

Al-Ghazali's Thought on Creative Thinking

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Abstract

This article aims to discuss the model of creativity initiated by al-Ghazali. His contribution on creative thinking seems relevant to be studied as an answer to the problem of cheese and stagnant thinking to solve various problems. Creativity that boils down to the ability of reason is not just a creation to seek something new, but there is a divine element emitted to the human mind. Therefore, in facing the problems of the Ummah that arise, creative solutions are needed that are in line with Islamic teachings. However, what happens in society most problems cannot be resolved and even tend to end in conflicts and conflicts between groups. In presenting this concept, al-Ghazali analyzed al-Asmā' al-Husnā theological terms such as al-Khāliq, al-Bārī', al-Muṣawwir, al-Badī'. Then relate to other aspects with the power of the internal senses such as common sense, thinking, imagination, estimation, and memory. This article is a literature review that applies qualitative methods through content analysis to express what is written in al-Ghazali's works. Two findings in this study. First, al-Ghazali's concept of creativity is principled from al-Asmā' al-Husnā which is implemented by humans in everyday life by following what is exemplified by Allah, the Almighty, in His attributes. Man's potential to think creatively follows God's creativity in creating His creatures. Second, human creativity can be seen from the role and results of the relationship between the five senses and the internal senses of a human being which continues to be developed in daily activities. These two senses work together to show humans the process of how to perceive the surrounding reality and then create to develop it. This implies sincerity in utilizing creativity in thinking to provide solutions to mankind to various problems in life.

Keywords: *Al-Asmā' al-Husnā, Al-Ghazali, Creativity, Reason, Senses.*

Abstrak

Artikel ini bertujuan membahas model kreativitas berpikir yang digagas oleh Imam al-Ghazali. Kontribusi pemikirannya tentang kreativitas tampak relevan untuk dikaji sebagai jawaban atas persoalan kejumudan dan stagnansi berfikir untuk menyelesaikan berbagai masalah. Kreativitas yang bermuara pada kemampuan akal bukan hanya sekedar kreasi untuk mencari sesuatu yang baru, tetapi ada unsur ilahi yang dipancarkan kepada akal manusia. Oleh sebab itu, dalam menghadapi persoalan umat yang muncul, perlu solusi kreatif yang segaris dengan ajaran Islam. Namun, yang terjadi di masyarakat sebagian besar permasalahan tidak dapat diselesaikan bahkan cenderung berakhir dengan pertikaian dan konflik antar golongan. Dalam memaparkan konsep tersebut, Al-Ghazali menganalisis terma-terma teologis al-Asmā' al-Ḥusnā seperti al-Khāliq, al-Bārī', al-Muṣannir, al-Badī'. Kemudian mengaitkan pada aspek lain dengan kekuatan indra batin (internal senses) seperti pemikiran, imajinasi, estimasi, dan memori. Artikel ini adalah penelitian pustaka yang menerapkan metode kualitatif melalui analisis konten untuk menginterpretasikan apa yang tertulis pada karya-karya al-Ghazali. Dua temuan pada kajian ini. Pertama, konsep kreativitas al-Ghazali berprinsip dari al-Asmā' al-Ḥusnā yang diimplementasikan oleh manusia dalam kehidupan sehari-hari dengan mengikuti seperti apa yang dicontohkan oleh Allah Swt. dalam sifat-sifat-Nya. Potensi manusia berpikir kreatif mengikuti kreativitas Tuhan dalam menciptakan makhluk-makhluk-Nya. Kedua, kreativitas manusia dapat dilibet dari peran dan hasil relasi panca indra dengan indra internal seorang manusia yang terus dikembangkan dalam aktivitas sehari-hari. Kedua indra ini bekerja sama menunjukkan kepada manusia proses bagaimana memahami realitas di sekitarnya kemudian berkreasikan untuk mengembangkannya. Ini berimplikasi adanya kesungguhan dalam memanfaatkan kreativitas berpikir bagi memberikan solusi umat manusia pada berbagai persoalan dalam kehidupan.

Kata Kunci: *Al-Asmā' al-Ḥusnā, Al-Ghazali, Kreativitas, Akal, Indra.*

Introduction

Creativity is part of the reasoning process, which involves human's intellect, actively plays a role in thinking about something will remain dynamic with the object it studies, if trained continuously to find various alternatives. This process should be meticulous, so as not to target something negative.¹ We find many things produced by human creativity in various fields, social, science, technology, and

¹ David H Cropley, *The Dark Side of Creativity* (Cambridge: Cambridge University Press, 2010).

entertainment that seem contrary to human values. The products of human thinking may go against ethics and social norms, eventually opening up chaos and catastrophe for humanity. Various results of intellectual creativity can create activities that lead to harmful actions for humans. In addition, unrestricted creativity tends to produce products that do not benefit and even harm human beings.²

In academic performance, the issue of creativity arises in educators, both teachers and lecturers. They need sufficient knowledge about understanding, developing, and ethical aspects of creativity. Educators must be able to teach the ethic of creativity by providing teaching materials and appropriate methods for students to prepare them for academic activities. However, the reality is that many students creatively produce plagiarized works from other parties that are not their works. Research at the undergraduate as well as postgraduate levels is produced from the works of trading between individuals.³

The author sees the need to examine the concept of creativity more deeply from an Islamic point of view that scholars in various works have outlined. These works become intellectual legacies that we deserve to explore for the benefit of Muslims. In addition, creative activity also becomes the identity of a Muslim intellectual who illustrates that creativity does not negatively impact various aspects of life. However, this activity can help solve community problems that have positive values and benefits for the progress of civilization. Various studies related to Muslim scientists' creativity in uncovering their creative works have been shown by Hasan Langgulung⁴ and Jamal Badi.⁵ Both explain their contributions to

² Dimas Jidan Fakhriansyah and Muhammad Alwi, "Edukasi Bahaya Judi Online Kepada Remaja," *Seminar Nasional Pengabdian Masyarakat LP UMJ*, 2022, 1–4.

³ Fradhana Putra Disantara, "Plagiarism in Higher Education: Power Relations and Legal Aspects," *Rechtsidee* 7 (2020): 1–12.

⁴ Hasan Langgulung, *Kreativitas Pendidikan Islam: Analisis Psikologi Dan Falsafah* (Jakarta: Pustaka Al-Husna, 1991).

