wealth will not run out and used to do the useful activities for surroundings (Muhammad Hanif Hassan, 2003).

The analysis of both examples above is it can spread the scope of Malay studies in da'wah. Besides, it shows that Arabic and Malay literatures has an intersection where both complete each other even difference entity. By showing Islamic values, it is practical and always give the benefit of the readers and audiences and not ignoring aesthetic aspects in its structure (Rahmah Ahmad H. Osman and Mohd Sharizal Nasir, (January-June 2013). Thus, passing the mediator of a beautiful language, clear, and understood by the readers and audiences is a medium of da'wah (Abd Al-Karim Zaidan, 1999).

As prophet's method of da'wah in Mecca, he used the soft method with a soft sound and a good advice using convincing propositions and explanations through the beautiful parable language and exited news that raise a hope. This became a medium of Prophet Muhammad in guiding and giving a good learning to his community. This is due to the fact that the new Mecca societies just left their old religion (*paganism*) who prays for idols, then prophet Muhammad declared the religion through a mediator of languages and words (Khalil Yasin, 1993), (Fauziah Nasution, Vol. VII No. 1 January 2013).

Based on previous explanation, the preacher can imitate morals and the characteristics of the prophet Muhammad in raising the spirit of the Da'wah target through the smooth words and expressing someone's advantages which exist of parable phrases of poem, poetry even passes Arabic literature or Malay, so that can create a deep impression on Da'wah target's heart. While based on poetry text of *al-Amin* above, it told about the noble man who is the messenger of Allah to deliver da'wah to Allah's favor. Then, arises the pretension to pay attention and hear the conversation and avoid from the ignorance (Abd Al-Karim Zaidan, 1999). This is a medium of da'wah through preacher's languages, morals, and characters that became a guide and can invite the audiences to do the right.

5.   Paradox (contradiction)

The word "paradox" at Dewan Dictionary the 4th edition defined as a contradiction object with a public opinion (Dewan Dictionary the 4th edition). The language style of paradox contains a real contradiction and the facts. (Faridah Binti Omar, 2010). The paradox is usually an argument sentence.

The example of paradox in al-Qur'an. The Qur'an says:

مَثَلُهُمْ كَمَثَلِ الَّذِي اسْتَوْقَدَ نَارًا فَلَمَّا أَضَاءَتْ مَا حَوْلَهُ ذَهَبَ اللَّهُ بِنُورِهِمْ وَتَرَكَهُمْ فِي ظُلُمَاتٍ لَا يُبْصِرُونَ .صُمٌّ بُكْمٌ عُمْيٌ فَهُمْ لَا يَرْجِعُونَ . أَوْ كَصَيِّبٍ مِنَ السَّمَاءِ فِيهِ ظُلُمَاتٌ وَرَعْدٌ وَبَرْقٌ يَجْعَلُونَ أَصَابِعَهُمْ فِي آذَانِهِمْ مِنَ الصَّوَاعِقِ حَذَرَ الْمَوْتِ. وَاللَّهُ مُحِيطٌ بِالْكَافِرِينَ

The meaning:

> "(17). Their comparison (the hypocrites) is the same as the one who lights the fire; when the fire illuminates its surroundings, (suddenly) Allah removes their light (illuminates them), and let them in the darkness, can't see anything. (18). They are as if deaf, dumb, and blind, with that situation they can't return to see the truth. (19). Or (the comparison) as (people with) heavy rain from the sky, along with the darkness, thunder, and lightning; they enter their fingers into each ear when heard the sound of lightning, because they are afraid to die. (their feelings may be released), and God's knowledge and power include the faithless man."

Based on the parable of verse above, it contains the paradox styles by analyzing the meaning contained in the verse is the hypocrites' character and attitude have the real contradiction with the truth like people who are blind to the truth and a clear instruction of God's unity. The truth here means that Allah is the creator of everything, knows all human deeds, even they are hiding in doing the evil. In the *tafsir* Ibnu Kathir explains that the strong and exact opinion is Ibnu Kathir's opinion, Imam al-Razi's and Imam Muhammad Abduh's opinion who say that the hypocrites knew the Islamic religion and embraced to Islam but not for forever. They are apostate when Islam stayed in their soul, even afterwards their apostasy gets thicker. This opinion based on the law of Qur'an and prophet's friend (Ibnu Kathir, 1969, (700-774)).

