



# The Existential Identity of Creativity in Islamic Philosophy: Intercultural Analysis of the Perfection of the Human Soul

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## Abstract

This research aims to investigate the existential identity of creativity in Islamic philosophy. In order to achieve the goals of the research, the analytical-inferential method has been used. The findings of the research showed that Mullah Sadra considers creativity as a part of the human soul, that is, he considers it as one of the platforms for realizing personal perfection and becoming a human being, and even above that, he considers creativity as a platform for the possibility of reaching the highest existential perfection, i.e. reaching It refers to true love and encountering a true lover. According to the mentioned contents, Mulla Sadra has a different definition of creativity. Creativity has a high position in Mulla Sadra's philosophy and he considers it a kind of godliness and has a wide scope for it. Creativity is considered a part of the human soul, and humans have an existential form that requires creativity. That existential form of the human soul, which is the source of all three creativity, creative person, and creative work. In Mulla Sadra's philosophy, the soul, as the first order of existence, has the most and strongest closeness to the body. Mulla Sadra considers the soul and the body as necessary and the soul cannot exist independently of the body. The human spirit has the ability to create, and this capability leads to human evolution.

**Keywords:** creativity, epistemology, human soul, transcendental wisdom

## **1. Introduction**

Different societies and cultures, based on their view and attitudes towards humans and their abilities and the degree of flexibility and response to new needs and environmental developments, put different emphasis on different cultural, educational, and economic fields. In fact, those societies that reject the multicultural view and have a limited attitude and perception towards the different dimensions of human beings and their talents, do not respond to the needs of today's science. Creativity can emerge in a rich background and recognition of cultural diversity (Hernández-Torrano & Ibrayeva, 2020). Dealing with the phenomenon of creativity from Sadraei's point of view does not mean introducing another determining factor of human action. Sadraei's interpretation gives a deeper meaning, based on which creativity is one of the existential characteristics of the human soul (Mahmoudi, 2021). Creativity, as the highest manifestation of human thought, is of great importance in the present era, and the growth and expansion of human culture and civilization depends on the art and creativity of individuals (Croce, 2004; Davies, 2006).

In Mulla Sadra's theory, imagination is considered both as one of the worlds of human beings and as one of the degrees of human understanding and perception (Daftari, 2010). Zamaniha (2022) believes that Mulla Sadra was able to explain creativity in the human soul based on the field of imagination. Imagination is distinguished from other powers by the fact that it is the border between materiality and abstraction. Imagination is a two-way window at the end of the natural world and the beginning of the hereafter, which enables the first glimpses of the material human being into the abstract world. The traditional hierarchy of existence in the thinking of Islamic philosophy, which Mulla Sadra followed, consists of three worlds: the natural and tangible world, the intermediate world (also called the World of Imagination and purgatory), and the world of intellects or angels. Islamic wisdom has called the boundary between material things and mere abstractions as purgatory or world of example. The universe is an example of an order of existence that is placed between material beings and pure abstractions. One of the important topics of Mulla Sadra's philosophy in this context is the proof of the world of example and the abstraction of imagination. In his various works, especially in *al-Asfar al-Arba'ah*, he has spoken a lot about the power of imagination and its abstraction and the importance of this abstraction, and he has made a lot of efforts to prove the abstraction of imagination in various ways. In fact, it can be said that Mulla Sadra is the first person who proved the celibacy of the imagination and the ecstasy of purgatory with a philosophical argument and introduced it into philosophy. Mulla Sadra himself says in this regard: "I have not seen anything in the works of great philosophers that indicates research in this matter and belief in the abstraction of the imagination and the difference between the abstraction of the imagination from the world of nature and its difference from rational abstraction. (Sadr al-Din al-Shirazi, 1989, p. 479/3). Based on the research results of Jome et al (2020) Belief in a Necessary Being that is identical to beauty and perfection is one of the central issues in Islamic philosophy, particularly Mulla Sadra's Transcendent Theosophy. This belief has different stages, the highest one of which is a love-based sense of humbleness before God who is the source of beauty.