⁵ Jamal Badi and Mustapha Tajdin, *Creative Thinking: An Islamic Perspective*, 2nd ed. (Kuala Lumpur: Research Center IIUM, 2006).

intellectual heritage in the history of Islamic Civilization. However, these works have yet to cover the issue of creative thinking from the perspective of al-Ghazali.⁶ In the work of Zaidi Ismail,⁷ the author has provided an early glimpse into al-Ghazali's creativity. However, his brief explanation merely refers to some of al-Ghazali's works that do not represent this Muslim thinker's concept of creativity. Another article, as written by Ibrahim Ozdemir, explained the role of critical and creative thinking in preparing generations to respond to future-threatening issues. Global issues such as climate change, poverty, and injustice have become public issues in society. To resolve these issues, referring to the concepts of Imam al-Ghazali's thought is necessary. His method of thinking is based on doubt and skepticism, which seems similar to Rene Descartes. Al-Ghazali preceded him by five centuries. For him, in thinking, we are not entirely satisfied with reason and exploring the facts of reality. This study only explores a few of al-Ghazali's ideas. The research is more likely to focus on his work in al-Munqidz related to his autobiography.⁸ While article, mentioned by Alparslan, deals with creativity and innovation education in the Islamic world. As a thinker, he conducted research to find a new plan for creative thinking through the development of epistemology. He offers this concept as the basis of an educational philosophy that will lead to an educational system that will train the critical attitude needed for that competence. However, this article does not mention al-Ghazali's thoughts at all. It discusses various concepts of creativity in general among Muslim philosophers.⁹

⁶ Nur Amani Aisyah Samsuddin et al., "Islamic Economic Thoughts of Prominent Muslim Scholars in the Abbasid Era," *International Journal of Academic Research in Business and Social Sciences* 10, no. 12 (December 12, 2020): 27–35, <https://doi.org/10.6007/IJARBS/v10-i12/8212>.

⁷ Mohd Zaidi Ismail, *Kreativiti Dan Imaginasi Dalam Psikologi Islami* (Kuala Lumpur: Institut Kefahaman Malaysia (IKIM), 2011).

⁸ Ibrahim Özdemir, "Critical Thinking and Innovation: An Islamic Perspective," *Journal of Technology and Operations Management* 15, no. Number 2 (December 29, 2020): 33–41, <https://doi.org/10.32890/jtom2020.15.2.4>.

⁹ Alparslan Açikgenç, "Inculcating Creativity and Innovation: A Plan of Action

Therefore, this article aims to explore al-Ghazali's concept of creative thinking. His works have inspired and influenced both Muslim and non-Muslim intellectuals. His contributions were significant in various areas, such as philosophy,¹⁰ tasawwuf,¹¹ fiqh,¹² and Kalam.¹³ The creativity presented in these works proved him to be a person who had creative thinking by producing works that continued to be studied by subsequent Muslim scholars. The framework of critical and creative thinking must always be trained and limited by Sharia restrictions. So, from here, it will have implications for daily life to contribute to finding alternative solutions to various human life problems.

In its discussion, this article uses literature research that refers to primary sources of al-Ghazali's works and secondary sources of research results in the form of relevant books, articles, and journals. The methods used are descriptive and content analysis. Relevant data are collected according to the theme discussed and then analyzed in depth. From there, the flow of concepts expressed by the author will appear. These concepts are also analyzed historically¹⁴ to see the continuity of an idea in the future and environment and compared with relevant modern theories.

for Muslim Educational Systems," *Tafhim: IKIM Journal of Islam and the Contemporary World* 4, no. 1 (September 10, 2015): 1–27, <https://doi.org/10.56389/tafhim.vol4no1.1>.

¹⁰ Hamid Fahmy Zarkasyi and Fadhillah Rachmawati, "Kontribusi Cendekiawan Muslim Dalam Membangun Peradaban Islam," *Tasfiah: Jurnal Pemikiran Islam* 4, no. 2 (2020): 67–86, <https://doi.org/10.21111/tasfiah.v4i2.4110>.

¹¹ Maula Sari and Marhaban Marhaban, "The Self Purification Through Dhikr in the Perspective of Imam Al-Ghazali," *Tasfiah: Jurnal Pemikiran Islam* 7, no. 2 (September 25, 2023): 339–59, <https://doi.org/10.21111/tasfiah.v7i2.10581>.

¹² Fahrur Rozi, Tutik Hamidah, and Abbas Arfan, "Konsep Maqasid Syari'ah Perspektif Pemikiran Al-Juwaini Dan Al-Ghazali," *Iqtisodina: Jurnal Ekonomi Syariah & Hukum Islam* 5, no. 1 (2022).

¹³ Hasan Darojat, "Benarkah Aristoteles Dan Confucius Menganut Ajaran Tauhid?," *Tsaqafah: Jurnal Peradaban Islam Jurnal Peradaban Islam* 16, no. 2 (November 21, 2020), <https://doi.org/10.21111/tsaqafah.v16i2.5062>.

¹⁴ Syahrin Harahap, *Metodologi Studi Tokoh Pemikiran Islam* (Jakarta: Prenada, 2011).

Definition of Creativity

Before discussing further, the author needs to define the word creativity to understand it as a whole. There are many definitions of this word expressed by Muslim thinkers as well as Modern scholars. More than a hundred definitions introduce the meaning of the word creativity in different fields. Among Muslim philosophers, the terms ‘creativity’ is a crucial component in science and philosophy studies. Their definitions are frequently intimately related to Islamic intellectual and spiritual ideas. Al-Farabi, recognized as the ‘Second Master’ following Aristotle, focused on creativity within philosophy and music. He advocates for cultivating creativity and asserts that the primary factor contributing to the development of theoretical and practical creativity is the manifestation of nobility. The creativity should start from numbers and sizes because these systems are optical and astronomical instruments.¹⁵ While Ibn Sina, the one who also recognized as Avicenna in the Western world, he explores the notion of creativity within the context of psychology and philosophy in his work *Kitāb Aḥwāl al-Nafs* (Book on the state of the Soul).¹⁶ He defines creativity as the process in which the soul and intellect combine to produce novel and inventive ideas. Ibn Sina highlighted that this concept arises from profound reflection and contemplation, shaped by scientific knowledge and spiritual encounters.¹⁷ Ibn Khaldun, in his *Muqaddimah* offers a comprehensive perspective on creativity, particularly within a social and historical framework. His conception of creativity encompasses the ability to engage in inventive and original approaches to solving

¹⁵ Suleimenov and Turar, “Al-Farabi’s Thoughts of Importance of Teaching and Knowledge,” *Journal of Oriental Studies* 90, no. 3 (October 17, 2019), <https://doi.org/10.26577/jos.v90i3.1436>.

¹⁶ Al-Husain Ibn Ali Ibn Sina, *Aḥwāl Al-Nafs*, ed. Ahmad Fuad Al-Ahwani (Paris: Dar Babylon, 2007).

¹⁷ Nurul Ain Norman, “Ibn Sina’s Theory of the Soul: A Taxonomy of Islamic Education,” *ICR Journal* 12, no. 2 (2021): 275–89, <https://doi.org/10.52282/icr.v12i2.867>.

problems.¹⁸ He underscores the significance of adjusting to evolving conditions and discovering novel resolutions to intricate issues, necessitating a profound comprehension of the social and historical milieu.¹⁹

Contemporary researchers of creativity include Edward De Bono,²⁰ Jamal Badi,²¹ and Hasan Langgulung²² also opined their views on its definition. They define these terms according to the object on which each one depends. Etymologically, creativity comes from the word “create” or “bring into being,” which comes from the Latin “creare,” which means “to create.”²³ In terminology, the word creativity is:

“a term used in the technical literature in basically in the same way in the popular, namely to refer to mental processes that lead to solutions, ideas, conceptualization, artistic forms, theories or products that are unique and novel.”²⁴

While Cropley defines creativity as “*the production of relevant and effective novelty.*” According to him, what is meant by ‘effective’ here includes effects, impacts, right on target, to the goal. An essential aspect of creativity is the presence of novelty.²⁵ Another researcher,

¹⁸ Mohammad Al Farabi, “Ibn Khaldun’s Considerations Relating To Islamic Education and Their Perspective on the Future,” *Ta’dib Jurnal Pendidikan Islam* 11, no. 2 (March 22, 2023): 205–14, <https://doi.org/10.29313/tjpi.v11i2.10531>.