Then, the example of the paradox in Malay figurative language is in the poetry of "*al-Amin*" by A. Samad Said that describes woman conditions at the pagan's era who was persecuted by his own community:

> "………………….. *A woman is responsibility and the wealth is defeated by passion, chewed and flicked the whole sorrow, blocked, gripped, dragged to the center until the community side, camel skull and an old can.*"

The analysis finds the paradox that the facts contradict with the truth. It illustrated to the the ignorant arrogance and brutal to a woman who did the right and will embrace to Islam, woman made a serf for man's passion. Shortly the description which justified by Islam, certainly it carries the truth message. A. Samad Said had chosen the correct words that created in poetry of *"Al-Amin"* in order to give the clear illusion to the readers. Even it contains of a contradiction language style, but the readers understood the poetry easily as if they were there and saw the real incident by their own eyes (Adli Yaacob and Mohd Shahrizal Nasir, Vol.32, 2010).

Imam Tabari took prophet's mate declaration that Allah compares the hypocrites with a man who is in the desert at night. He wants to see the surroundings, then he lights the camp fire. When the fire illuminates its surroundings, he stands up to see the surroundings guided by its light. But he hasn't seen the whole place, suddenly the fire dies and the light is lost. It shows that the hypocrites'

words is unbelievable because he always conflicts with the truth (al-Tabari, Abu Ja'far Muhammad bin Jarir, 2008).

The hypocrite claims that he is religious, but it's not. His claim to be humans who did the rights, but he did the damage. His claim to be Muslims, but he was called by Allah as a cheater. He buys the digression by a guidance. He will lose and regret here and after. He is deaf, can't hear the truth's sound for a live guide. He is like a dumb who knows the truth but doesn't apply it. He is blind of guidances who can't see the Islamic guidance by his own heart. He never steps back from the deviation of apostasy and digression. He is stubborn to be in the wrong way of Islam. (Sulaiman bin Ibrahim el-Baruuhiy, 2008), (al-Dur al-Manthur vol.1)
The Qur'an says:

وَ إِذَا لَقُوا الَّذِيْنَ آمَنُوا قَالُوا آمَنَّا وَ إِذَا خَلَوْا إِلَى شَيَاطِيْنِهِمْ قَالُوا إِنَّا مَعَكُمْ إِنَّمَا نَحْنُ مُسْتَهْزِؤُوْنَ

The meaning:

> "and if they meet the believers, they say: "We had faith", and if they are alone with their satans, they say:Actually we are behind you, we only tease them."

The suitable situation is the heavy rain, darkness, thunder, storm, confused and afraid man, scary steps which are stopped when they were in the darkness. The current situation shows the positive impression, confused, shaking, and instability that the hypocrites, face in their life when they meet believers and return to their satan. What they say after a minute, they repair as they want. Their hunt the instruction and light by returning to the digression and darkness (Sayyid Qutb, 1992).

A paradox also exists in the Qur'an surah Al-Nur 24: 15,

إِذْ تَلَقَّوْنَهُ بِأَلْسِنَتِكُمْ وَتَقُولُونَ بِأَفْوَاهِكُمْ مَا لَيْسَ لَكُمْ بِهِ عِلْمٌ وَتَحْسَبُونَهُ هَيِّنًا وَهُوَ عِنْدَ اللَّهِ عَظِيمٌ

The meaning:

> "When you ask or tell the lie news by your tongue and you say with your mouth what you don't know and also you claim it as a little case but in Allah's law side it is a big sin."

