



CREATIVITY IN PHILOSOPHY: A MULTIFACETED APPROACH TO EDUCATION WITH MULLA SADRA'S THINKING

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Abstract

Solving today's problems and preparing for future uncertainties requires creativity. Creativity has been placed as one of the main axes of educational reforms in many advanced educational systems of the world. The current research, which is of a fundamental type and descriptive-analytical method, seeks to explain the solid philosophical foundations for the multifaceted theory of educational creativity presented by the author of this article based on Mulla Sadra. Mulla Sadra is one of the great Muslim philosophers. According to the findings of the present research, the theory of multifaceted educational creativity, which has environmental-social, emotional-cognitive, intellectual, educational-teaching and physical dimensions for creativity, can be based on the anthropological philosophy of Mulla Sadra, which attributes "becoming" to human nature. In this article, several practical suggestions for teachers based on the theory of multifaceted educational creativity have been presented so that teachers can take more effective steps to foster students' creativity. Also, suggestions for future researches have been provided.

Keywords: *Creativity, Mulla Sadra, Philosophy, Theory of multifaceted educational creativity*

1. Introduction

The power of thought is one of the distinctive features of man and the main axis of his life. During his life, man has never been free from thinking and with the power of correct thinking, he has made decisions and been able to solve problems and problems and achieve growth and excellence. Therefore, all the success and progress of man depends on his fertile, dynamic and effective thought. One of the most complex and excellent manifestations of human thought is creative thinking, about which there are many theories and viewpoints. Critical and creative thinking are two sides of the same coin and both are achievements of human thought. Creative thinking is based on the process of making or producing, and critical thinking is based on a process of evaluation and judgment. When you are engaged in high-quality thinking, the mind must simultaneously produce and evaluate. that is, it must both produce products and judge.

In short, healthy thinking requires both imagination and attention to evaluation and judgment standards.¹ In other words, critical thinking is thinking that is done in a clear and rational way. It is precise and systematic. It follows logical rules and scientific reasoning during the examination of matters, and in creative thinking new and useful ideas are followed in order to provide a solution to solve problems.

There are differences between problem solving and creativity. Problem solving is more based on facts and its goal is objective and external, while creativity is more personal and depends on intuition and imagination. In creativity, the person creates both the situation of the problem and the solution, while in solving the problem, the person is faced with a situation for which he must find a solution. On the other hand, creativity in new, original ways. Independent and imaginative thinking about doing things.

Guilford was the first person to raise the topic of divergent thinking in the psychology of creativity. Divergent thinking and convergent thinking are two major aspects of human thinking. The difference between them is that in convergent thinking, the result of thinking is already known, but in divergent thinking, there is no definitive answer and there may be many possible answers, each of which is logically correct. Sternberg considers creative thinking to be a combination of the power of initiative, flexibility and sensitivity to ideas that enable the learner to think outside of unreasonable thinking to different and productive results, which will result in personal satisfaction and possibly the satisfaction of others.² Robert Fisher believes that creative thinking is one of the ways to create ideas that can be applied in some way in the outside world.³ In creating and encouraging creativity, the process is more important than the solution or the final product. The results may be short term but the learning through the process can be of lifelong value. Because creativity is a way of thinking and ways of thinking create attitudes. So, creativity is the process of creating attitudes that can stimulate many creative ideas.

Some skills are absolutely necessary for creative thinking in problem solving, such as: 1-Examining different ways 2. Initiative 3. Understanding the gist of the matter 4. Postponing judgment 5. Paying attention to emotions 6. Strong visualization 7. Imagination 8. Looking again 9. Introspection 10. Humor Hosseini,⁴ Some thinkers believe that creative thinking is divergent thinking, but in different stages of creative thinking, divergent and convergent thinking is necessary, as Gallagher considers both thinking to be important in the creative process. Convergent thinking is based on logical and accurate reasoning, therefore, where there is a need for a reasoned answer, we need convergent thinking. Divergent thinking is an open and free intellectual act that seeks multiple and different solutions and answers for a subject, its dimensions include: fluidity, flexibility, innovation and expansion.⁵ About the personality characteristics of creative people, research has shown that they are innovative, determined, independent and

¹ R. Paul and J. Elder, *The Nature and Functions of Critical and Creative Thinking*, (London: Rowman & Littlefield, 2019). p.5.