¹⁹ Neneng Sulastri, “The Concept of State and Government in Ibn Khaldun’s Thought,” *International Journal of Nusantara Islam* 7, no. 2 (August 9, 2019), <https://doi.org/10.15575/ijni.v7i2.5634>.

²⁰ Sandra M Dingli, “Edward De Bono - A Tribute,” *Malta Review of Educational Research* 15, no. 2 (2021): 321–32.

²¹ Norillah Abdullah, Jamal Ahmed Badi, and Siti Nazilah Mat Ali, “Conceptual Thinking from the Western and Islamic Perspectives,” *Al-Itqan: Journal of Islamic Sciences and Comparative Studies* 5, no. 3 (2021): 165–91.

²² Langgulung, *Kreativitas Pendidikan Islam: Analisis Psikologi Dan Falsafah*.

²³ Sir William Smith and Lockwood, *Chamber Murray Latin-English Dictionary* (New York: Larousse Kingfisher Chambers Inc, 2000).

²⁴ Arthur S. Reber and Emily Reber, *The Penguin Dictionary of Psychology*, 3rd ed. (London: Penguin Books, 2001).

²⁵ Mark A Runco and Steven R. Pritzker, *Encyclopedia of Creativity*, 2nd ed. (Amsterdam: Academic Press, 2011).

Hasan Langgulong, argues that various definitions of creativity can be summarized in three aspects. *First*, creativity is a lifestyle. Here, a person sees a problem and then responds with an effort to develop his abilities. *Second*, creativity is work. This is done by producing a new work, or combining ideas. *Third*, creativity is an intellectual process. It is manifested by hypothesizing and analyzing all aspects of the problem.²⁶ From some of the definitions above, the author tends to Langgulong's definition, which seems to be able to summarize all aspects of the meaning of creativity. Hence, the creative thinking is activity of the soul and intellect which produces novelty and effective ideas.

The creativity of human thinking can be traced from the activeness of his intellect. In the results of his research, a neurologist, Roger W. Speery said the human brain is divided into two, namely the right brain and the left brain.²⁷ The right side of the brain organizes information related to concepts, colors, images, rhythms, and imagination. Meanwhile, the left brain processes words, numbers, logic, analysis, data, sequence, and count. Both of these brains can function and make habits for humans if they can train them. Someone interested in mathematics will have a dominant left brain because he is used to calculating, measuring, and analyzing numbers and logic. While a person who tends to color, picture, and imagine, then thinking will use the right brain more. The creative process occurs in the right brain, which relies a lot on the process of imagination.

Muslim scholars had the balance between the right and left brains represented in his works, such as al-Farabi (870-950 CE). He was a philosopher who authored books on various fields such as philosophy, mathematics, medicine, and music. His famous book "*Ārā' Ahlu al-Madīnah al-Fāḍilah*" discusses socio-political

²⁶ Langgulong, *Kreativitas Pendidikan Islam: Analisis Psikologi Dan Falsafah*, 171–75.

²⁷ Michael Corballis, "One Person, Two Minds," *Brain* 143, no. 10 (October 1, 2020): 3164–67, <https://doi.org/10.1093/brain/awaa308>.

life in a community of states.²⁸ While in music, he wrote *Kitāb Musīq al-Kabīr*.²⁹ Another scientist, Ibn Sina (970-637 CE.), wrote several books in logic, philosophy, medicine,³⁰ as well as poetry.³¹ In logic he wrote *Al-Mantiq al-Masyriyyīn wa al-Qaṣīdah al-Maẓdijāh fī al-Mantiq*,³² and in medicine he wrote *al-Qānūn fī al-Tibb*.³³ Al-Baḳillāni (950-1013 CE.), a *Mutakallim* and rhetorician who was once sent as Ambassador to Constantinople.³⁴ He has lot of books including *Ijāz al-Qur'ān*³⁵ and *al-Inṣāf*.³⁶ Here, it clearly shows that Muslim scientists can explore their creativity in producing extraordinary works that are very phenomenal until today. This fact has been proven by the variety of intellectual property within Islamic Civilization that has shone for several centuries.

In this article, the author is interested in explaining the third aspect of creativity, as stated by Hasan Langgulung, as an intellectual process. We find in the historical facts of Islamic

²⁸ Abu Nasr Ibn Muhammad Ibn Tarkhan Al-Farabi, *Ārā' Ahl Al-Madīnah Al-Fāḍilah*, 1st ed. (Kairo: Al-Jamiah al-Amrikiyah bil Qahirah, 1907).

²⁹ Abu Nasr Ibn Muhammad Ibn Tarkhan Al-Farabi, *Kitāb Al-Mūsīqa Al-Kabīr* (Kairo: Dar al-Katib al-Arabi, n.d.).

³⁰ Bozorov Quvonchbek Dilmuraod, PanjiyevJamshid Tohir, and Xolboyev Jo'rabek Lutfullo, "Abu Ali Ibn Sina and Medicine," *Texas Journal of Medical Science* 3 (2021), <https://doi.org/https://doi.org/10.62480/tjms.2021.vol3.pp44-47>.

³¹ Alexander Alekseevich Andreev and Anton Petrovich Ostroushko, "Abu Ali Hussein Ibn-Abdallah Ibn-Ali Ibn-Sina (Avicenna) - Persian Encyclopedic Scholar, Philosopher, Physician, Poet, and Musician (to the 1040th of Birthday)," *Journal of Experimental and Clinical Surgery* 13, no. 2 (June 29, 2020): 164, <https://doi.org/10.18499/2070-478X-2020-13-2-164-164>.

³² Al-Husain Ibn Ali Ibn Sina, *Mantiq Al-Masyriyyīn Wa Al-Qaṣīdah Al-Mujdawijah Fī Al-Mantiq* (Kairo: Wakalah al-Shahafah al-Arabiyyah, 2021).

³³ Al-Husain Ibn Ali Ibn Sina, *Al-Qānūn Fī Al-Tibb* (Beirut: Dar al-Kutub al-Ilmiyyah, 1999).

³⁴ Hasan Daroajat, *Pembelaan Al Baqillani Terhadap Al Qur'an Dan Politik* (Bogor: Pustaka Darunnajah, 2021).

³⁵ Abu Bakar ibn al Tayyib Al-Baqillani, *Ijāz Al-Qur'ān*, ed. Ahmad Saqar (Mesir: Dar al-Ma'arif, 1701).