While discussing about the paradox or contradiction in the Qur'an, the verse above shows the truth about *tashbih tamthil* of al-Quran that consist of the language style of paradox. Besides, there is a same example of the paradox in Malay language. The poetry of "Al-Amin" by A. Samad Said gives the real proof that the Malay language style has a figure of contradiction as written in the Qur'an's parable language. By describing the condition of pagan community who did arbitrarily to woman. It shows the amazing of al-Qur'an which is long lasting till now as a miracle and

prophet's heritage. But it needs to affirm that this condition doesn't compare Al-Quran with literature study or claim Qur'an to be a half of literature art (Ismail Hamid, 1983).

It can be concluded that the language style of al-Qur'an or Malay literature have the role of da'wah and give the positive value to the preacher in looking at the earth phenomenon generally. The language style that may raise the impression of God's majesty. The phenomenon could be made as a medium of da'wah. As Abu Hasan said that one function medium of da'wah as a merger which must be a mediator to merge Muslims. In the broken condition of society, they able to rebuild the relation between both conflicted sides (Abu Hasan Hasbullah, 2012). Thus, the preacher has a main function for the audiences. As Hamka declared that the preacher as a leader who gives the threat or reminding for the da'wah target who did wrong and sin, by giving the good advice orally or writing with the soft words as Quran and Hadith say (Hamka, 1982). By giving the parable of figurative language that describes the nature such as rain, thunder, light, and storm if it is studied scientifically, certainly it produces outcomes, that's guidance and take the benefit or useful to apply in human daily life. Allah doesn't mention it as unuseful thing, but it must be contained the deep purpose (Khoirul Fadli, 2010).

Conclusion

The output of this study about *tashbih* verses keeps Malay as the language style of figuration such as comparison, simile, metaphor, personification, hyperbole, and paradox could be a comparative study. The phrases of *tashbih* in Qur'an, poetry, and poem give the impression to the desired purpose exactly. The purpose of *tashbih* or parable is comparing an abstract object with the concrete object, imagination with reality. The parable context also consists of many kinds, they are honored, insult, praise, criticism, instruction, prohibition, and etc. It proposes to show the impression the readers to the certain purpose of *tashbih tamthil* from Qur'an verses in surah Al-Baqarah. Besides, the analysis in this chapter shows that the language style of *tashbih tamthil* in the Qur'an is the same with Malay figurative language which can use as a medium of da'wah. It can be used by the preacher to delivering messages in the language interaction. It is 2 opposite things, but it has the same character, found to give the praise or describing the one weakness or to describe a situation. It's expressed by unusual word, but it's born in the beauty, softness, and politely which covered behind the figure and comparison.

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Education System as an Obstacle to the Creativity of Muslims in the 21st Century

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Abstract

After achieving independence 60 years ago, various changes, progress and modernization has been achieved by Malaysia. But one thing is quite obvious, Malaysians still rely heavily on ideas, thoughts and technology borrowed from other countries. This dependency if persistence in the long run will certainly bring many disadvantages. Malaysian people and Muslims from other countries as well, should be smarter and more creative to create new sciences and technologies without depending directly on external parties. However, the effort to produce many creative individuals is facing various obstacles. One such obstacle is a barrier contained in the education system itself. This article attempts to peel off the obstacles in Malaysian education system. The exam-oriented education system has been around for a while and indeed it's not an easy thing to change it. In Malaysia, the Ministry of Education steps in abolishing the PMR (Lower Secondary Assessment) public examination and replacing it with the Assessment Test School-based Form Three (PT3) has been an excellent effort in promoting Higher Orders Thinking Skills (HOTS) among the young people. Consequently, more aggressive measures should be taken in changing the education system to emphasize intrinsic motivation in order to reproduce new Islamic creative figures which can revitalize the Islamic civilization to the fullest.

