are particularly well suited for teaching and learning second languages. Students can immerse themselves in linguistically appropriate environments (e.g. viewing a house, visiting an Island..etc), adopt roles and even identities that can provide a rich affective and cognitive model for language performance, as well as interact and collaborate with others to achieve complex goals through pedagogically appropriate media such as text, voice and video. Second Life games are able to support competency-based training in areas such as vocabulary and reading like other computer-assisted language learning tools do, and in addition can also facilitate synchronous interaction between teachers, students and others, including native speakers of English, in rich, creative ways. A research literature spanning Second Life games and language learning was conducted by Schwienhorst (2002) who used the term 'virtual reality'. However, his definition is closely aligned with the term 'Second Life', which became increasingly popular after 2002. Schweinhorst's descriptions of the functionality and affordances of Virtual Worlds are consistent with that of Second Life. The outcomes of the authors' experiences in teaching within Second Life games were coupled to identify eight key affordances.

It is proposed that virtual presence can result in reduced apprehension and embarrassment that otherwise can impede experimentation such as through role-playing. Sanchez (1996) notes this in relation to text-based, and it is supported by Schwienhorst (2002) in relation to graphically rich environments. Moreover, Schwienhorst points out that role-play in this context "should not be misunderstood as role-playing as in 'at the train station' scenarios in some language classrooms but in the more fundamental sense of using alternative personas to approach potentially construct-altering situations" (p. 202). In face to face classroom environments, student language learning outcomes can suffer from what has been termed "foreign language classroom anxiety" (Backer, 1999; Zhao & Lai, 2009), particularly at the output stage (Hauck &Hurd, 2005). This affective filter arises because of learner perception of a threatening environment in the form of negative feedback from classmates or the instructor, prompted by their attempt at producing output in the language being learnt. The use of Second Life games for language learning has been shown to reduce such anxiety (Access to Virtual and Action Learning Live Online, 2010; Hundsberger, 2009; Peterson, 2011; Rankin, McNeal, Shute & Gooch, 2008).

Second Life games are persistent - that is, the environment (e.g. virtual house) and the objects (e.g. chairs, beds, cookers, fridge ...etc) do not disappear at the end of the lesson, unless programmed to do so. This is also true of records of activity, including transcripts of text-based dialogue. Consequently, users can return to the place of their learning, interact with the objects and, depending on the instructional design, peruse records of the event (Bell, 2008). Schwienhorst (2002) argues that persistent records of interaction allow students to "critically examine their own performance, or rather, the performance of their virtual selves" (p. 202). This is further supported by Thorne (2008), who found that lingering utterances (on-screen or recalled via 'chat history') facilitated language learning and were also particularly valuable for use to provide individual learners with crucial feedback on their language performance.

The immersive social environment of Second Life games provides a range of discourse elements that are generally not available in less immersive environments. For example, indexical language (*here, this,* etc) is often problematic in teleconferencing or other computer-mediated communications (Schwienhorst, 2002). Hence, the value of Second Life games is that it merges the physical co-presence and linguistic co-presence of the interlocutors (Schwienhorst, 2002). Both types of co-presence are important elements in discourse, and facilitate learning through the negotiation of mutual knowledge (Clark & Marshall, 1981). In addition, Dalgarno and Lee (2010) maintain that co-presence allows learners to "engage simultaneously in shared tasks and/or produce joint artifacts by operating on the same objects in real time", which can "pave the way for rich and truly collaborative experiences that foster positive interdependence within a learning group" (p. 22).

Students control their avatars to explore and interact, independent of the instructor. While this autonomy is limited by software and environmental design, it does afford student-centered learning. At the simplest level, students can form groups and collaborate in similar ways to classroom interactions. Unlike typical discussion forum or text chat learning environments, students can dynamically create and reshape groups according to pedagogical imperatives or interpersonal and social dynamics. Schwienhorst (2002) points out that the affordance of learner autonomy in supporting experimental, learner-centered environments can raise language and linguistic awareness and performability as well as support complex thinking and critical reflection. Collentine (2011) confirmed that there is a positive correlation between learner autonomy in immersive 3D SL environments and the linguistic complexity and accuracy of learner production.