³⁶ Abu Bakar ibn al Tayyib Al-Baqillani, *Al Inṣāf Fīmā Yajib I'tiqāduh Walā Yajuz Al-Jahl Bih*, ed. Imad al-Din Ahmad Haedar, 2nd ed. (Kairo: Al-Maktabah al-Azhariyah Litturats, 1986).

Civilization the presence of creative thinkers who have produced various disciplines and discoveries that can answer the challenges of their time, as mentioned above. In this article, the author intends to introduce one of the familiar Muslim intellectual figures in the History of Islamic Civilization, namely al-Imam al-Ghazali. This figure is very influential scholar in the Islamic world.³⁷ Many Muslim and non-Muslim people read his works. Muslims who read Sufism are moved mainly by its deep and dense meaning, describing how one can achieve eternal happiness in this world and the Hereafter. Others study and criticize his work in the other fields such as philosophy, economics, education, and politics.³⁸ His relevant views regarding the principles that are so fundamental in looking at problems deserve to be researched, taken advantage of, and applied for now.

Similarly, what the author currently presents in this article discusses the topic of creativity regarding intellectual processes. The author is interested in exploring his views on how a person can develop his thinking and imagination so that he will produce many alternative solutions. His works that become references in this study are *Ihyā' Ulūm al-Dīn*, *Al-Maqṣad al-Asna fī Syarah Asmā' Allāhu al-Husnā*, and *Ma'ārij al-Quds*.

Creative Thinking According to al-Ghazali

In understanding creativity, we must return to the concept of man held by al-Ghazali. Man is divided into physical (*jism*) and soul (*nafs*), the spiritual entity (*al-Latīfah al-Rūḥāniyyah*). The

³⁷ Wasiatul Mahfidhoh, "Al-Ghazali: Implementasi Tasawuf Falsafi Dalam Kehidupan Sehari-Hari," *Journal of Islamic Thought and Philosophy* 2, no. 1 (June 27, 2023): 54–68, <https://doi.org/10.15642/jitp.2023.2.1.54-68>.

³⁸ Nur Kirabaev and Maythem Al-Janabi, "Political Philosophy of Al-Ghazali," in *Proceedings of the 4th International Conference on Contemporary Education, Social Sciences and Humanities (ICCESSH 2019)* (Paris, France: Atlantis Press, 2019), <https://doi.org/10.2991/iccessh-19.2019.16>. See also at Samsuddin et al., "Islamic Economic Thoughts of Prominent Muslim Scholars in the Abbasid Era."

latter is divided into four states: soul (*rūh*), spirit (*nafs*), heart (*qalb*), and reason (*aql*). Each aspect of these four elements has its role. The soul (*rūh*) has two meanings. First, it is something smooth, flowing in the liver cavity and spreading throughout the body. It is the substance of the life of the subtle body. Secondly, it is *rabbāniyyah* (divine) and can know everything in man. It also has the property *rūḥāniyyah* (formless).³⁹ It can absorb knowledge of spirituality and divinity. The human mind is minimal to know, for this being a divine secret as mentioned in QS. Al-Isra' [17]: 85.

The second element of the spiritual entity (*al-Latīfah al-Rūḥāniyyah*) is *the spirit (nafs)*. This entity acts as the lust that has the potential to dominate the human body. It has two meanings. *First*, the aspect to which man's despicable qualities gather. This lust must be controlled to be subdued by man. *Second*, the meaning of *nafs* is 'soul'. It is something subtle within man and as his essence. It depends on the conditions it has: *al-Muṭmainnah* (the calm one), *al-Lanwāmah* (the self-deprecating one), and *al-Ammārah* (who is unable to resist his passions). Third aspect of the spiritual entity (*al-Latīfah al-Rūḥāniyyah*) is heart (*al-Qalb*). It is an immaterial inner element.⁴⁰ This heart is not a heart organ as understood as the center that regulates blood circulation in the body. In religious terminology, the heart is a medium capable of capturing divine messages unacceptable to reason. Therefore, this heart is a return to the meaning of the soul. Something invisible to the naked eye has a divine aspect related to the heart physically. The last aspect of the spiritual entity (*al-Latīfah al-Rūḥāniyyah*) is *al-'Aql* (reason), the place of knowledge. Here, knowledge will be obtained if there is reason. The process of gaining knowledge if reason can function correctly. Allah, the Almighty, creates reason before knowledge in order to play a role in gathering meanings in his heart.⁴¹

³⁹ Abu Hamid Muhammad Al-Ghazali, *Iḥyā' Ulūm Al-Dīn* (Jeddah: Dar al-Manhaj, 2011).

⁴⁰ Al-Ghazali, 877.

⁴¹ Al-Ghazali, 879. See also at Syed Muhammad Naquib Al-Attas, *Prolegomena*

Epistemologically, knowledge is acquired by a human being through several paths. First, it can be done through *kehabar ṣ adiq* (correct information). Allah, the Almighty, and His Messenger convey knowledge through revelation and hadith that become the teachings of Islam. The revelation containing God's word is codified in the Qur'an. While hadith has been preserved for generations with the tradition of transmission from generation to generation. Second, knowledge can also be attained by man through reason. This is done through the process of understanding and reason used for thinking activities. Third, knowledge can be achieved through the five senses. The five senses of man consist of the sense of sight (*al-Baṣr*), hearing (*al-Sam'*), touch (*al-Lams*), taste (*al-Dzauq*), and smell (*al-Syum*). All these senses provide certainty of the object of everything outwardly. As for the last, knowledge can be achieved through intuition. Someone who already has a certain level of knowledge may, through their intuition, gain special knowledge.⁴² Al-Ghazali explained that the five senses above are categorized as the five external senses. In addition, humans also have five internal senses attached to themselves consisting of common sense (*al-Hiss al-Musytarak*), representation power (*al-Qunwah al-Mutaṣawwirah*), estimation power (*al-Qunwah al-Wahmiyyah*), memory power (*al-Qunwah al-Hāfiẓah*), and imagination power (*al-Qunwah al-Mutakhayyilah*). Creative activity is in this realm of the inner sense, namely the power of imagination.⁴³ Before explaining further the above aspects, the author tries to explain the main theological terms related to creativity.

Creative thinking is the activity of human reason. As the most extraordinary grace of Allah, the Almighty, the reason has become a differentiator of roles between humans and animals.

to *The Metaphysics of Islam* (Kuala Lumpur: ISTAC, 2001).

⁴² Abu Hamid Muhammad Al-Ghazali, *Majmū'ab Al-Rasāil: Al-Munqidḥ Min Al-Dalāl* (Beirut: Dar al-Kutub al-Ilmiyyah, 2006).

⁴³ Abu Hamid Muhammad Al-Ghazali, *Ma'ārij Al-Quds Fī Madārij Ma'rifaḥ Al-Nafs* (Uni Emirat Arab: Hindawi Foundation CIC, 2017).

With it, man is able to understand the truth and falsehood that makes him near and far from God. Reason also supports humans to create knowledge that can create various technologies for human benefit. From there, the role of reason seems very important for humans also to be able to understand their position. To learn the framework of human creative thinking, as in the perspective of al-Ghazali, we need to refer to the Beautiful names (*al-Asmā' al-Ḥusnā*) that Allah, the Almighty, has. These Beautiful names describe His attributes comprehensively so that man can follow according to his ability.