Keywords: Creativity; Higher Order Thinking Skills; education; Islamic civilization

Introduction

There are many books that have been written (Ahmad Yahaya, 2009; Fahmi Amhar, 2010; Muhamad Akhmal Hakim, 2013) on the success of Islamic civilization especially during the times the Abasiyah government (750M to 1258M) which produced many distinguished scholars. Names like Ibn Sina, Al-Biruni, Al-Farabi, Al-Idrisi, Ibn-Al Nafis, Al-Hazen and Al-Zahrawi are among the thousands of Islamic scholars who are not only talented and smart but also to be considered creative. They are considered creative as they succeed producing new sciences in the fields they are involved. We take an Islamic scholars in the 10th century BC, Al-Zahrawi from Spain as an example. Al-Zahrawi was very disappointed with the technique of surgery that existed during his time. So by using his own experiences and observations he has created some new surgical techniques together with its surgical devices. Among the surgical instruments he has made include catgut yarns for joining surgical wound (Dzulkifli, 2011). He then wrote several books which explains in detail the accurate surgical procedure. His ability to generate new ideas in the surgical field shows that Al-Zahrawi is not only intelligent but also a creative person.

The success of Islamic civilization creates clusters or so many creative figures in the range a period of about a thousand years shows that there is an influence on the environment gave birth to these creative figures. So one question is justified is what kind of atmosphere of social, religious, political, economic, educational, and so on existed during the glorious period of Islam? The ambiance of the environment is so conducive with creativity to be able to produce many creative figures. If we can answer these basic questions and strive to create the same environmental ambient, it is not impossible for Muslims today to be able to produce many creative figures for the sake of rebuilding Islamic civilization.

Another question to ask is why in the 21st century Muslims are especially in Malaysia still cannot match the West in producing ideas and new technologies? If we take a Nobel prize winner as a measure after almost a hundred years the Nobel prize was awarded, from 700 people who have won only six Nobel laureates winners were Muslims. Ahmed Zuweil (1999) was one of the Muslims who won the Nobel prize because of his creativity in chemical back in 1999. We have agreed with Ahmad Yahaya (2009) that between the causes of diminished Islamic civilization is because of the imperialist policy launched by western powers on Islamic state throughout the Industrial Revolution. But in the 21st century, all Muslim countries occupied by western powers have gained independence. Islamic countries such as Malaysia, Indonesia, Pakistan, Egypt and so on administered by Muslims is free to determine the education system and their own political systems. But in spite of the independence and freedom, we are still failing to produce many creative figures. This article attempts to parse one main reason of this failure in current reality. But before that this article will discuss the meaning of creativity, the importance of creativity, the factors influencing creativity and ultimately a barrier to the creativity of Muslims today. By discussing these aspects, hopefully, our understanding the problems of producing creative individuals as well as Muslims society can increase.

Understanding Creativity
It is difficult to give the true meaning of creativity because of its nature covers a variety of dimensions. But most researchers define creativity based on to two important components. Creativity involving creating a product, ideas or something new which are differentiated and innovative (Kaufman, 2009). Second is creativity must also be in line with the tasks performed. This means creativity must be useful and relevant. For example when we ask a child what is its ideology when it comes to adulthood? The child responded "when I grow up I want to be a bread". The answers by the child are different but not relevant (Kaufman, 2009). Therefore, the answer to the child is not considered creative. There is a company that sell cars intends to manufacture a car with a new design where only the driver's seat is leading forward while the passengers seats are directed backward. This new design is designed to reduce mortality rate and injury in case of accident. But the car with the new design are not released because research shows that people will not buy a car that is considered to be that odd. This shows that community assessments have an effect on determining whether the product is creative or not.

Creativity is not synonymous with talent. Talent is a gift that cannot be taught and cannot be learned. On the contrary, creativity is something that can be learned, taught, enhanced and very important to human development. Individual who gifted is usually creative. But creative individuals are not necessarily talented. Similarly, the relationship of creativity to intelligence in which smart individuals are not necessarily creative. However, creative individuals are generally smart. If the individual has the talents, intelligence and creativity at once in him, many extraordinary things that can be done. In context of wanting to to restore glory of Islamic civilization, the individual who possessed the talent, the level of intelligence and the high creativity need to be supplied with high faith values in order for the creative ideas to be produced in line with the Islamic needs.