Among the Islamic sages, Masha's sages, especially Ibn Sina, reject the existence of the World of Imagination (Ibn Sina, translated by Yathrabi, 1991, p. 39). While acknowledging its existence, Sohrawardi has tried to prove its existence with some evidence. But due to the fact that he considers imagination to be separate, he has not been successful in tolerating ward disputes. The Sufis and mysticism, especially Ibn Arabi, in their works, in addition to accepting the world of

example, have mentioned its characteristics, but, for example, Ibn Arabi has refused to express arguments in this field (Ibn Arabi, *Description of Muhammad Parsa*, 1984, p. 89). Rustom (2012) in a research entitled "Mulla Sadra and the problem of soul and body, a critical evaluation of Mulla Sadra's approach to the duality of soul and spirit" has critically examined Mulla Sadra's view on soul and body. In this research, the researcher has dealt with the ancient view of the soul with a philosophical method.

Mulla Sadra is the voice of mystics and Shaykh Ishrak accepts the existence of the world of example, and in the book of *al-Asfar al-Arba'ah*, he has provided numerous proofs to prove both the connected example and the separate example. Khosiah (2020) claims that Mulla Sadra has been able to distinguish the connected imagination from the separate and distinct imagination. According to Sadrul Matalahin, the existence of an example is of two types: a separate example and a connected example. A separate example is the ideal person of any type of researcher. Such an existence is not prior to physical matter and is ancient, and its existence is a perceptual and scientific existence because such an existence has inherent possibility and does not need matter. A mere inherent possibility is enough to benefit from its own cause. If it is possible for each nature to have three rational, ideal, and material single individuals, then the existence of the material individual is argued to be the rule of absolute possibility for the existence of those two individuals. In abstract beings, since there is no need for material conditions and equipment, and only inherent possibility is sufficient, the rule of absolute possibility is valid.

Estesnaei (2017) states that Sadra's philosophy of the human soul is creative in both inner and outer spheres due to its celibacy and God-likeness. A clear example of inner creativity is the creation of mental images. Ebrahimi (2018) in research about the soul and the body from Sadra's point of view states that the soul has a natural occurrence in the beginning and during the essential movement, it gradually goes through the stages of its perfection while belonging to the body and the creativity of the soul causes movement towards It will be perfect. Geravand & Joudi (2020) have also come to the conclusion in their research that knowledge in the eyes of Sadra has a state of evolution-like existence and man achieves perfection through union with knowledge and existential creativity.

In the connected example, the power of imagination, which has the celibacy of purgatory, is imagined as purgatory. In fact, the form of the afterlife is the same form that the soul imagines with this credit. According to Mulla Sadra, the soul, when it separates from the body, carries with it the omnipresent power of partial meanings and physical forms, and this power, which is also called "Ajab al-Zunb", is the link between the soul and the body and causes attention to the body. And in this way, he understands physical pleasure and pain. Unlike Mulla Sadra, Shaykh Eshraq considers imaginary figures to exist in the world outside of the soul. He believes that imaginary images exist and are realized, but they are not in the world of the mind, nor in the real world, but these images are in a special place and another place, which he considers to be separate imagination. But Mulla Sadra considers the presence or absence of imaginary forms to be dependent on the attention and symptoms of the self from those forms, and therefore, in the binding example, the imaginary is connected to the imagination (Sadr al-Din al-Shirazi, 1989, p. 300/1).

Wardeh (2017) admits in her research that Mulla Sadra believes in the ontological "World of Images" with which the mind makes contact. He also accepts imagination as the key factor in unveiling the ambiguity of the events of the afterlife. However, although he regards the images as creations of the soul, he argues that the power of imagination "is not a faculty inhering in

anybody." In his view, the power of imagination "does not exist any more than its objects, in this world of space." Consequently, he concludes that "images and cognitive forms, in general, do not inhere in the soul as their recipient; rather, they are the creation of the soul. These images are created all at once by the soul, not gradually as in the case of material forms in the physical world (Mu'Ammar, 2019). This article seeks to answer the main question, what is the existential identity of creativity in Islamic philosophy based on Sadra's point of view?