It is proposed that Second Life games can provide a contextually rich environment (e.g. with graphics, animation, audio and text stimuli) that can serve as powerful cognitive aids to text-based interactions. Simply because Second Life games can support voice does not mean that it is always the most appropriate medium for the learning outcomes being targeted. Indeed, the research literature from language education in general and computer-mediated language education in particular reveals that writing not only improves written language skills, but also facilitates orality as well as linguistic and metalinguistic awareness (Schwienhorst, 2002; Sykes, 2005; Thorne, 2008). Ma's (1996) research in text-based Second Life games also revealed a greater level of self-disclosure, egalitarianism and intercultural awareness than found in face to face exchanges between East Asian and North American college students.

Second Life has the advantages of other simulations in that information can be included and excluded as needed. The Second Life acts as a mediator of the sometimes overwhelmingly rich linguistic and cultural information that can be found in real life experiences. Aspects of that rich information can be decreased, omitted, enhanced, synthesized or otherwise changed to reduce learner cognitive load, heighten awareness and facilitate processing. However, extra information could also be included in new ways to enable learners to interrogate the environment and objects within it in ways that address their learning styles (e.g. auditory, kinetic, etc), preferences and other needs. For instance, street signs in a virtual environment can be clicked to reveal the pronunciation of the name of a road written in English characters, unlike real life signs that remain mute. Flight announcements in a virtual airport can be linguistically authentic and simultaneously targeted in their content so as to meet the specific needs and levels of the task and learners. Careful design of the immersive social environment can reduce the need for the layer of abstract thinking required in textbook-based and other formal learning situations (Carr, 1995).

Second Life games can interact in contextually appropriate ways with learners. For instance, learners can be greeted by a 'bot' whenever they enter a room (location context), but that greeting can also be sensitive to an endless number of variables such as the time of day, the gender of the learner (or his/her avatar), the formality of context (e.g. the bot as teacher versus the bot as shop assistant) and the frequency of visits. An example of the implications for language learning is that context-specific variations in language can be vicariously experienced through the avatar. Sound scapes also provide additional environmental scaffolding to learners by giving auditory clues about things such as a location that is important to the completion of a task, or simply provide greater fidelity in experience. Dalgarno and Lee (2010) further argue that Second Life "can be used to facilitate learning tasks that lead to improved transfer of knowledge and skills to real situations through contextualization of learning" (p. 21).

A lack of non-verbal clues, including body language, gestures and facial expressions, has been cited in studies on computer-mediated communication as negatively impacting communication (Hundsberger, 2009). In language acquisition, body language enhances communication by adding layers of meaning to what is spoken, which can aid comprehension as well as afford opportunities to explore mannerisms and gestures intimately linked with the target language and cultural practices (Allen, 1999). As Second Life games increasingly become more graphically rich and the representation of avatars becomes more lifelike (including movement such as facial expressions and gestures), the affordance of body language becomes increasingly powerful. Second Life games offer the opportunity for students to not only perform linguistically, but to also 'act' in culturally appropriate ways within the assumed roles in the virtual environment.

MMOGs were newly created educational and technical training programs that can be exploited to increase English language skills of non-English speaking students. These programs aimed to help participants learn English and at the same time improve their vocabulary and writing competencies. However, because of its novelty, the effect of the program as a means of teaching English remains unknown.   
Evidence of program effect was needed prior to implementing it in EFL classes.

Language affects almost every aspect of life, people and their behavior. It is the manifestation of behavior, reflecting the 'background of the speaker and his culture. The Arabic language and its speakers are not exceptions of these effects. The rapid changing of language which is spreading quickly around the Arab world is undeniable. Therefore, there is a need to examine Arabization as one of the main factors for the Arabic language growth.

The most important of which is the use of translation, from a foreign language into Arabic, which has made the Arabization of foreign words an urgent necessary especially in the modern time. Since, Arabization of different patterns plays a leading role in the Arabic language; we can hardly find Arabic written materials that do not contain any Arabized words. The process of Arabization is commonly used in the Arabic language due to the flexibility and variety of the its patterns, which make them more relevant and inclusive of new terms and inventions. Alrajhi (2000:27) comments that such process is particularly important because it was used by Arabs to express many concepts from one root and is needed in our present time when we need to create words for new inventions or to coin new words":'. Also, many of these new Arabized words adhere to rules of the Arabic morphology and thus can be expanded into different party6f speech, such a tweeter (n) retweet (v) and tweeted (adj) ... etc Thus, these new derivatives play an additional role that cannot be ignored in the expression of the Arabic language. However, the researcher believes that these Arablzed words can be problematic to *EFL* Saudi-students, as many of such words might have broadened, narrowed or even shift il)A1'ieanings after being Arabized other than what is meant by their corresponding English words.