The Difference of View on Creativity between East and West
Most studies on creativity have been conducted in the context of Western society especially in American society. But there are also researchers who run creativity study in Eastern society context. The studies conducted by some researchers (eg, Lubart, 1999; Niu & Sternberg, 2002) have produce two different perspectives. The first perspective states that there is a difference between the views of Western societies and the views of the Eastern community about the concept of creativity. For example, according to Lubart (1999) compared to Western society the concept of Eastern society about creativity seems less focused to innovative product generation. On the contrary, creativity in the society East more involves a personal satisfaction situation, which has to do with the environment of human life. He added that creativity is more related to meditation because it helps one to see the real situation about himself, others and event. Another significant difference is from the point of relationship with religion creativity. According to Dacey & Lennon (1998) it is different from Western society, where they abandon their Christian religious teachings to produce creative ideas, Muslims, especially those who lived in the tenth century, had succeeded in producing new ideas but at the same time still adhering to his religious teachings. In Hindu religion, "creativity is seen as a spiritual statement and not an innovative solution to a problem" (Lubart, 1999). In addition, in East Asia perspective, creativity is seen as something that involves the re-interpretation of traditional ideas to seek a new perspective while in the approach of Western society, creativity involves parting with traditions (Kristeller, 1983).

The second perspective states that there is no difference in between the views of Western societies and Eastern society's view of creativity. For example, studies conducted by Rudowicz & Hui (1997) have found the equality between Chinese society's concepts of creativity and the creativity concept of West community. According to them, Chinese society the characteristics of creativity include: innovative ideas, imagination, intelligence, independence and energy levels height. In addition, studies (for example: Chan & Chan, 1999; Cheng, 1999) done to investigate the implicit theory of the public about creativity also found that Chinese societies from various tribes share basic concepts of creativity with Western societies. In another study, Kapur, Subramanyam and Shah (1997) have interviewed 20 Indian scientists to know their views about creativity. The

findings show that Indian scientists have the concept of creativity that has much in common with Western society views.

Although there is a difference in views on the concept of creativity, the creativity and innovation thinking are not new things in Islamic civilization (Dzulkifli, 2011). Only the term of creativity and innovation has not been widely known in the past. What matters we can not deny the creator of Islam has triggered thousands of creative ideas. The ideas then produce various innovations that change the understanding of science in the real sense (Dzulkifli, 2011).

Importance of Creativity

In the world of increasingly complex and full of chaos today is very important for us to focus on creativity (Rowe, 2004). Many a new approach is needed to solve the new problems we face. We had to deal with global warming issues, infectious diseases such as SARS and Ebola, education, violence, an increasingly old population and so on. Therefore, we need to produce more creative individuals who can solve the problem in a way different. For example when dealing with a lot of events involving terrorists doing violence by hijacking and blowing a plane there are some creative scientists who conduct research on substance that can withstand strong explosion. Therefore, a new innovative solution was made which is a material named *glare* which is will not break due to a powerful bomb blast and flame retardant but at the same time lighter than aluminum (Rowe, 2004).

Creativity is also very important in determining the continuation of an existence civilization and country. We take an example of a cold war between the United States with Soviet Russia in the 1950s where they both compete against each other in expanding the influence of the powers of the saints. In the bustle of competition this influence Soviet Russia has suddenly succeeded in launching the first man-made satellite on the world of Sputnik I in 1957. This Soviet success surprised America Companies who are beginning to feel their survival are in jeopardy and continue to look for answers why they have been left behind. Finally they met a reasonable explanation: the problem is the absence of creativity (Cropley, 2001). In clearer words the creativity of engineers in the United States was found to be inadequate. Increase in level the creativity of its people is seen by the United States as a major step towards becoming world number one power. Hence one act namely the National Defense Education Act has been introduced. This Act calls for creativity to be promoted throughout the school United States (Cropley, 2001). Not surprisingly, most research also about creativity in the United States funded by the country's defense department.

Islamic countries should take lessons from this American experience where they should feel that the essential needs of Islamic students are not to increase intelligence solely but also to increase the creativity level of the students. According to Mohd. Yusof Othman (2012) we need to be more creative because if we do not improve creativity, others will strive to enhance their creativity. He stressed that as a result, we would be victimized by the creativity of others.