## **2. Platforms of Creativity**

### **2.1. Imaginary Knowledge**

Imagination is a level of existence and psychology that is placed between the soul or the mind and the body and perceives the likeness in the form of tangible forms. Imaginary perception is a perception of the self that brings together sensations that have matter, shape, and form with sensible things that do not have shape and form (Sadr al-Din al-Shirazi, 1989, p. 284/3). Mulla Sadra believes that this faculty is a single soul and he puts forward several arguments to prove its singleness. In proving the absence of the power of imagination, he says: "The faces that sleepers or dreamers see are existential things that are impossible to be part of the body, because the body has a natural position, and these images do not have a natural position, and on the other hand, they make a great impression on the child. Intellectual improvisation is prohibited. But they exist in any form and their domain is the soul and they are independent of the soul, a rebellion other than a natural rebellion (ibid., 3/226). In the book of al-Asfar al-Arba'ah, he states that if the power of imagination was a material body, it would definitely have a quantity, and in this case, if a human imagined a quantity and that quantity was produced in the imagination, it would be necessary to dissolve two quantities into a single substance, which is also an impossible situation. Also, if the human mind was made up of the images and imaginations of the body, then it should disperse like the other parts of the body that are material when eating food, and in this case, the imaginary images would also be confused (ibid., 227/3).

Therefore, according to Mulla Sadra, the power of imagination is a separate essence from matter and is self-sustaining, and the forms that are created by it have characteristics that clarify their identity. First, these forms originate from the soul and do not need matter, they only need an agent to create them. Second, these forms are independent of the self in the power of imagination, just as the form of an artistic work is independent of the artist or like a thing that is independent of its subject (Sadr al-Din al-Shirazi, 1422, p. 493).

One of the innovative points that Mulla Sadra raised in the discussion of perception is the creation of the soul in relation to imaginary and sensory forms. He believes that the soul has the power to create a form similar to the form of a tangible object in the stage of imagination and sense.

### **2.2. How to Create Imaginary Images in the Mind?**

Mulla Sadra believes that the knowledge of the outside world begins with the natural senses. These senses gather information from different parts of the body and prepare the soul to become aware of other perceptions (Sadr al-Din al-Shirazi, 1989, p. 381/3). The forms that the mind obtains from the perception of the external world are stored in a reservoir. These forms are separated from matter and appear before the conscious mind through the illumination that comes from the active

mind. The soul perceives it in the form of direct and intuitive knowledge, and in fact, they are consistent with the soul (ibid., 178/8).

The form that has arisen in the presence of the soul, finds union with the soul, and the soul becomes the same form, and its position in the world changes. According to Mulla Sadra, since knowledge is from the essence of existence and the subject of perception is the soul that performs the act of perception, and the subject of perception is the form that the soul has created due to external motivation regarding external science. In the act of perception, the union of wise and sensible is also done. Man becomes completely united and unified with the subject of his perception to the extent that there is no difference between the two. Because for science to be possible, the state of existence is the same as science.

According to Mulla Sadra, this principle applies to all types of perception, including imaginary perception. He believes that the soul goes from one level of its existence to another, from the tangible to the imaginary and from the imaginary to the intellectual, and the subject of its perception or knowledge at each level. He perceives his existence (ibid., 8/237). If it is in the stage of sense, it perceives it as tangible, if it is in the stage of imagination, it is perceived as something imaginary, and if it is in the stage of reason, it is perceived as reasonable or universal. When the soul creates new images, the previous images are not deleted, but a new image is placed on it, and the images with different qualities are preserved in the imagination and have different combinations, and they are the primary and potential understandings that mankind shares in.