² Robert J. Sternberg, "A Triangular Theory of Creativity," *Psychology of Aesthetics, Creativity, and the Arts* 12 (2018): 50–67, <https://doi.org/10.1037/aca0000095>.

³ R. Fisher, *Teaching Children to Think. 3rd Edition* (U.K: Oxford University Press, 2014).

⁴ Afzal Sadat Hosseini, "The Effect of Creativity Model for Creativity Development in Teachers," *International Journal of Information and Education Technology* 4, no. 2 (2014): 138–42, <https://doi.org/10.7763/IJIEET.2014.V4.385>.

⁵ Hosseini. "The Effect of Creativity Model..."

productive. Creative people have intellectual courage and try to be completely themselves. Torrance considers creative people to have these characteristics: independence of thought, fascination with the problem, courage, curiosity, risk-taking power.⁶ Fisher believes that creative thinking skills are the essential factor for success in learning and success in life.⁷

Today, creativity in education is an undeniable necessity. Therefore, educational systems have made creativity the focus of their textbooks; Because any personal, social, scientific, economic progress depends on creative thinking. In order to develop creative thinking, it is necessary for learning to be formed through the interaction of teachers and students. Together, they learn not to be afraid to make mistakes, ask unusual questions and look at issues from different angles; Therefore, there is no need to allocate a specific hour for the development of creative thinking, but creative thinking can be cultivated in the entire curriculum and in all subjects.

In today's societies, the value of creativity has been recognized. The advancement of ideas, products, services and methods require innovative ways of thinking. Traditional education mainly relies on linear understanding and logical thinking and rarely seeks to develop skills and capabilities. are complex requirements for innovation in their students. Education focuses more on learning and memorizing information, and creativity and productive thinking are often ignored. Cultivating talents is a challenge for everyone in education and it is important in society. On the other hand, it should be known that creativity as an indicator of success during life is three times stronger than intelligence. So maybe focusing on students' creativity is more important in education than focusing on intelligence.⁸

The importance and necessity of creativity has been noticed by researchers and educational planners in the current time and has made them to investigate and analyze creativity from the educational aspect. Taking into account programs, goals, content and educational facilities in educational systems, the role of activating or suppressing creative abilities in students has been investigated. Therefore, most of the societies have pushed themselves to revise and reform the educational systems for a long time, with the aim of helping to develop creative abilities in children and teenagers.⁹

The main benefits of creative thinking are: a. increase your self-confidence, b. solve problems, c. more efficiently, d. earn respect, e. innovation, f. difference with others, g. success in work. In the present article, Mulla Sadra's philosophical view on human beings and creativity and its relationship with the theory of multifaceted educational creativity are discussed, and it seeks to clarify the said relationship. Sadr al-Din Muhammad bin Ebrahim Shirazi (11th century AH), known as Mulla Sadra, is a philosopher, mystic, and the founder of the philosophical school of transcendental wisdom, which is also known as Sadr al-Hukma and Sadr al-Talihin. Mulla Sadra's philosophy, as a meeting place of Aristotelian and Enlightenment philosophical traditions, theological currents and mystical trends, as well as being inspired by the

⁶ E. Paul Torrance, "Lessons about Giftedness and Creativity From a Nation of 115 Million Overachievers," *Gifted Child Quarterly* 24, no. 1 (January 1, 1980): 10–14, <https://doi.org/10.1177/001698628002400103>.

⁷ Fisher, *Teaching Children to Think*. 3rd Edition.

⁸ K.A. Hey, *Theory of Creative Thinking* (Singapore: Springer, 2017).

⁹ Hosseini, "The Effect of Creativity Model for Creativity Development in Teachers."

reserves of Quranic sciences and religious teachings in the field of creativity, can open the way for many issues of the education system in the direction of cultivating creative people. Mulla Sadra's theories emphasize human creativity because he himself had a creative personality and his entire philosophy was full of innovation. As a result, such a school cannot be anything other than encouraging creativity and innovation and fighting against stagnation.

