**Abstract**

 My dissertation which is entitled " The Visual Image inModern Poetry Mahmood Darwish and Saadi Yousif as model ", is based on studying the visual occurrence which provides a type of picturing, for a structure assumes, before all, a full perception. It is beyond dispute that seeing is one of the most influential sense in conceiving the world around us due to the linkage to reality gained by vision through seeing. The eye senses beauty in its different forms and colors, because it is the most vital sense concerning imaging. Thus, poets tend to use seeing significantly in their texts via the means they delineate, especially the quick shot in receipt's mind, in addition to the direct and indirect gestures as the imagination, which receives various pictures finds that the visual image is a product of a visual and actual world, so it makes use of imagination to enrich the produced image.

 The study aims at clarifying how to read poetry visually, improving the visual sighting in the recipient via the image and the artistic sensing level, as well as improving his aesthetic sense. Therefore, the dissertation is entitled"The Visual Image in Modern Poetry Criticism". It comprises three chapters, preceded by a prologue. The prologue deals with "The Image Vivacity and its Formation Elements". Chapter one labors to find out the reception philosophy, its originality and newness attempts. It is entitled "Reception Argument: Originality and Newness". It contains entries that figured out reading and receiving from old Arabic criticism point of view, Arabic receipt types, and the problem of receiving in western criticism.

 The second chapter is entitled "Visual Image Dynamism". It tackles the semiotics of visual discourse and meaning production. It signifies (a reading in visual semiotics) dealing with formative or visual poem. It comprises certain titles concentrating on the impact of old poetic forms on the making of formative or visual poem, visual poem shifts in modern poetry, and the visual image as one of the sorts of visual formation. Chapter the third comes to probe the semiotics of the written form and its influence on visual image formation, black and white and their time-spatial sense, along with punctuation marks and their constructional functioning. The chapter bears the title "Poetic Line and Spatial Formation".

 Modern criticism approaches vary in their procedures. I come to choose the reception and semiotic approaches due to their power in conceiving the visual image phenomenon, because hinting, gesturing and implying in the selected texts are the things that founded a visual reader embarking on filling the poem's blankness with words, with a fullness and emptiness allowing the written to devour the page's whiteness, letting the whiteness then to embargo the written so as to afford a sense of creativity to the texts. The written form began to draw the attentions as a signifying element assimilated inside of the text's wholeness. Bearing this in mind, the defamiliarization phenomenon is breaking the familiar composing system, which is regarded as a significant approach in studying selected texts. Defamiliarization tries to shift to express via the visual image in many forms as: breaking the word through disconnecting its typographical linkage, scattering its words on the page, in addition to vacuumtechnique.

The dissertation afforded a variety of results as:

1. Both Mahmood darwish and Saadi Yousif frequently combine linguistic writing and visual phenomena in the poetic knitting. Through this process, they aim at increasing the text's visual undertones. Such visual usage added aesthetic and connotative levels to the body of the poem.
2. The shift that took place in modern reception is the accompaniment of seeing to hearing and reason to form a complete apprehension of the poetic text. Therefore, the poem became a vision poem, and reading started to be moving to and fro the picture to the text to generate communication. The poem moved from the sound rhythm to the visual rhythm thus becoming a factual visual poem producing a visual image.
3. The function of the visual image is to draw the attention and assisting in moving the page out to produce the hidden meaning, whether it is artistically or composedly connected and interrelated to it, because poetic discourse is no more a mere combination of words and notions. It became to encompass a number of other elements that cannot be reached unless with seeing in order to comprehend the text and the form which became of deep connotations for the place the text is composed in and the way of writing it on blankness are now entering its meaning and framing its route.

 I can then safely assume that the poetic work is a composite one that bears certain visions. The objective behind it is not only experimentation and coping with modern writing methods, but it is bringing together more than one creative in his/her artefact and affording the text with a chance of newness and multiplicity, and fixing it in the memory of the reader through its lingual, written and artistic excellence. This is due to the fact that the text cannot be derived from multi-readers, as there are text reader, language reader, image reader and form reader, and as writing, in this sense, became readings that are harmonic with directions of the modern age and its philosophies.