### **2.3. Creative Imagination and World of Example**

After the images of imagination are created in the mind, a person rereads these images and these images enter the world of imagination or connected imagination. This world is the boundary between the material and the abstract and has its own knowledge. Therefore, not only the worlds of existence and levels of being can be divided into three types, but also the degrees of human understanding and perception can be divided into three types, and the body, soul, and spirit can be considered as corresponding to these three worlds, whose means of knowledge are: senses, imagination, and intellect. The imaginary world has thematic and independent images which are called "suspension". This does not mean that they have a place like symptoms in the physical body. Rather, they are like images standing in a mirror, where the essence of the mirror is not the place of the image (Pirvani, 2011, p. 93).

The world of imagination is made up of epistemic images or likenesses, because the soul, by observing external things in its mind, creates images according to these images, which are free from abstraction. Because this world is a natural intermediary between the world of reason and the natural world, it benefits from the reasonableness and perceptibility of both, without having natural matter. Forms that arise in this world are single. According to the evolutionary movement of the soul, it gradually moves from pure materiality to celibacy, until it reaches rational celibacy. In this movement, the soul undergoes self-transformation through the external equipment and enters from the world of sense to the world of purgatory celibacy and acquires a form that is the same as the existence of the soul and its guardian. In this way, an existential union is established between the soul and imaginary forms, which are actually the manifestation of the soul at the level of imagination (Sadr al-Din al-Shirazi, 2008, p. 296/8).

According to Mulla Sadra, the ideal world is the real world. It is a world that has cities, markets, houses, rivers, and trees. The inhabitants of this world are embodied spirits that have

shape, color, face, extension, movement and conscious existence, but they do not have natural matter. Mulla Sadra acknowledges that this is a world that ancient philosophers and sages such as Empedocles, Pythagoras, Socrates, Plato, and others have acknowledged its existence. But this world is not like Plato's. Like Plato, the fixed identities of the intellect are light, while the forms of the world of example are the forms of reasoning, some of which do not have light. Those who are dark are the place of devils and those who are bright are the place of happy souls whose intellect is average (Pirvani, 2011, p. 93). According to Mulla Sadra, like Plato, they are the images of God and close angels that form the detailed knowledge of God. One of them is the active intellect, which in theological tradition is called the Holy Spirit, Gabriel, and the angel of revelation. Iranian mystics mysteriously called him "Anga", which is a mythical bird in the epic culture of Iran (ibid.). The appropriate tool for seeing these worlds is active imagination, if it serves the intellect. Then images from these worlds invade it and the active imagination depicts these images on the common sense which is like a mirror and the soul perceives them in its imaginary order. They are neither simulations of sensory perception nor imagination, but epistemic images of the supersensible worlds. These intuitions and supernatural forms are perceived either in the waking state, or in the state between sleep and waking, or in the dream state (Sadr al-Din al-Shirazi, 1989, p. 284/3).

#### **2.4. Areas of Creative Imagination in Mulla Sadra's Philosophy**

##### **2.4.1. Aesthetics**

If the foundations of ontology in Islamic philosophy are looked at broadly, it is clear that the ontology of Muslim philosophers, from the very beginning, has been mixed with aesthetics, and basically, creation has been explained as an act of aesthetics and the world of creation as a work of art. Farabi has considered the philosophy of creation as the philosophy of love, pleasure, and enjoyment in his numerous treatises, including the treatises "Al-Dawawi al-Qalbiyyah" and "Al-Taliqat". In the book "Fusul al-Hakm", he described the philosophy of creation in the most beautiful and eloquent way as full of secrets hidden in love and pleasure. In his Treatise on Love, Ibn Sina presents his plan about love and its science and believes that since everything was created according to the inherent beauty and the inherent love has the right to its beautiful beauty, therefore everything has love and beauty and love for beauty. and at the end of its destiny, it faces him and his beauty, and everything has aesthetic goals. In other words, since beauty and aesthetics and love for beauty are the basis of the philosophy of creation, then beauty and aesthetics and love flow in all creation, from the beginning to the end (Ibn Sina, translated by Dori, 1981, p. 102). Like Farabi, he believes that it is only love that reveals the secret of God's care and the secret of God's will belonging to everything according to the most beautiful possible system, originates from the self-love of God's essence (Ibn Sina, 2000, p. 189). Sohrwardi also believes that without the leavening ingredients of love and beauty, neither the flow of creation takes place nor man can explain the philosophy of creation. He searches and exposes the secrets of the creation process in aesthetics and love science, and considers it to be expressed and explained only in the language of allegory and metaphor. Sohrwardi wrote the treatise "Monsa al-Ishaq" for this purpose (Sohrwardi, 2008, pp. 268/3).