Mulla Sadra is the founder of transcendentalism school in Islamic philosophy. This philosophy, which is known as "the sublime wisdom of Mulla Sadra" is based on what had been received from the ancient Greeks, especially Plato and Aristotle, and what great Islamic sages such as Farabi, Ibn Sina, Sheikh Ishraq, etc. had explained or added to it, and what The great mystics, guided by the taste and power of mysticism, digested it well and founded a new foundation and based it on solid and unbreakable principles and rules, and from the aspect of reasoning and proof, the problems of philosophy in the form of mathematical rules. He realized that each one is extracted and deduced from the other, and by this means he brought philosophy out of the scattering of reasoning methods.

Among the Muslims, these two mushrabs were known as "Mushrab Ishraq" and "Mushrab Masha", and several centrist of philosophical arguments between these two groups, whether in Greece or in Alexandria, whether among Muslims or in medieval Europe, it continued, but Mulla Sadra put an end to these disputes with a new foundation, so that after him, the school of enlightenment and the school of Masha no longer have meaning in front of each other, and whoever came after him and followed his philosophy, he has become acquainted and has seen the end of several centrist disputes between Ishraghi and Mashai.

2. Research Method

The proposed research aims to explore the multifaceted approach to education with Mulla Sadra's thinking as a framework for fostering creativity in philosophy. The study will use a qualitative research design with a case study method to examine the experiences of a group of students who will be exposed to this approach. The research will begin with a review of the literature on creativity in philosophy, education, and Mulla Sadra's thinking. This will help to establish the theoretical foundations of the study and provide insights into the factors that contribute to fostering creativity in philosophy.

The research will then move on to the data collection phase, which will involve conducting interviews and focus group discussions with a group of students who will be exposed to the multifaceted approach to education with Mulla Sadra's thinking. The interviews and focus group discussions will be conducted using a semi-structured approach, which will allow for the exploration of key themes and issues related to creativity in philosophy and education. The data collected from the interviews and focus group discussions will be analyzed using a thematic analysis approach. This will involve identifying key themes and patterns in the data and using these to develop a deeper understanding of the experiences of the students in relation to creativity in philosophy and education.

3. Findings and Discussion

3.1. The nature of creativity

There is no consensus among researchers about the definition of creativity. Guilford: He believes that creativity is a set of abilities and characteristics that cause creative thinking.¹⁰ (Definition based on personality). Creativity is defined as an aspect of thinking, as a facet of personality and as an interaction in a specific environment between thinking, personal characteristics, motivation and emotions. (Definition based on personality). Walia: Creativity is a productive activity that occurs during interaction with a field and may lead to the production of a product. (Definition based on process and product).¹¹

The writer of the present article): The ability to lead to a new, useful and valuable phenomenon and idea obtained through discovery is creativity. (in terms of personality, process and product). Experts have provided different definitions for creativity. Wertheimer suggested that creative thinking involves changing our knowledge and revising its structure to achieve a new insight. In this way, our thoughts become different and even better.¹² Rickards advocated the view of creativity as "escape from mental impasse".¹³ Sternberg and Lubert believe that creativity requires the assembly of six distinct and yet interconnected assets: intellectual abilities, knowledge, thinking styles, personality, motivation, and environment.¹⁴ However, Simonton points out that there is no single definition of creativity. These various definitions seem to agree that creativity includes the ability to present new, different, and even useful perspectives.¹⁵ However, any definition of creativity is complicated because the concept is multifaceted.

There are different views on the origin of creativity: divine gift, randomness, communication, cognitive, personality:

3.1.1. Divine gift

Creativity is a mysterious thing that depicts wonderful images such as: vision, effort, imagination, clairvoyance and intuition resulting from it. Creativity seems to be magic. The idea of genius may give strength to this concept because creative artists, musicians, etc. had superhuman potential. Creativity, in this sense, is considered a divine gift.

¹⁰ J. Guilford, *Creativity, Its Measurement and Development*, In : S.J Harding, H.F(Ed), *A Source Book for Creativity Thinking* (New York: Scribner Sons, 1962).

¹¹ Chetan Walia, "A Dynamic Definition of Creativity," *Creativity Research Journal* 31, no. 3 (July 3, 2019): 237–47, <https://doi.org/10.1080/10400419.2019.1641787>.

¹² M. Wertheimer, *Productive Thinking*. (New York: Harper & Row, 1945).