This section of the discussion is Assigned to describe the process of enriching the Arabic language through Arbizing English words to observe their semantic development and impact on elf Saudi students.

Like humans, languages must communicate with each other in order to survive which leads us to say, "that the exchange among the languages is a social norm'". The evolution of life creates lexical gaps, which inhibit the ability of the language to absorb the developments of the age, in many languages. At times, languages adopt words from other languages for one reason or another. For example, the Oxford English Dictionary includes words adopted from other languages. Arabic has also adopted and continued to adopt words from other languages. For example, in old times, Persian words were Arabized such as *diwan .*

A foreign word may be adopted, and used to form the same meaning in the new language as it was in its original language. However, change may occur in this word to make it fit the new language. In Arabic, foreign language words either maintain their original pronunciation or change it to make the words more aligned with traditional Arabic patterns. If the foreign word maintains its original pronunciation, it wasn't adopted via derivation. This is the difference between full and partial Arabization. To this point Muhammad Altonji (2000) stated when a word is incorporated in the Arabic language, and that word is treated as an Arabic word term in terms of pattern and derivation, it will be categorized as a fully Arabized word. "The partially Arabized words, on the other hand, refer to the foreign words which were incorporated into the Arabic language without derivation because of their incompatibility with Arabic patterns. $0, Arabs use them in their existing forms and designs as adopted in the Arabic language" (4)3.

In this sense, we can say that radio and a computer are partially Arabized words because each word retained a fixed form in which it was adopted into Arabic without the capacity of deriving other parts of speech from such/words, In contrast we refer to dubbing, which was derived from the Fytncl1 fiord "talfazah / televise," as full Arabization because the term took the existing Arabic pattern.

Arabization is a more complicated task and language skill than simple borrowing, This is because "when people adopt foreign words and use them in their speech or their writings, they usually try to form that term to be similar to their language both in terms of phonology and in term of morphology, This work helps the spread of the foreign word among the members of the community because of its ease of use and utterance "

Moreover "the capability of language to represent the foreign words is a merit since it reflects its capacity to integrate these foreign words to its rules and add them as elements of its expressions.

**Main Domains of Arabization**

Arabization of English and other foreign words occurs in a number of domains including technological, political, economical, military and most importantly cultural ones,

First of all, once the science of any civilization prevails, it imposes its scientific terms on other languages. When Arabs were pioneering in science, they created many scientific terms such as algebra which remained as a term that is used in! mathematics up to this day. However, the Arab world is no longer at the forefront of science and technology and now adopts words from the west, such as household devices and items including Television, freezer, mobile, shower, sofa, garage and so on and so forth.

Secondly, in many societies, there are terms generated to indicate a movement or trend in the world of politics, economy, or thought. Arab speakers adopt these terms if they did not find corresponding words in their original language or if they simply find it easier to express their intended concepts. We find in today's Arabic language many words fall under this category such as lobby, card, cheque, dominance, agenda, credit and classic.

Thirdly, military invasion may occur making the invaded country impose a lot of its words on the invaded nation. We find for examples Arabized words of military titles such "General, captain ... etc. Many words entered the Arabic language during foreign invasions and the most recent was the American invasion to Iraq. For instance, words such as mortar, grenade, and many others are usually used. In fact, many of these words are often used in the *Warcraft* online games which are commonly played by Saudi and other Arab youth.

Finally, many Arabs, unfortunately, have been greatly influenced by foreign cultures to the extent they might name their children with foreign names. Perhaps they boast that they have experience with a foreign culture or may be due to their feeling of cultural inferiority and Western culture fascination. So, we might find in Arabic nowadays feminine proper nouns such as Ellen, Diana .. etc.