One of the prominent features of transcendental wisdom is the attention it pays to aesthetics in subtle arts (Sadr al-Din al-Shirazi, 1989, p. 172/7). He looked at art and artistic aesthetics from an existential point of view, the relationship between love and art, and the capabilities hidden in art, and discussed details that are noteworthy and thoughtful in the horizon of aesthetics of the new era. Mulla Sadra has something in common with Farabi, Ibn Sina and

Sohravardi in explaining the aesthetic identity of the world of creation as a kind of product of the world of art that comes from the love, beauty, and aesthetics of God, but what distinguishes Mulla Sadra from the great aestheticians and lovers of the past is this. It is that Mulla Sadra made this discussion a prelude to entering into the topics of aesthetics in human courtships and the connection of those topics with beauty industries. From Mulla Sadra's point of view, what happens in art as a way of creating aesthetics and creating an artistic work is an appearance of the manifestation of divine names in man, and therefore, artistic creation in man is a reward for God's artistic creation. First, he explains the divine creation as "God's classification" (ibid., 2/325) and then he goes to the human creations in the fields of aesthetics and its relationship with lovers and human courtships and sees all of them as containing secrets. In all of them, he sees windows that if they are opened, the eyes of artistic, beautician, and lover people will be directed to the sky and then away and opening will be opened for the person from the permissible to the truth. He considers the whole universe and also man to be like a book and a book that when he studies it, the beauty and glory of God can be seen (Imami Juma, 2005, p. 26).

Mulla Sadra has compared God's depiction and role-playing in the world and decorating it with various types of ornaments and beauties with the depiction of man and the aesthetics he applies in his production and industrial works. The conclusion is that what happens in the human world in terms of beauty, including human attributes and actions, all of them are a form and a manifestation of the names of Allah (ibid.). He believes that the reason why man sees this decoration and this form and picture of the world and forgets the remembrance of God, which is in fact the remembrance of the same painter and decorator and the same agent of painting, is the result of man's preoccupation with the purely material aspects of this world. Mulla Sadra considered human artistic creations as examples of divine creations, which are basically aesthetic works and are of the same origin. One example means another lower order and has wide dimensions of ontology and epistemology. It is clear from Mulla Sadra's expressions that he has carefully considered the subtleties and details in the activities aimed at producing aesthetic works. He has paid attention to craftsmanship or in other words to the activities that are aimed at producing a work, from its aesthetic aspect, in the sense that the person who is engaged in the work of creating a work, how he arranges and decorates his work, and in what way. It makes it beautiful (Sadr al-Din al-Shirazi, 1989, p. 7/164).

These cases clearly show how much Mulla Sadra has carefully considered the process of creating a work, the states and characteristics of the creator of the work, and the relationship between the creator of the work and the work itself.

#### **2.4.2. Art**

Mulla Sadra's view of art and his perception of it is one of the dimensions of Mulla Sadra's mysticism and one of the throne areas of his philosophy. In this view, he considered art and artistic aesthetics as a bed in which the conditions for achieving true love and spiritual and royal aesthetics are provided for a people, nation or society. First, he explains in a comprehensive and closed way that art has contexts and perspectives that, if paid attention to, can provide a kind of general platform for self-refining and self-behavior in the social arena, which is completely compatible with the processes of love and aesthetics. connected and then deals with the inner events of love and reveals the role of the lover as a role-playing artist. Mulla Sadra explains how a lover must be an aesthetician, capable and talented in discovering beauty, must have the power of imagination, and

finally must have the power of creativity so that he can see the face of his beloved in his imagination and in reality. Create the tablet of your heart (Sadr al-Din al-Shirazi, 1989, p. 7/172).