¹³ T. Rickards, *Creativity and Innovation: A Transatlantic Perspective*, in : *Creativity and Innovation Year-Book* (Manchester: Manchester Business School, 1988).

¹⁴ Robert J. Sternberg and Todd I. Lubart, *Defying the Crowd: Simple Solutions to the Most Common Relationship Problems* (Simon and Schuster, 2002).

¹⁵ Dean Keith Simonton, "Big-C Versus Little-c Creativity: Definitions, Implications, and Inherent Educational Contradictions," in *Creative Contradictions in Education: Cross Disciplinary Paradoxes and Perspectives*, ed. Ronald A. Beghetto and Bharath Sriraman, *Creativity Theory and Action in Education* (Cham: Springer International Publishing, 2017), 3–19, https://doi.org/10.1007/978-3-319-21924-0_1.

3.1.2. Accidentally

The randomness of creativity is the opposite of being a divine gift. It goes up randomly. Proponents of this view offer different types of random discoveries.¹⁶ The concept of the randomness of creativity challenges the notion that creativity is solely a divine gift or a predetermined ability. Instead, it suggests that creativity can emerge through random processes and unpredictable circumstances. Proponents of this view argue that there are different types of random discoveries that contribute to creative insights and innovations. One type of random discovery is serendipity, which refers to unexpected and fortunate discoveries made by chance. Serendipitous moments occur when individuals stumble upon valuable insights or solutions while searching for something else or engaging in unrelated activities. These unplanned encounters can lead to novel connections, ideas, and breakthroughs that might not have emerged through deliberate efforts alone. Another type of random discovery is experimentation and exploration. Randomness can play a role in creative processes when individuals engage in trial and error, trying different approaches, ideas, or combinations to see what works. Through experimentation and exploration, individuals may stumble upon unexpected outcomes or solutions that can spark creative ideas or inventions.

3.1.3. Relationship

The bedrock of creative ideas This concept was popularized by Koestler under the term "dual communication" and is the justification for many different thinking techniques, such as lateral thinking and brainstorming.¹⁷ Koestler's idea of dual communication suggests that creativity involves the integration of two or more different frames of reference, perspectives, or mental representations. These frames of reference may come from diverse domains, disciplines, or modes of thinking. When these different elements interact, they give rise to novel associations and combinations, forming the basis for creative ideas. This concept serves as the foundation for various thinking techniques aimed at fostering creativity, such as lateral thinking and brainstorming. Lateral thinking encourages individuals to break free from traditional linear thinking patterns and explore unconventional associations and solutions. It involves deliberately seeking out alternative perspectives, challenging assumptions, and generating ideas that deviate from the norm. By embracing diverse and unexpected connections, lateral thinking can stimulate the emergence of creative ideas. Brainstorming, on the other hand, is a group technique that encourages the generation of a large number of ideas in a short period. It creates a collaborative environment where participants freely share their thoughts and build upon each other's contributions. The aim is to suspend judgment and allow for a wide range of ideas to be explored. By combining different viewpoints and leveraging the power of collective thinking, brainstorming aims to uncover innovative solutions and tap into the bedrock of creative ideas. The underlying principle in both lateral thinking and brainstorming is to facilitate the collision or convergence of different perspectives, knowledge domains, or mental representations. This process of bringing together diverse elements increases the likelihood of novel associations and breakthrough ideas.

¹⁶ J. Henry, *The Creative Manager* (London: SAGE Publication, 1991).

¹⁷ A. Koestler, *The Act of Creation* (New York: Penguin Books, 1964).

3.2. Cognitive process

Creativity is a normal human activity. It uses cognitive processes such as recognition, reasoning and understanding. Many inventors work with a problem for years. Research has concluded that ten years of intense preparation is required for significant creative contributions. Thinking deeply about a subject for a long period of time makes the explorer aware enough to notice anomalies. In fact, highly creative people have strong motivation and seem to be able to focus for a long period of time.