Therefore, to further understand the concept of creative thinking in al-Ghazali's thought, we can trace his theological views to the work of *al-Maqṣad al-Asnā fī Syarḥ al-Asmā' Ilāh al-Ḥusnā*.⁴⁴ Here, he interprets relevant terms such as the Creator (*al-Khāliq, al-Bārī*), the Originator (*al-Badī*), and the Supreme Fashioner (*al-Muṣawwir*). According to him, these three terms refer to the process of creation and new elements with different meanings. In this case, Allah, the Almighty, is the Creator of all things that give measure (*al-Muqaddir*). He is also the Substance that shapes the creation of His creatures and smooths their size best, like a building with various elements. It has a measure of the length and width of soil, wood, and others. As befits an engineer who draws the design and size of every corner of the drawing to be built. To construct the building, he will need a builder who works on the project. On the other hand, he needs accessories that enhance the decoration of the building. This process requires drawings, sizes, and buildings to be prepared beforehand. Here, it shows the creativity of Allah, the Almighty, as the most creative Creator to design creations in various works and innovations. For that, at least humans can reflect on how to think creatively and innovatively as Allah, the Almighty, has done with His creation.

⁴⁴ Abu Hamid Muhammad Al-Ghazali, *Al-Maqṣad Fī Syarḥ Al-Asmā' Al-Ḥusnā* (Cyprus: Al Jaffan wa Al-Jabi, 1987).

Allah, the Almighty, has an absolute power in His creation. He does not need anything like a human being. Absolute status as the Appraiser (*al-Muqaddir*), the Originator (*al-Majid*), and the Decorator (*al-Muzayyin*) are derivative terms of His attribute denoting as in the terms *al-Khaliq*, *al-Bari'*, *al-Badi'*, and *al-Muṣawwir*.⁴⁵ Everything in this world has a measure determined by the Creator. The process of existence also follows the degree to which it exists in the divine design. The term *al-Bari'* indicates that everything came into existence from nothing due to the process of creation by Allah, the Almighty. While the attribute of *al-Muṣawwir* means that Allah, the Almighty, designs all creatures best. This property shows the best form in everything in this world. Nature consists of heaven, earth, and various planets which consisting of various elements of minerals: water, air, and others. All this is designed harmoniously, orderly, and neatly. If the order shifts and changes, there will be shock and disharmony. The universe is arranged in such a way that it is impossible to come about by chance and without consideration. It was all created with wisdom. The relation of all these creations is evidence of God's creativity in arranging a balanced order of the cosmos. All of these were designed in a very sophisticated manner by the Creator for the welfare of all creatures. The rate and size of creation are also appropriate, following all the needs needed for them.

Al-Ghazali stressed the importance of man knowing the secrets of the designs of the creatures created by Allah, the Almighty. They have the virtue of divine design for His creatures: heaven, earth, people, animals, and plants. What we see from His various creations needs to be studied through various aspects, size, color, and wisdom, to understand who created these creatures.⁴⁶ Natural phenomena around us are often ignored as if there is nothing special about this nature. Therefore, it is essential to

⁴⁵ Al-Ghazali, 75–79.

⁴⁶ Al-Ghazali, *Majmū'ah Al-Rasā'il: Al-Munqidh Min Al-Dalāl*.

understand the Beautiful Name of Allah (*al-Asmā' al-Ḥusnā*) as expressed by al-Ghazali in the word *al-Muṣawwir* so that humans can produce a picture of existence in order and wisdom, which looks harmonious with natural conditions. He can see it all in detail. Furthermore, a human being can also contemplate on himself by reflecting on his existence through his heart. Here, he can discover what physical compositions exist and achieve the meaning of creation, wisdom, and harmony.⁴⁷ God's creativity that produces the balance of creation becomes a model for humans to implement in various aspects of life. The order and neatness of nature can inspire to achieve meaning and how it can be applied to various projects made by humans.

As seen above, al-Ghazali tried to develop theological thinking to understand the concept of *al-Asmā' al-Ḥusnā* on several terms associated with the creation of Allah, the Almighty. Humans are advised to observe the forms of animals and plants scattered in nature with an outward and inner view. Until this method can touch the recesses of the heart to understand that it is the work of God from the physical description that ends with spiritual understanding, it will give the most profound meaning to him. At this stage, it is hoped that he will raise him to a higher understanding, as did the Prophets, Apostles, and even Angels.

On another aspect, al-Ghazali's thinking also shows that we should understand the meaning of *al-'Ilm* (knowledge), one of God's beautiful names. Knowledge is the meaning exists in the soul, following the objects that exist in the phenomena of life.⁴⁸ Allah's knowledge of form is the leading cause for everything around us. The phenomenon of creation of various forms makes the cause of the scientific element that permeates the soul. The name of Allah, the Almighty, as *al-Muṣawwir* becomes a reflection and earnest

⁴⁷ Muhammad Rasyid Qubbani, *Al-Ḥikmah Fī Makblūqātillāh Li Al-Imām Abī Ḥāmid Al-Ghazālī Al-Tūsī* (Beirut: Daar Ihya al-Ulum, 1978), 3–6.

⁴⁸ Al-Ghazali, *Al Maqṣad Fī Syarḥ Al-Asmā' Al-Ḥusna*.

effort of man to have this quality metaphorically and be able to apply it in life following the meaning contained in it.

In another place, al-Ghazali also reveals the relation between the terms *al-Khāliq* and *al-Bārī*'. The first word means to create with size and novelty, while the second word means the creator in the context of giving a different form from other creations.⁴⁹ A man may adhere to these two attributes in their daily activities and follow figuratively. The process of creation and existence comes from the knowledge of Allah, the Almighty, who creates abilities and knowledge for humans. For him, the creation is twofold. First is everything that has nothing to do with humans, such as the sky, stars, earth, animals, and plants. Second is the work produced by man: skills, politics, worship, and war. When a person strives earnestly to control the soul and creation, he can be creative to a certain degree that distinguishes him from others. Here, he can innovate and is considered someone who managed to find something that has never existed before, like an inventor of the game of chess.⁵⁰ Similarly, in the religious act, the earnestness of effort, politics, and the development of skills, there are many ways to explore creativity that people can follow and trace all activities to its early inventors. In this way, the initiator is regarded as an inventor, creator, or innovator in initiating something.

Al-Ghazali's statement above regarding his explanation in some terms in God's beautiful names such as *al-Khāliq*, *al-Bārī*', and *al-Muṣannwir* is only metaphorical, when related to the human aspect. From these names, many terms can be pinned to humans as allusions to follow them. While some other qualities, such as *al-Ṣabūr* and *al-Syākir*,⁵¹ can be fundamental human traits to have in order to get closer to Allah, the Almighty. This can be used as a sign of human faith because it is seen from the ability to

⁴⁹ Ibn Umar Jar Allah Al-Zamakhsyari, *Tafsīr Al-Kasyaf*, ed. Khalil Ma'mun Syiha (Beirut: Dar al-Ma'rifah, 2009).