Creativity is also needed to handle changes. Changes are part of the nature of life. If the change is a minor change we may not be aware of the need for creativity. But since recent years the rate of social and technological change has increased dramatically. Increased female involvement in employment is an example of social change while the increasingly sophisticated communication gadget is an example of technological change. Mohd. Yusof Othman (2012) concludes that the world is always changing from something easy to something composite and advanced. He also pointed out that the world is narrower in that what's happening in the West will soon be felt in the far East. Hence, he emphasizes the need for us to be creative in order to improve our competitiveness and career performance or our life practice.

Factors Affecting Creativity
Because creativity is a complex entity, it is not an easy task to explain what factors influence its growth. There are various approaches taken to explain these factors. Initially researchers tend to look at each of these factors separately but since they have begun to bring together these factors together and form creativity models.

Psycho-social approaches are a model of creativity that focuses on the three constructs namely personality, motivation and socio-cultural environment as the main factor influencing the growth of creativity (Sternberg, 2003). Guilford (1950) has stated that skills, personality traits and motivation play an important role in determining the level of creativity of an individual. Nevertheless, he did not study the three constructs but only focused his research on the cognitive processes involved in creativity. Just about thirty-three years after that Amabile (1983) has devised a theory that attempts to explain the link between skill, personality traits and motivation with creativity. According to Amabile (1983, 1996), the theory based on the three components of creativity is based on personal experiences, statements made by creative individuals and motivational theories of psychologists such as Rogers (1954) and Maslow (1943, 1968) . The model outlined by Amabile (1983) has two goals: (1) To offer a framework that can be used as a reference to understanding the social influence on creative behavior, and (2) To further develop the field of research on creativity. According to Dacey and Lennon (1998) this model is one of the earliest models that attempts to incorporate cognitive, personality, motivation and social influences into the creative process and is the first model to suggest an explanation of how each of these factors can alter the various steps in the creative process.

The three-component theory of creativity stipulates that any creative creation or presentation requires relevant domain or discipline skills, relevant creative processes and motivation to carry out tasks or work. The first component of the domain or discipline skills (see Figure 1) refers to the knowledge, facts, technical skills, talents and expertise that individuals possess in any field or discipline (Amabile 1983 & 1996; Dacey & Lennon, 1998; Starko, 2010). According to Amabile (1996) the wider or greater domain or discipline skills that an individual possesses means more and more alternatives exist to create a new idea. Amabile (1996) added more skills in this domain

depending on internal cognitive strength, along with formal and informal education in discipline or field. For example, a scientist who wants to contribute in astronomy requires extensive education in the field before he or she is prepared to give meaningful and original contribution.
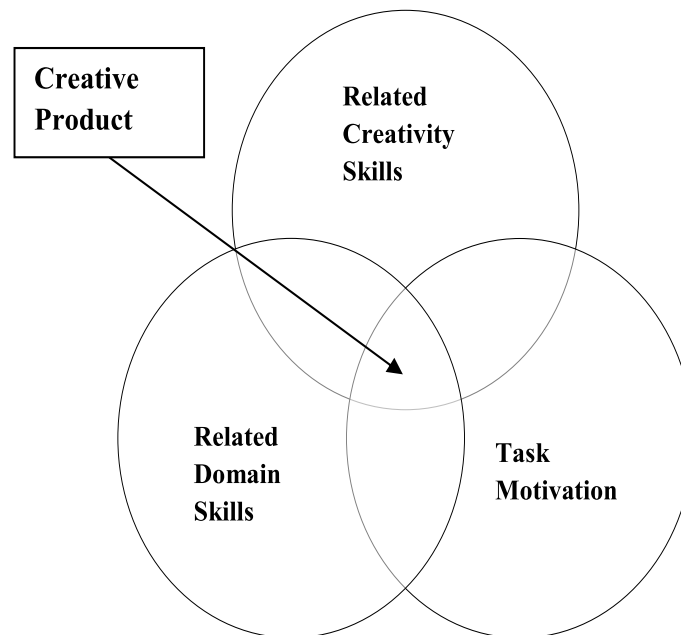

Figure 1: **Three-Component of Creativity Model**

(Cited from Hennessy et al.,1988)