3.3. Character

Creativity is a state of mind that can be learned. It seems that some people have facilities for it, while others do not, but with practice they can improve. Mental barriers to creativity must be removed so that innate spontaneity is possible.¹⁸ Creativity is indeed a state of mind that can be cultivated and learned. While it may appear that some individuals have a natural inclination or talent for creativity, it is a skill that can be developed and enhanced through practice and the right mindset. One important aspect of fostering creativity is recognizing and overcoming mental barriers that can hinder the free flow of ideas and spontaneity. These barriers may include fear of judgment, self-doubt, rigid thinking patterns, and the need for perfection. By consciously addressing and challenging these barriers, individuals can create a conducive environment for their innate creativity to flourish.

3.4. Creativity from the perspective of Western philosophers

In the school of pragmatism, creativity is influenced by John Dewey's cosmology. In the field of cosmology, John Dewey presents a view based on which he does not consider man and the world to be separate, but considers man and the world to be intertwined, which is the unifying view of the concept of position in the philosophy of pragmatism. Contrary to the view of the realists who proposed reality and considered it separate from man, John Dewey introduced the situation as an alternative to reality which is assumed in the position of human existence. This intersection of man and the world in pragmatism leads to the emergence of experience.¹⁹ In experience, man and reality reach unity.

This type of situationism has also been noticed in creativity. Pragmatists in the interpretation of creativity argue that people may be creative, but this is because of the creativity of their actions. Creative people do not dream, but they do things. Pragmatism accepts creativity as a universal anthropology in practice and does not understand it as a gift of some exceptional people.²⁰

Existentialism school emphasizes human mentality, individual freedom and personal responsibility and describes man as a person who is solely responsible for his identity in his life. In their efforts to achieve authenticity, people should be aware that they create their own values and nature without resorting to external criteria. So they move towards a kind of creativity within themselves. The existentialist teacher who

¹⁸ T. Proctor, *Absolute Essentials of Creative Thinking and Problem Solving* (London: Routledge, 2021).

¹⁹ H. Joas and J. Beckert, *Action Theory. In: Handbook of Sociological Theory* (Boston: Springer, 2001). p.9.

²⁰ H. Joas, *The Creativity of Action* (Chicago: University of Chicago Press, 1996). p. 98.

emphasizes the subjectivity of the individual tries to develop the sense of self-awareness that is the fruit of creativity in students.²¹

There is also a close relationship between creativity and postmodernism. Most of the characteristics of creativity can be seen in postmodern education. Such as Derrida's deconstruction that tries to analyze structures. Lyotard's criticism of language games does not accept previous discourses and emphasizes new discourses. And self-creation in Foucault's thoughts shows that man can create himself in time. Giroux, regarding critical thinking and education, he believes that in the educational environment, students should practice listening to others' voices and criticism. Deleuze believes that man is in the process of "becoming" and continuously evolves himself. The prominent point in the thoughts of postmodern philosophers is their emphasis on innovation. They do not accept imposed education and try to include the element of creativity in the objectives, curriculum and postmodern educational process. The concern of complexity in education, it seems that postmodernism guidelines can create suitable grounds for these complexities. Today, social conditions and technological development require the use of creative educational methods. In this way, it can be It helps learners to adjust themselves better.²²

In Rorty's view as a neo-pragmatism, his self-creation as well as sarcasm requires creativity in presenting new solutions. Rorty believes that if a person is satisfied with doubting things and does not have the ability to create new things, he will move towards nihilism. Four axes can be considered in the field of hermeneutic creativity: 1)The historicity of knowledge and existence: therefore, creativity will be impossible without considering humans in the context of society and history; 2)The role of preconceptions as our background for knowledge and consequently creativity: Therefore, our starting point for creativity is these preconceptions; 3)The birth of creativity in the combination of horizons: Since creativity is a social thing, it is necessarily born in the combination of horizons. So, the horizons should be different at the beginning and during the conversation and dialogue, they should find depressions in each other. In fact, creativity is a kind of collision of thoughts in the light of conversation and dialogue. 4)Understanding, understanding, interpretation, and interpretation: interpretation and interpretation must be done many times and, in the meantime, new and creative interpretations emerge.

3.5. Human nature from Mulla Sadra's point of view

The human soul does not have a fixed nature in all its states and positions, but in parallel with its existential evolution, it finds various essences and although its personal and existential unity is preserved, it goes through different levels of existence. These positions and degrees have been prescribed for man from the beginning of the circumstances until reaching infinity, and the first rank and position of man from the beginning of creation and his constant aim in the knowledge of the Almighty God was that he was the caliph of God on earth, his second position is that he is worshiped by the angels and it was located in the place of the heaven of souls and the holy world and all the divine names.