**Common Reasons for Arabization**

Qorn (2009:24) discussed several reasons for the expansion of Arabization of Foreign words which can be summarized as follows:

1. Trade between Nations: Movement of goods from one country to another may lead to the transfer of the name of the item from one language to another language. We find in the ;

2. Globalization: No one can deny the impact of the cultural dominance of the West in the entry of many words into Arabic such as physics, chemistry / geology and technology. And we find many of institutions that refer to themselves as academy.

With the information revolution, English computer terminology became widespread among young Arabs, who Arabized the terms and used them as if they were Arabic words. We find these days / kansel / cancel, / sayyav / save and / sattap / set up on the Arabic pattern.

3. The Translation Process: A translator, particularly in mass media or as a professional interpreter, may find it difficult to interpret certain words in his native language. If this is the case, he will usually first attempt to Arabize the word. If this is not possible he may paraphrase the word according to its context in the foreign language.

• Positions of the Conservatives and the Modernists regarding Arabization

1. Position of the Conservatives Like many literary issues, there was disagreement on the acceptance of Arabization. Amongst the conservatives, this disagreement even went as far as to the refusal of adopting any Arabized words into their native language. Those who accepted Arabized words are considered moderates while those who didn't are considered conservatives.

Moreover, some conservatives claimed that there were no Arabized words in the Qur'an. Instead they asserted that all the words in the Qur'an were of Arabic origin. Those who made this claim did so out of fear of delegitimizing the Qur'an as a book of God, so they refused to accept that non-Arab words could ever be found following the words of God**,** whose meanings can be interpreted as ( The tongue of the one they refer to is foreign, and this Qur'an is [in] a-clear Arabic language/16:103). Anyone who believes in Arabization, according to the words of Abu Obeida, commits a great sin. Abu Obeida in his book *Majaz a/quran/* The Metaphor in Our'an, was the most successful in illustrating that the words commonly accepted as having Persian origin within the Qur'an were actually of Arab origin. He believed that a pronunciation similarity occurred between the Arab and Persian word. Both Imam Shafi3i and Al-Tabari agreed with this point of view. Abu Ubayd al-Qasim Ibn Salam, taking an intermediate position, believed that these words were of foreign origin, were then adopted into Arabic and then, after Arabization, became Arabic words, and many conservatives favored this theory. Whoever acknowledged the existence of Arabization and borrowing in the language of the Ouran, said, "every tongue is in the Qur'an" without effect on the Arabic of Our'an." .

**2. Position of the Modernists**

This issue in modern Arabic has become more noticeable due to the adoption of many foreign words into written and spoken Arabic. We find "those modern researchers did not differ in the need to Arabize, but they differed in its character. However, they agreed that it should not be accepted in general without limitation. The requirement of this limitation in general is the lack of a synonym of the term in classical Arabic and the difficulty of convenient translation'".

There have been many books, which have studied the issue of Arabization, published in the modern time. These books tried to trace those words to their language of origin. Examples of these types of books include *Almarb waldkhil vya allghArabiyh wadabha* "Arabized and loanwords in the Arabic Language and its literature" by Muhammad al Tomgy, *Aitaribbbainaadkil walhaddeth "*  Arabization in Old and Modern Times" by Mohammed Hassan Abdel-Aziz and *Gariballugh"The* Weird in Language "by Rafa?el Nakhlat.

**3. The Position of the Arabic Language Academy**

The Arabic Language Academy in Cairo adopted, initially, a cautious stance towards Arabization when it issued-the following two resolutions at its 31st meeting of the first session

1. Arabic is the preferred term unless the Arabized word is well known.
2. Arabized words are to be pronounced in the way they were pronounced by the Arabs

These resolutions reflect the firm position of The Arabic Language Academy, which opposes the Arabization of words. The Arabic Language Academy did stop at simply opposing the process of Arabization; instead it went so far as to create new words, using Arabic structure, to express the same meaning as the Arabized word whenever possible. According to Abdel-Azziz, "The Arabic Language Academy did itself and the general population a great service when it tried to establish Arabic words to replace Arabized words and loanwords.