⁵⁰ Al-Ghazali, *Al Maqṣad Fi Syarḥ Al-Asmā' Al-Ḥusna*.

⁵¹ Al-Ghazali.

be patient with all the tests and difficulties faced. He does not give up easily and continues to be patient in obedience. While gratitude is done when a person receives the slightest favor. He thanked Allah, the Almighty, and mankind for the various graces obtained.

Al-Ṣabūr is one of the beautiful names of Allah, the Almighty, which includes the meaning of not rushing to torture a servant who is immoral. The actions of God are closer to the meaning of *al-Ḥalīm* which means forbearing.⁵² Similarly, al-Razi interprets this word into two things. The first is patience in obedience, and the second is patience from disobedience. The patience of obedience is divided into three levels. First, be patient with burdens and suffering. This is the lowest tier. Second, be patient to endure various difficulties and tests in life without any complaints. Third, it is to be patient with trials and difficulties because he knows that they are the destiny of Allah, the Almighty, and does not have any difficulties to undergo, even feels comfortable with the difficulty. This is the highest level of patience in a human being.⁵³ While the word *al-Syakūr* is also pinned to the name of Allah, the Almighty, because He rewards many servants with His affection. He is not picky about creatures and gives favors to them. The word *al-Syakūr* is the pleonastic form of *al-Syakīr*, meaning 'additional' (*zījāadah*). The addition of reward for pious servants and forgiveness for sinners shows that Allah, the Almighty, has the Supreme attribute of *al-Syakūr*.⁵⁴ From this, we can understand that the words *al-Ṣabūr* and *al-Syakūr* are attributes of Allah that can be wholly owned and applied to a servant.

From the explanation of the terms above, the attributes that constitute the beautiful name of Allah, the Almighty, are related to humans in the context to be followed. Someone can be creative

⁵² Muhammad ibn Mukarram Ibn Manzur, *Lisān Al-'Arab* (Beirut: Dar Sadir, 1992), 2391.

⁵³ Muhammad Ibn Umar Al-Razi, *Lawāmi' Al-Bayyināt Syarḥ Asmāillah Ta'ala*, ed. Thaha Abdul Rauf Said (Beirut: Dar Al-Kitab Al-Arabi, 1990).

⁵⁴ Al-Razi, 261–62.

and innovative to find everything, but with a note that it must have a positive objective. What is done is not contrary to the teachings of Islam. Something original as a human inventiveness that helps life will deserve to be appreciated by everyone. The culprit may be referred to as the inventor or initiator. However, all that person does is produce something from what already exists. It seeks to manage from one new form to another. He cannot start from scratch like a creator, as Allah, the Almighty, has done.

Al-Ghazali is trying to elaborate on another concept of the name of Allah, the Almighty, *al-Badī'*. According to him, this attribute belongs only to Him, that is, as a creator who has nothing like Him both in substance, nature, work, and everything that is returned to Him. This term is called *al-Badī' al-Mutlaq* i.e., *Badī' aẓalan wa abadan*, which means "Absolute Creator, Creator from long ago and forever".⁵⁵ Al-Razi also explained that this attribute means the one who first created creation without anything resembling it before. This interpretation leads to understanding this word as a property of the verb,⁵⁶ which is impossible for man to begin creating everything out of nothing.

Thus, the description of the names of Allah, the Almighty, relates to the concept of creativity as summarized in *al-Asmā' al-Ḥusnā*. These attributes can be an example for humans to follow in everyday life. Next, we will explain creativity, which comes from human reason.

The Five External Senses of Man

In his various books, Al-Ghazali explains the position of reason, its functions, and its roles. He discusses in detail the responsibility of reason in several positions. From here, the concept of creativity plays a role in developing one's frame of mind. Creativity for him is not limited to the scientific field but

⁵⁵ Al-Ghazali, *Al Maqṣad Fī Syarḥ Al-Asmā' Al-Ḥusna*.

⁵⁶ Al-Razi, *Lawāmi' Al-Bayyināt Syarḥ Asmāillāh Ta'āla*.

can also be developed in other aspects such as spirituality and work.⁵⁷ Basically, humans have five external senses consisting of touch (*al-Lams*), smell (*al-Syum*), taste (*al-Dzauq*), sight (*al-Basr*), and hearing (*al-Sam*). While the internal senses comprise; memory power (*al-Qummah al-Hāfiẓah*), imagination power (*al-Qummah al-Mutakhayyilah*), representation power (*al-Qummah al-Mutaṣannwirah*), estimation power (*al-Qummah al-Wahmiyyah*), and common sense (*al-Hiss al-Musytarak*). The power of both the external and internal senses collaborate as a path for man to obtain information from the outside, then enter his soul and be digested as a result of one's thoughts and actions.⁵⁸

A Muslim philosopher, Ibn Sina (980-1037 CE.) also elucidated the functions of those above mentioned senses may also apply to the animal kingdom. The divine provision, known as *al-Ināyah al-Ilāhiyyah*, functions as the sole driving force for animals, but only operates when the estimation power conveys instructions through imagination. The driving force significantly influences decision-making. However, for humans with the capacity for logical reasoning, the impetus will be linked to their perceptive and rational soul. Astronomical entities and flora lack the capacity for sensation and imagination, as they do not require such faculties.⁵⁹ Ibn Rusyd (1126-1198 CE.) also underlined the similarities between humans and animals in understanding objects through the five external senses. The internal senses will manage objects captured by the external senses. It is just that humans will be able to see further and deeper into the object, and can even reveal the hidden secrets behind the qualities of the object that make sense.⁶⁰

⁵⁷ Mutmainah, "Metode Muhasabah: Analisis Pendekatan Psikologi Sufistik Perspektif Al-Ghazali: (Konsep Pendidikan Ruhaniyah Melalui Tazkiyatun Nafs)," *Syaikhuna: Jurnal Pendidikan Dan Pranata Islam* 12, no. 1 (2021): 41–51, <https://doi.org/https://doi.org/10.36835/syaikhuna.v12i1.4363>.

⁵⁸ Al-Ghazali, *Ma'ārij Al-Quds Fī Madārij Ma'rifaḥ Al-Nafs*, 44.

⁵⁹ Ibn Sina, *Aḥwāl Al-Nafs*, 160.

⁶⁰ Carlo Di Martino, "External and Internal Senses," in *The Routledge Companion to Islamic Philosophy*, ed. Richard Taylor, Luis Xavier, and Lopez Farjeot (New York:

In his elaboration with the function of external senses, al-Ghazali explained that the most potent innate human sense power for living beings is the sense of touch (*al-Lams*). The power of the sense of touch is in the skin, equipped with surrounding nerves to distinguish various hot and cold, dry and wet, complex and soft conditions. This nerve is associated with the liver and brain which can identify the object. This sense benefits humans by allowing them to live comfortably in a suitable place. The development of a baby's sense of touch in the first three months will be very sensitive. Its thin skin and the presence of all taste organs are connected to these senses. In this period, pressure, pain, and temperature are very well developed.⁶¹

The second sense is the smell (*al-Syum*). This sense is used by living things to recognize various types of objects, especially food. This shows how creatures can survive to continue searching for food.⁶² For a baby, these senses dominate him and develop rapidly. In this period, a baby is self-oriented so that he can distinguish between the breast milk and formula milk. This is known through the smell it recognizes.⁶³

The following sense is taste (*al-Dzauq*). This sense plays a role in selecting the taste of food and drinks through the nerve supply on the tongue. Different types of flavors can be known through this sense. This potential is seen in a newborn baby with much mouth movement. It tends to rub his fingers.⁶⁴ Therefore, a pregnant woman should consume a variety of healthy foods in order to influence children to feel the flavors of various foods. During breastfeeding, a mother is also encouraged to eat various

Routledge, 2016), 263–672.