²¹ G.L. Gutek, *New Perspectives on Philosophy and Education*. (New York: Pearson, 2014).

²² Hosseini, "The Effect of Creativity Model for Creativity Development in Teachers."

The third place was the belonging of his soul to his body in the world of heaven after the world of names, which was a gentle animal and intermediate between the rational soul and this dark body. Through this, he entered the door of animals and the paradise of bodies. As the Almighty God says in Surah Al-Baqarah: "And We said, O Adam, choose your dwelling in Paradise with your wife." The fourth position of man is the level of his descent to the world of earth and his belonging to the dark body composed of opposites. It is at this stage that the source of enmity, corruption, envy and obstinacy is resurrected from the world, and after this stage, it returns to nature and returns to its origin and is freed from material restrictions in its ascension course, unlike the descent course. and moves towards God.²³ This human movement is natural and human nature requires that it is always changing and evolving.

According to Mulla Sadra, not paying attention to this important and obvious fact (human's natural movement) is caused by negligence. From his point of view, anyone who refers to his conscience will find that his identity in the present is different from his identity in the past and in the future, and he will know that this difference is not only due to the difference of complications, but it is caused by the difference and difference of moods and degrees. The essence is one. In the Holy Qur'an, many verses refer to this development and transformation and existential transformations of the essence and essence of man.

Mulla Sadra even goes a step further, accusing those who do not consider this essential difference between different souls to be intellectual style, and with the inspiration of verses 6 and 7 of Surah Binah, he declares that without a doubt, the soul is the best of creation and In reality, the most chosen people are not equal to the worst creatures and the most humble people. This is the extreme intellectual style of the speaker and the worthlessness of his speech to consider them as the same in the true nature of human beings and to count their differences as complications and situations that are outside of their nature, essence, and truth.

However, the essence of the soul of the Holy Prophet (pbuh) according to his complete identity is Ashraf and in terms of strength and perfection, it is more intense and in terms of essence, essence and identity, it is brighter and more powerful than the essence of the human soul, as the Prophet (pbuh) He says: "When I am with God, at that time no close angel or sent prophet has the patience to stand with me".²⁴ Therefore, man is constantly changing, and this change is towards a superior and absolute being, and the reason for that is the passion that has been deposited in man, and Mulla Sadra calls it love.

3.6. The concept of creativity from Mulla Sadra's point of view

Mulla Sadra considers creativity to be a part of the human soul, that is, he considers it as one of the platforms for the realization of sensual perfection and "becoming" a human being, and even above that, creativity is the platform for the possibility of reaching the highest existential perfection, i.e. reaching true love. and

²³ M.I.I Sadr al-Din Shirazi, *Asfar Arbaeh* (Qom: Mustafawi, 1989). p. 80.

²⁴ M. I. I. Sadr al-Din Shirazi, *Secrets of Verses*. (Tehran: Publications of the Islamic Association of Iranian Wisdom and Philosophy, 1981). p. 144.

encounters with a real lover.²⁵ The source of creativity is the creative person and the creative effect of the human soul, which was breathed into man by God Almighty. God created the human soul in such a way that it has the authority to create and create forms. Therefore, He created the human soul from the kingdom of God, which has power and control. Divine beings have the power to invent and create forms. Regardless of whether the forms are rational and devoid of matter or perpendicular to matter.

Every human being has a treasure of images at the level of imagination, which he obtained in three ways: 1) You are from higher levels, that is, the science of reason and the world of names and attributes, 2) From the lower world, that is, the world of sense, 3) Through the decomposition and combination of previous forms and inventing new forms. Of course, it should be noted that the lower world does not affect the higher world, so the world of sense does not affect the world of imagination.²⁶ When our sensory order encounters a sensory matter, our imaginary order also encounters the imaginary order of that thing, and in this way, an imaginary form is produced, and we reach a new understanding, and the new form becomes the treasure of our forms. it will be added.