Mulla Sadra's view of art was deep, daring, original, and far ahead of his time and requirements. He called what is known today as art and artistic techniques as "gentle crafts" and distinguished it from mathematics, good manners, literary sciences, and fine arts, and its prominent examples include melodious gentle poems and songs, He knows strange stories and anecdotes. The precise sciences spread aesthetic views in the public and social arena, and on the other hand, these views themselves become social and cultural contexts, thanks to which precise and subtle sciences, while expanding and developing, are also transferred to future generations (Imami Juma, 2005, p. 48). Mulla Sadra looks at art in a general and inclusive way and gives it a spiritual and sacred color. Since it connects the art and crafts of beauty with chaste love and spiritual aesthetics and considers its purpose to reach the true lover and royal beauties, and in fact, it holds a valuable, spiritual, and sacred position for art. In his theory about art, Mulla Sadra has separated valuable, spiritual, and pure art from anti-value, polluted, and impure art. In Esfar, when he mentions the examples of Latifa's works, he has separated pure songs and songs from impure ones by giving the description of "good" (Sadr al-Din al-Shirazi, 1989, p. 173/7).

In Mulla Sadra's view, art is connected with beauty, because from his point of view, the essence of art, that is, art, absolutely in any culture and civilization, whether it is Eastern or Western, can be the basis of love, and love is also the result of aesthetics and encountering the beauty of a beautiful face. Mulla Sadra's approach to art, crafts and artistic techniques is a functionalist approach and he considers chaste love to be the fundamental and main function of art. He considers love to be a strong pleasure that is the result of encountering aesthetics, and also introduces various factors including art as the origin and background of love, in fact, he considers the main function of art to arouse and awaken the human aesthetic sense of, Therefore, it clearly distinguishes love based on sexual instinct from romantic love and then considers art to be the basis of love. Mulla Sadra considers the fruit and function of art to be very comprehensive, in this context, he believes that the majority of people in nations and societies for whom it is possible to teach and learn literary, mathematical, and artistic sciences have gentle love.

### **3. Redefining Creativity based on the Existential View of Sadr Al-Muta'allihin**

Man acquires knowledge in transcendental wisdom by using the sources of knowledge and worlds (feelings, examples, and reasonings) that he has. Mulla Sadra attaches great importance to the world of example and imagination and has devoted many discussions to it, which can be followed to determine the place of creativity in his thought. As stated in the above discussions, creativity has a high position in Mulla Sadra's philosophy. Creativity makes a person use the world of imagination and the union of connected and disconnected imaginations to achieve greatness and transcendence, which is one of the goals of Mulla Sadra's philosophy. Because Anthropology is based on Mulla Sadra's belief being is of the lowest order of God according to his nature and actions, and just as God has worlds, man also has worlds. Due to the caliphate that he has from the Lord, man has the power of creation. Creation and ordering can be called production and creativity respectively.

From Mullah Sadra's point of view, man is the highest order of God because of his essence, names and attributes, actions and deeds,. In this way, according to the types of actions man has, he has worlds that are examples of divine worlds. According to Mulla Sadra, one of the things that



reveal that man is God's example in every way are the worlds and ecstasies that God and man have (Sadr al-Din al-Shirazi, 1987, p. 33/7). In the Qur'an, God describes two types of creation for himself, one in the form of "creation", meaning the creation of material things from materials and other things, and the other "command (invention)", meaning creation from non-existence. The Qur'an expresses creation through innovation with the word command and sometimes with the expression "do", the result of which is the objective realization of what God has willed, which Mulla Sadra calls "existential do". Therefore, God has two aspects of creation and order in Mullah Sadra's school, because the creation, whether it is from pure nothingness or from matter, is done by both means of God (Heidari Chenari, 2021).