⁶¹ Elizabeth B Hurlock, *Psikologi Perkembangan: Suatu Pendekatan Sepanjang Rentang Kehidupan*, ed. Istiwijayanti (Jakarta: Erlangga, 1980).

⁶² Al-Ghazali, *Ma'ārij Al-Quds Fī Madārij Ma'rīfah Al-Nafs*, 39–40.

⁶³ Hurlock, *Psikologi Perkembangan: Suatu Pendekatan Sepanjang Rentang Kehidupan*, 63.

⁶⁴ Al-Ghazali, *Ma'ārij Al-Quds Fī Madārij Ma'rīfah Al-Nafs*, 40.

foods so the baby will taste through her milk. Here, the baby will try a variety of flavors that will stimulate the growth of this sense.⁶⁵

The fourth sense is sight (*al-Baṣr*). This sense is beneficial for living things to move wherever they are addressed. The creatures live instinctively, looking for a comfortable place for their home. Vision is a potential nerve in the eyelid that can record any particular object- like an image on a settled water surface- and then be recorded by the channels of both eyes connected to the brain. These two views of eyes are united by the *common sense* (*al-Hiṣṣ al-Muṣytarak*).⁶⁶ This general sense also plays a role in uniting recordings of other senses.

The last sense is hearing (*al-Sam*). This is a separate nerve from the auricle. A person's ability to hear sound comes from airwaves that press both stop and continuously to cause a sound that is collected and captured by the ear. Then, these waves touch the nerves inside the ear. From this, it stops at the senses that unite all this information to the *common sense* (*al-Hiṣṣ al-Muṣytarak*). These nerves spread inside the ear, interconnected with the inside of the eardrum. Thus, it will form like a spider tissue that tightly connects to human brain cells. The above two powers, hearing and sight, benefit living things by warning them of danger, especially from their sound. This is God's grace towards His creation.⁶⁷ However, in the process of development, a baby seems to experience often interference with these two senses, vision and hearing.⁶⁸ For this reason, parents are

⁶⁵ Roberta Pineda, Mary Raney, and Joan Smith, "Supporting and Enhancing NICU Sensory Experiences (SENSE): Defining Developmentally-Appropriate Sensory Exposures for High-Risk Infants," *Early Human Development* 133 (June 2019): 29–35, <https://doi.org/10.1016/j.earlhumdev.2019.04.012>. See also at Wengsi Angraini et al., "Sosialisasi Anak Bertkbutuhan Khusus 'Anak Tunanetra (Kelainan Visual)' Wengsi," *Ghaisa: Islamic Education Journal* 4, no. 2 (2023): 319–25, <https://doi.org/https://doi.org/10.62159/ghaisa.v2i3.854>.

⁶⁶ Al-Ghazali, *Ma'ārij Al-Quds Fī Madārij Ma'rīfab Al-Nafs*, 41.

⁶⁷ Al-Ghazali, 42.

⁶⁸ Alifia Sitta Ramadhani, "Bentuk-Bentuk Stimulasi Pada Anak Dalam Perkembangan Motorik Anak Usia Dini Di RA," *Jurnal Pendidikan Dan Konseling* 4, no. 3 (2022): 2360–2370, <https://doi.org/https://doi.org/10.31004/jpdk.v4i3.5080>.

recommended to control the early periods of growth of these five senses and support a baby with proper education.

All these external senses, according to Ibn Khaldun (1332-1406 CE.), play important role for most organisms to detect the world around them through their senses, including hearing, vision, smell, taste, and touch. Nevertheless, it is exclusively humans who possess the capacity to transcend their senses and access the external world through the power of abstract thinking. This process shows that human knowledge is not inherent; it is acquired through the individual's ability to gain it. Humans possess a mind that is initially devoid of information and can gradually acquire it by accumulating life experiences. This is the location where the process takes place using the exterior senses.⁶⁹

The Five Internal Senses of Man

The original idea of the five internal senses comes from Aristotle's concept of psychology.⁷⁰ Later, Galen developed it by discovering the physical anatomy of the position of the internal senses. Although this opinion was ultimately proven to be inaccurate with the discovery of anatomy in the world of neuroscience, as the results of the latest research in contemporary times today.⁷¹ Nevertheless, this is part of the achievement of a theory that continues to develop and become a significant discourse among scientists. Muslim scholars such as al-Ghazali also cite the views of

⁶⁹ Hasan Tanrıverdi, "Problem of Possible Rational Metaphysic According to Ibn Khaldun," *Journal of Divinity Faculty of Hitit University* 17, no. 34 (December 30, 2018): 1–30, <https://doi.org/10.14395/hititilahiyat.466023>.

⁷⁰ Andrea Fiamma, "Internal Senses in Nicholas of Cusa's Psychology," *Revista Española de Filosofía Medieval* 27, no. 2 (December 22, 2020): 59–77, <https://doi.org/10.21071/refime.v27i2.12704>.

⁷¹ Simon Kemp and Garth J. O. Fletcher, "The Medieval Theory of the Inner Senses," *The American Journal of Psychology* 106, no. 4 (1993): 559, <https://doi.org/10.2307/1422969>. See also at Deborah Black, "Internal Senses," in *The Routledge Companion to Medieval Philosophy* (Routledge, 2021), 265–79, <https://doi.org/10.4324/9781315709604-29>.

these two figures, which were later developed in slightly different explanatory details.

A person has internal potential within himself. When obtaining information, he requires three paths to take: something that can be known and memorized. Second, something that can be memorized but cannot be thought. Third, something that can be known but can be changed. All this includes aspects of image and meaning. The image's aspect is something that the innate sense can capture, and from here, its meaning can be recorded by the inner sense. These internal senses are of five types: common sense (*al-Hiss al-Musytarak*), representation power (*al-Qumwah al-Mutaṣanwirah*), estimation power (*al-Qumwah al-Wahmiyyah*), memory power (*al-Qumwah al-Hāfiẓah*), and imagination power (*al-Qumwah al-Mutakhayyilah*).⁷²

First, the common sense (*al-Hiss al-Musytarak*) gathers all available information and disseminates it to the various senses. It can also record an object through fantasy and store it, as in a colour and sound recorded in these senses. If the two entities have been combined, they no longer belong to the eyes and ears.⁷³ The general senses become the unifier of all information for the innate and inner senses. The second internal sense is representation power (*al-Qumwah al-Mutaṣanwirah*). This power is also called the imaginative power (*al-Qumwah al-Khayālīyyah*), which is the imaginary power to form or draw. This is the potential of the soul, which occurs when we see an object that does not appear to be an image in our mind. It is as if we see something as it is in actual conditions. This image is like water that can accept images and shapes but cannot record what is on its surface.