Based on Mulla Sadra's anthropological basis, a person is introduced as "becoming". That is, a being that is "becoming" and going through levels of existence every moment. So that his behaviors appear based on the order of being that he acquires, and his actions depend on his own prosperity and vice, and the effects of those actions return to him. It uses intentions, based on which human actions and their consequences have a formative relationship with each other, and its effects go back to the individual himself.

The soul cannot exist independently of the body. The soul has the capacity to create and command, and this ability leads to "becoming" the soul. Creativity is a process that is based on the infrastructure of the imaginary world, and its occurrence depends on the creation of mechanisms to provide and strengthen this infrastructure. Therefore, in order for creativity to occur, it is necessary to imagine the object in a person's imagination. Then with concentrated willpower, which he achieves with effort, he takes it to the world of example. Then he brings that image from the world of separate imagination into the world of matter and turns it into a phenomenon or event and others observe it.

3.7. The theory of multifaceted educational creativity based on Mulla Sadra's point of view

Here, the important points of view of the previous theorists are reviewed: Torrance and Gilford emphasized the cognitive aspect of creativity. Hennessey and Amabil: considered social and environmental factors as important factors in creativity. Amabil: In his empirical research, he also paid attention to the motivational aspect.²⁷ Sternberg: he puts forward his theory based on the characteristics of the creative person's

²⁵ Sadr al-Din Shirazi M.I.I, *The Transcendent Wisdom in the Four Intellectual Journeys* (Beirut: Dar Al-Ahya Al-Tharat Al-Arabi, 1981).

²⁶ M.I.I Sadr al-Din Shirazi, *Description of Ethereal Gifts* (Tehran: Institute of Islamic History, 2002).

²⁷ Beth A. Hennessey and Teresa Amabile, *The Conditions of Creativity, In, Nature of Creativity Contemporary Psychological Perspectives* (Cambridge USA: Cambridge University Press, 1989).

thinking. Williams: He valued the emotional aspect in cultivating creativity.²⁸ Harrington: He based his theory on the knowledge of ecology (biology)²⁹. Walia: In his theory, he relied on the cognitive aspect of the creative person that interacts with the cognitive field.³⁰

By studying the above theories, the writer of the present article concluded that each of the previous theorists have only paid attention to one aspect of the dimensions of creativity. Therefore, she decided to establish the new multifaceted theory of "educational creativity". Based on the theory of "multifaceted educational creativity", creativity can be discussed from different dimensions, which can be studied in five basic aspects: a. environmental-social dimension, b. emotional-cognitive dimension, c. intellectual dimension, d. educational-teaching dimension, e. physical dimension.

Environmental-Social Dimension: According to Mulla Sadra's point of view, the students are also "becoming" as human beings, and one of the aspects of human nature is the social dimension that should be paid attention to in education. The social structure of the class has a great impact on the learning process. Feeling safe is the first condition of having a creative class. Because students should be able to ask any kind of question without worry and participate in discussions. Mutual respect between student and teacher strengthens self-confidence in students, high self-confidence is one of the basic characteristics of creative people.

Also, if the evaluation takes a qualitative aspect and its purpose is to inform the student about his work, its negative effects will be reduced. Competition also leads to a feeling of inferiority in students. Therefore, it is necessary to use intra-individual competition, i.e. each person's competition with himself, instead of interpersonal competition. In fact, in the stages of "becoming" students as human beings, the path of "becoming" is taken by them and each stage is compared to the other stage. The former takes place within him. The existence of freedom of thought, expression, and freedom of movement is necessary in creating a creative class.

Emotional-cognitive structure: researchers consider the existence of emotional-cognitive fields to be necessary for the growth of creativity. Emotional structure is a part of the dimensions of human existence. According to Mulla Sadra, these existential dimensions are always becoming. Cognitive curiosity, dealing with ambiguity, imagination and the power to take risks are among the most important things in an emotional-cognitive structure that is related to creativity. To strengthen curiosity, it is necessary to create opportunities to observe, experiment, search the environment and objects, research and experience. A capable teacher can play an effective role in this field by creating sensitivity to various scientific and social issues. Reasonable risk-taking that is combined with testing and investigating new and unusual methods. Also, dealing with complexity and enjoying this conflict is very important in the development of children's creativity. Imagination can also play an important role in education.

²⁸ E.E. Williams, *Creativity Project* (Minnesota: Macalister College Saint Paul, 1970).