Because the sign of the existence of divine caliphate and godliness in man is that he also has the power of creation like God, creation of the type of invention or creation from pure nothingness, which is the essence of creativity, therefore, creativity is the common point between God and man, and its secret, it is the position of God's successor, which cannot be found in any creature except man, and man must have this ability to perform his duties as a successor. The "caliphate" of man is the key to the hidden secret of the existence of "creativity" in man and its allocation to him among other beings, and if the issue of a divine caliphate is not included, the existence of creativity in man will not have a philosophical justification.

Mulla Sadra considers creativity as a part of the human soul, that is, he considers it as one of the platforms for the realization of personal perfection and becoming a human being, and even above that, creativity is the platform for the possibility of reaching the highest existential perfection, that is, reaching true love and encountering A real lover puts. According to the mentioned contents, Mulla Sadra has a different definition of creativity. Creativity has a high position in Mulla Sadra's philosophy and he considers it a kind of godliness and has a wide scope for it. Unlike creativity experts who have a materialistic view of it, he gives creativity a spiritual and holy color.

#### **4. Creativity in Intellectual and Moral Affairs**

In the cognitive aspect of human creativity, the human's mental journey and comprehensiveness are emphasized, driven by the divine spirit within them. This process is referred to as "talayee" (reaching excellence) in this context. In the cognitive domain, both the teacher and the learner are given attention, considering the two dimensions of knowledge (knower and known or rational and reasonable). Humans are constantly evolving, aiming towards a higher and absolute being. This transformation is fueled by the innate enthusiasm and eagerness within humans, referred to by Mulla Sadra as the love and aesthetic sense (Sadr al-Din al-Shirazi, 2008, p. 296/8).

Human intellect, which is a result of the evolution of the physical body, develops through accepting and producing scientific forms. Through a substantial motion, the unity with scientific forms and their creation, critique, and analysis, the individual enhances their perfection. According to Mulla Sadra, the source of human attainment to perfection lies in their eagerness to acquire knowledge and wisdom. However, sometimes humans may be drawn to sciences that do not contribute to their evolution and genuine happiness. In such cases, they need the guidance of a spiritual guide or teacher.

Creativity in ethical and moral affairs involves a process where the learner internalizes values and aligns their behavior with those values in representation and creation. Mulla Sadra does not accept a habitualist approach to values based solely on tradition and heritage, relying instead on religious teachings and divine inspiration. He criticizes those who blindly follow the practices of their ancestors without a deeper understanding.

This issue is explored based on the foundation of value cognition. Mulla Sadra considers theoretical reason as the most important and valuable talent in humans, upon which the reality of humanity is built. Through theoretical reason, human beings perceive rational truths and construct their moral world. According to Mulla Sadra, an action only becomes meaningful when it is backed by theoretical reason. From his perspective, practical reason serves theoretical reason in serving the intellect (Sadr al-Din al-Shirazi, 1989, p. 381/3).

## 5. Conclusion

Mulla Sadra's approach to creativity is an existential approach. He considers it a part of human existence, which makes human existence reach perfection and it is the bed that provides this possibility for humans to reach the highest perfection of existence, i.e. absolute existence. In fact, Mulla Sadra's view of creativity is like a knowledge that unites with the existence and soul of man and evolves his existence. A person is viewed as "becoming". A being that is in the process of material movement and soul intensity and goes through the stages of existential growth step by step. Considering such an image of man, human creativity emerges as a purposeful activity.

Therefore, the education and training system should recognize the form of existence that requires creativity and innovation, and in the light of which man becomes creative and innovative and the artistic work comes to the fore. It is the human soul that must be nurtured to have the ability to create images. God created the human soul from the heart of the kingdom. Divine beings have the power to invent and create forms, regardless of whether the forms are rational and free of matter or perpendicular to matter. Bringing this power to the end of human beings is considered as happiness, and education can nurture the existence of human creativity and innovation as one of the foundations of spiritual perfection. Sadr Al-Muta'allihin considered the theoretical aspect of reason to be the most important and valuable talent in human existence and based the truth of humanity on it, because it reveals the truth of man. It gives existence to man, and in fact, through it, man perceives rational truths and builds his moral world. In Sadra's opinion, if there was no opinion, there would be no meaning in action. An action is an action that has theoretical support.

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