Next is the estimation power (*al-Qumwah al-Wahmiyyah*). It can capture objects whether they can be sensed or not.⁷⁴ Animals

⁷² Al-Ghazali, *Ma'ārij Al-Quds Fī Madārij Ma'rīfah Al-Nafs*, 39.

⁷³ Abu Hamid Al-Ghazali, *Maqāsid Al-Falāsīfah*, ed. Sulaiman Dunya (Kairo: Dar al-Ma'arif, 1961).

⁷⁴ Al-Ghazali, *Ma'ārij Al-Quds Fī Madārij Ma'rīfah Al-Nafs*, 42. See also at Shaikh

usually own these to maintain safety from other animals that are perceived tangibly. This soul can know the approximation, the measure of danger, just as the goat knows its enemy, a wolf. It does not function to think but to assume sensorily. The images of sight and hearing that originate from both eyes and ears are united in a view managed by the forces of *al-biss al-musytarak* on one 'sheet' where all the objects of the five senses, both internal and external, are gathered and then recognized by the soul. Humans use this power to identify certain conditions as objects that can be sensed outwardly. This estimation power is the main element in justifying problems through a detailed picture of imagination.⁷⁵

The fourth internal sense is the memory power (*al-Qumwah al-Ḥafīẓah*). Through this power, we know something that is stored in our memory. We have no trouble recalling the things in it. The power of remembering also accompanies the power of memorization. The object memorized and remembered is the same as the object perceived by the external senses. This power is also called by the reminder power (*al-Qumwah al-Dzākīrah*), which is the potential to store all meanings as a whole perceived by the estimation power.⁷⁶ A person who is active in the process of memorization and remembering is using his memory to record data on objects around him. Any time he needs to review the data, he simply by remembering it.

The last internal sense is the imagination power (*al-Qumwah al-Mutakhayyilah*). This power plays a role in capturing an image and then detailing, arranging, tidying up, and scrambling it. This potential of the soul in thinking can perform in an orderly manner from previous random processes.⁷⁷ This faculty can carry out the process of thinking analytically. When it functions to think, it is

M. Saeed, *A Dictionary Muslim Philosophy* (New Delhi: Adam Publishers & Distributors, 2006).

⁷⁵ Fiamma, "Internal Senses in Nicholas of Cusa's Psychology," 66–67.

⁷⁶ Syed Muhammad Naquib Al-Attas, *Prolegomena to The Metaphysics of Islam*.

⁷⁷ Al-Ghazali, *Ma'ārij Al-Quds Fī Madārij Ma'rīfah Al-Nafs*.

called the thinking soul (*mufakkirah*). While performing the process of fantasizing, the activity is to imagine something (*mutakhayyilah*). The role of this soul in carrying out various activities is intertwined with the medium of the common sense (*al-Hiss al-Musyarak*). The human creative mind is formed through his ability to imagine, consciously or unconsciously. In addition, it can record various shapes and objects even though humans have never sensed them.⁷⁸ Humans can harness this power by imagining what is not in memory. Without any experience, measurable, systematic, and detailed, he can conduct analysis and practice. The power of man's imagination in the mind can understand an image, separate and combine it, add and subtract a meaning, and paste it with various images. This imaginary process occurs significantly and then shifts to the other five senses or vice versa.⁷⁹ Like, we understand a house which we try to abstract it into a concept.

These five internal senses were also revealed by Ibn Sina (970-1037 CE.). Psychologically, he made a connection between man, soul and reason. Everything captured from the reality of the external senses cannot understand an object of smell, taste, colour and texture until they are gathered through the general senses (*al-Hiss al-Musyarak*). From here, all information will be shared with the relevant internal senses: imagination, memory, and thinking.⁸⁰ However, this state was criticized by Fakh al-Din al-Razi (1150-1210 CE). He disagreed with the views of Ibn Sina and al-Ghazali. For him, the internal senses act as the source of the function of the human soul, especially as an internal entity that is different from the elements of his soul. A person's perception of something is a relationship between the image of the object and his senses. It is not an impression of an external form that resides in one's mind. This view is a reason to establish a linkage between

⁷⁸ Saeed, *A Dictionary Muslim Philosophy*, 111.

⁷⁹ Al-Ghazali, *Ma'arij Al-Quds Fi Madarj Ma'rifah Al-Nafs*.

⁸⁰ Jari Kaukua, *The Self: A History*, ed. Patricia Kitcher (Oxford: Oxford University Press, 2021), 56.

aspects of soul and body, as well as reason and senses. The internal soul acts as the core that connects the two different elements.⁸¹

Al-Razi's findings are a critique and alternative to a different view on this issue of internal senses. Nevertheless, the things presented by Ibn Sina and al-Ghazali above seemed influential and were followed by later scholars, such as al-Syahrastani. In this issue, he confirmed that the internal senses possessed by humans function as a medium to manage all information received from the five external senses, such as touch, taste, smell, hearing, and sight.⁸² All of these are interrelated in human beings and work according to their respective functions. This is the view of Muslim Scientists in the discourse on the role of the internal senses in developing human creativity. Their contribution to providing bright ideas can inspire people and become intellectual property that should be explored and criticized.

Conclusion

The above discussion shows an overview of creative thinking from al-Ghazali's perspective. This model of creativity departs from his explanation of theological terms that refer to the names of Allah, the Almighty, in *al-Asmā' al-Ḥusnā* such as *al-Khāliq*, *al-Bārī*, *al-Muṣawwir*, and *al-Badī*. These beautiful names explain His attributes that humans should emulate in everyday life. This can be done through empowering the potential of the five senses; touch, smell, taste, hearing, and sight with *internal senses* such as common sense (*al-Ḥiss al-Musyarak*), representation power (*al-Qumwāh al-Mutaṣawwirah*), estimation power (*al-Qumwāh al-Wahmiyyah*), memory power (*al-Qumwāh al-Ḥāfiẓah*), and imagination power (*al-Qumwāh al-Mutakhayyilah*). The potential for creativity can be developed in

⁸¹ Recep Erkmen, "Fakh Al-Din Al-Razi: The Problem of Knowledge and Metaphysical Skepticism" (Indiana University, 2022), 274–76.

⁸² Abu Al-Fath Muhammad bin Abdul Karim bin Abi Bakar Al-Syahrasytani, *Al-Milal Wa Al-Nihal* (Beirut: Daar Al-Fikr, 1993).

various daily activities, such as thinking about producing works to find various alternative solutions for the benefit of the people.

Creative thinking must always be accompanied by an understanding of the teachings of Islam, so that the product of thought does not violate the boundaries of religion that have been set and is not against humanity. By such activity, as al-Ghazali has exemplified through his creativity concept, developing thinking skills will be properly done. The author sees the need to explore his works more broadly to get his contribution to other aspects that can provide solutions to the current problems.[]

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