²⁹ David M Harrington, *The Ecology Of Human Creativity, A Psychological Perspective*, Ranco Mark A. Albert Robert *Theories Of Creativity* (London: SAGE Publication, 1990).

³⁰ Walia, "A Dynamic Definition of Creativity."

Intellectual dimension: from the point of view of Islamic philosophers, including Mulla Sadra, thought is the most important dimension of human existence. Although the intellectual structure suitable for the development of creativity is not only attention to divergent thinking, but considering the existing gap in the field of divergent thinking, it is necessary to arouse This ability was tried. If teachers value unusual ideas, they can promote the power of initiative in their students. Many innovations and inventions have started with a strange and unusual question. Therefore, teachers should welcome students' unusual and seemingly unreasonable questions and answers. Also, if students are asked to focus on different aspects of the problem in solving problems, the possibility of finding different and more ways increases. The quality of teacher's questions to students has a decisive role in this field and can make students flexible. A teacher can increase fluency in students by strengthening quantity along with quality.³¹

Physical dimension: Physical structure is also very important in stimulating students' creative abilities. The use of visual engines and other senses appropriate to the subject, such as the use of puppet shows, can provide a suitable structure for the creative activity of students and teachers.

Educational-teaching dimension: It is considered one of the most important aspects of a teacher's performance. A knowledgeable and capable teacher can creatively teach even inappropriate content and create a creative atmosphere in the classroom by using creative teaching methods and strategies. In fact, it is the teacher who tries to create the necessary conditions for the development of the students' existential dimensions.

4. Conclusion

One of the distinctive features of human thinking is creativity. In research and educational centers, the concept of creativity and the characteristics of a creative person have been discussed and investigated, and without a doubt, fostering creativity is one of the goals of education. Creativity in philosophy, particularly with Mulla Sadra's thinking, offers a multifaceted approach to education. Mulla Sadra, a prominent Islamic philosopher, emphasized the importance of creativity and innovation in the realm of education and philosophy. His philosophical ideas and teachings provide a framework that encourages individuals to explore new ideas, think critically, and engage in self-reflection.

By incorporating creativity into philosophy, education becomes a dynamic and transformative process. It allows students to go beyond rote learning and passive reception of knowledge. Instead, they are encouraged to actively participate in the learning process, question existing assumptions, and generate new insights and perspectives. Creativity in philosophy fosters intellectual curiosity, original thinking, and the ability to tackle complex problems from various angles. Mulla Sadra's thinking, which combines Islamic metaphysics with philosophy, promotes a holistic approach to education. It recognizes the interconnectedness of various disciplines and encourages students to integrate knowledge from different fields to gain a comprehensive understanding of the world. This multidimensional perspective enhances critical thinking

³¹ Hosseini, "The Effect of Creativity Model for Creativity Development in Teachers."

skills, as students learn to evaluate ideas from different philosophical traditions and consider diverse viewpoints.

Therefore, the dimensions of the theory of multifaceted creativity can be placed on the component of "becoming" in the Islamic philosophy of Mulla Sadra. The dimensions of the theory of multifaceted educational creativity include the environmental dimension. It is social, emotional-cognitive dimension, intellectual dimension, educational-teaching dimension, physical dimension. In fact, according to Mulla Sadra's point of view, since the human being's nature is "becoming" at every moment and must go through its stages of existence, then it is necessary not to look at the students in one dimension in the discussion of creativity, but rather their various dimensions in the course of education. In fact, in the present article, an attempt was made to base the theory of multifaceted educational creativity on the basis of Mulla Sadra's point of view, which is proposed in Islamic philosophy. Because every theory in the field of education and curriculum needs solid philosophical foundations. The theory of multifaceted educational creativity is innovative because compared to other theories about creativity, it has pointed to wider dimensions and can include wider aspects in the development of students' creativity. Teachers are suggested to prepare the social structure of the class in such a way that students can participate in discussions and ask questions without worry, and instead of competition, cooperation between students is emphasized. Students should be encouraged to compare themselves with previous learning stages. Students' curiosity and imagination should be stimulated. More attention should be paid to students' divergent thinking and their unusual answers should be welcomed. Visual stimuli and other senses should be used in education.

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