However, people did not appreciate the Academy dictating what words they should be using in their speech, especially as the Arabized words were commonly accepted throughout the region. Furthermore, they argued that the words created by The Arabic Language Academy were not even correct'". But it is also observed at the same time that many of these attempts came late, after the spread of foreign word among people and on their tongues (people had already accepted foreign words in their every day dialect). For example, most people prefer the use of the word "computer" to *7osoub* and the word "radio" to the word *mezyoo3.* If you ask someone what the *dor otsoiaotot* is, he might not understand that you are referring to the cinema. In the field of nutrition people use diet while the word diet is not as well-known.

**Arabization and Semantic Change**

If we accept that language is in a state of permanent change, either slow or rapid, and that this change includes all aspects of language, we must accept that this "linguistic development appears in every sector of language' ' including the phonetic, morphological, grammatical and semantic levels. However, the most important aspects of linguistic development are the changes in the semantic level. Accordingly, many of the understood terms which we read or hear today would cause surprise if we read them in an old text. For example, the word *gawwal,* which meant., in the past, a person who wanders, today means a mobile, and the word *sayaara*, which, in the past, meant a caravan today means a vehicle moving by gasoline and the like. Another example is the word *fannaan,* which meant a zebra in the past and today means artist.

There are several definitions for the word semantic, all of which can be reduced to science of studying meaning. Some researchers believe that this concept has changed in a modern interpretation, "where we understand this concept as it is observed in the ways of using meaning and the interpretation of these uses, not only in the ways of studying meaning.

This helps explain what MuStar intended when he wrote, "the word has a vague meaning to some degree, but meaning is found only through the observation of use. Use occurs first, then the meaning"!'. As Bishr says "that the development does not differ from one language to another and it goes in the same direction.

**The Position of Arab Linguists towards Language Development**

This linguistic evolution, during its outbreak in a language community, creates a conflict between two linguist groups, which are the conservatives (old fashioned) and the modernists (modernizers). The former adheres to the past and considers this past as the standard by which to measure right and wrong. As such, conservatives try to prevent semantic changes by refusing to accept new words. On the other hand, the modernists are quickly moving to adopt the new words, believing in change, which occurs in humans, things, societies and communities, while ignoring what the ancestors determined as a standard of right and wrong.

In the first camp, we find many predecessor scholars and their followers, whose religious leanings inclined them to be annoyed of the non-Arabic Expressions that spread due to the mixing between Arabs and non-Arabs. Those scholars composed books and set up rules and standards for clarification of right and wrong. Examples of such books include Ibn Qutaiba in his book? *dab AI-Kateb/ Etiquettesofthe Writer,* AI-Kesaiy in his book *Ma Talhan Fehe AI-3amma/ Common non-Arabic Expressions the Layman* Use, Abu Bakr AI-Zubaidi in his book *Lahn AI-3amma/Non-Arabic Expressions of the Layman* and Ibn AI-Skeet in his book *E~/ah AI-Man!eq* / *Correcting the non-Arabic Expressions.*

Up to nowadays, followers of this camp seemed cautious about this issue and thus have published books for similar purpose or at least to inhibit the spread of semantic change, such as Mohammed AI-3dnany did in his two *books;Mo3agam AI-A5ta? Asha?3a t / Glossary of Common Lexical Errors* and *M03gam AI-Aghlat AI-Loghawia AI-M03aaserat/ Glossary of New Lexical Errors.* On the other hand,the other camp accept, studied and analyzed these linguistic developments instead of merely opposing them. Among those   
contemporary modernists are AI-Badawi , who wrote *Mostawayaat AI-3rabia AI- tvtosoaserat/ Levels of Contemporary Arabic, Mohammad Hassan Abdel-Azeez,* who *wroteAI-Rabt Baina AI-Gomal je AI-Logha AI-3rabia AI-Mo3aaserat/ Combining between Sentences in the Contemporary Arabic Language.*

**The Causes of Semantic Change in the Arabized Words:**

If a bilingual speaker of Arabic and English hears some of the emerging Arbized words, the first question that would come to his mind, "Why did the meaning of this word change? What motives led Arab speakers switch to this meaning?" Such evolution of the meaning could be mainly associated to various factors. In the book "Semantics," Mu5taar 1998:235) identifies six factors supporting the evolution of the meaning of a word which can- be summarized as:

**1. Emergence of Need: At times,** Arab speakers use old words, whose original meaning is no longer relevant today, and apply a new meaning

**2. Social and Cultural Development:** Social and/or cultural development may appear in several forms such as:

• A transition from tangible signs to abstract signs as a result of the evolution of the human mind and its advancement;

• An agreement of a subsidiary community with a different culture to use certain words in determined semantics which harmonize with the suitable objects, experiences and concepts of this subsidiary community and its profession or culture

• The continuance of use of the word with an old significance and giving it a new significance out of feeling of the continuing function despite the difference in form

**3. Emotional and Psychological Feeling:** Some languages prohibit the use of certain words because of their unpleasant connotations or their actual meanings; these types of words are often referred to as "taboo" or "bad words." Because speakers need to use other, oftentimes less impactful words in place of these taboo words, the true meaning of what they are trying to convey is often diluted. This is why it can be said that courtesy often changes meaning.

**4. Linguistic Deviation:** The user sometimes deviates from a meaning to a relative or a similar meaning, which is considered a sort of metaphor and easily becomes acceptable among language community.

**5. Metaphor Shift:** This usually happens unintentionally and is aimed at bridging the lexical gap.

**6. Innovation:** This occurs by one of two groups or individuals, either talented individuals such as writers and poets or linguistic academies and scientific bodies.

**Forms of Semantic Change of Arabized Words**

**1) Broadening**

Broadening is the transition from a specific meaning that the foreign word has to a general meaning after being Arabized. MuStaar said13 "broadening means that the number of synonyms becomes more than ever, or the domain of usage becomes wider than before." For instance, Saudi Arabs may say in different situations *yo kobten* / *coptoinfor* a pilot, team coach, brave man, gentleman, salesman, friend ... etc. Many Saudis have broaden the synonyms of this Arbized word to the extent that intended meaning cannot be figured out without providing the Arabic context in which it was used and the relationship between the speakers.

**2) Narrowing:**

In contrast, narrowing is the transition from a general meaning that the foreign word has to a more specific meaning after being Arabized. In other words, the number of synonyms becomes fewer, or the domain of usage of becomes narrower. For example, Saudi Arabs may say in some places such as hospitals and clinics ya *sestor* / *sister* for any foreign female nurse but not to native nurses. Once, this word is uttered, the minds of many Saudis will usually limit the meaning of this word to a certain medical occupation hired by foreign females only, and it wouldn't have any connotation to family relationship or showing of esteem.

**3) Meaning Shifts**

Meaning shift is simply the use of an Arbized word for a new meaning or meanings other than what is meant by its corresponding English word. Meaning Shifts may include degradation or ascent of meaning. Degradation of meaning refers to the contraction of the significance in the meaning of a word that leads to the word conveying less status than it did in its original language. Recently, in Saudi Arabia many people use English labels without consideration to what these labels signify in its original language. For example, words such aslebrali (masculine) lebraliyah (feminine) adopted from the English liberal, which is associated, in English, with a certain level of prestige, but after being Arabized, this label has lost much of its meaning and consequently status. For religious and cultural perspectives in Saudi Arabia, this label will be avoided or he/she will end up with social rejection. For example, most Saudi families won't probably accept engagement in marriage with *Jebroli or JebraJiyoh.*

The Holy Qur'an contains many examples of degradation in the meaning of words. For example, the word / *kajer* is an active participle from the verb *kafar* which means "to cover," but in the Qur'an this old definition has narrowed to mean "infidel" or "disbeliever in the blessing of God." Examples also exist in the language of the current media. If the word "tanzeem" is read in the newspapers today, such as "the arrest of a new organization," you will understand that it means a terrorist or outlaw group. In addition, the word *moutotarrej* meant "anything" or "any person on edge" according to its original meaning. Today this original definition has been degraded to signify an "extremist," or someone who has beliefs or opinions that are considered to be extremely unreasonable by most people" (Macmillan English Dictionary).

1. Ascent of Meaning

This refers to the increase in significance in the meaning of a word that leads to the word becoming more valuable in the language community. For example, the word .*zaabet* originally meant someone who controls, checks or does something accurately. This word has gained significance over time and now means someone who works in the police force or army and consequently a level of prestige became associated with the word among most people.