The second component of the relevant creativity skills refers to strategies, habits, patterns and abilities that help create creative thinking (Starko, 1995). Amabile (1996) categorizes the creative process skills into several sections: Cognitive styles related to the creativity process; Knowledge of heuristics to generate new ideas; The way that work can lead to creative creation and personality traits identified has to do with creative behavior. For example, among the personality traits that are closely related to creativity are: Ability to slow down the lust of desire; persevering in the face of frustration; Freedom in making judgments; Be tolerant of vague or unclear things; Concerns on internal assessments and the ability to take risks (Amabile, 1996). Amabile (1996) claims that some of the creative process skills rely on personal portrayal and partly depending on the improvement through education and training.

The last component of motivation to do tasks or work is Amabile's most important contribution to creativity (Starko, 2010). Dacey & Lennon (1998) argues that the motivation to do something or work is a decisive factor that distinguishes between what individuals can do and what the individual will do. Amabile (1983) states that motivation of work or task is responsible in determining whether the process of creativity will be initiated and continued. Amabile (1983) also

notes that the task motivation or work has two important elements: the basic attitude that the individual points to the task or work, and the individual's perception of the reasons for doing a task or work at a time. In addition, Amabile (1983) also explains that the basic attitude toward an assignment or work is formed when an individual performs a cognitive assessment of the task or work to see whether the task or work is equal or in line with his or her interests and priorities. According to Amabile (1983), the individual's response to the motivation to do something or work depends on social and environmental factors, especially those that exist or are not external obstacles that can control or perceive to be able to control the individual's performance in doing tasks or work.

Amabile (1983) has proposed a two-point hypothesis to explain how motivation can influence creativity: The intrinsic motivation is ideal for creativity, while extrinsic motivation will impede creativity. Collins & Amabile (1999) has defined intrinsic motivation as a motivation to do an activity because of its own activity, in which the individual assumes that the activity is as engaging, engaging, satisfying and challenging. Intrinsic motivation is characterized by the focus on challenges and fun. Instead, extrinsic motivation is defined as motivation to do any work or activity in meeting goals that are outside of work or activity itself such as to earn rewards, competition and recognition.

Nevertheless, in 1993, Amabile modified the hypothesis produced in 1983 when recent facts and studies have shown that some types of extrinsic motivation would have no negative effect on creativity. Amabile (1993) has identified two types of extrinsic motivation: synergistic extrinsic motivation that provides information or enables an individual to complete the task in a better way and can work with intrinsic motivation; and unincorporated extrinsic motivation that will make an individual feel that he is being controlled and incompatible with intrinsic motivation. The revised Intrinsic Motivation Hypothesis states: "Intrinsic motivation is in harmony with creativity, while the controlling eccentric motivation affects creativity but the extrinsic motivation that provides information can support creativity especially when the initial stage of intrinsic motivation is high" (Amabile, 1996). However, he noted that most studies have shown that carrying out tasks or work to earn rewards (Extrinsic motivation) especially in the classroom and daily office environment can affect intrinsic motivation and creativity (Hennessey & Amabile, 1998).

To support his hypothesis on the role played by intrinsic motivation in stimulating creativity, Amabile and his associates (Hennessey, Amabile & Martinage, 1989; Hennessey & Zbikowski, 1993) have done some experimental and non-experimental studies. Among their non-experimental studies is the study of individual motivation approaches to their work or work. The results of the twelve-year survey showed that there was a stable motivational approach to work or work (Amabile, 1996). In order to measure an individual's motivational approach to his or her work or work whether intrinsic or extrinsic Amabile (1993) has produced an inventory called Work Preference Inventory. This personality inventory serves to identify the main components of

intrinsic motivation such as interest, ability, fun, involvement, extreme curiosity and motivation such as valuation, recognition, money or other forms of incentive and coercion (Collins & Amabile, 1999). Amabile (1996) claims that any individual identified as having an intrinsic motivation in approach to their task or work consistently found to be inclined to produce work that is considered highly creative. Teacher perception study on this creativity will use the Work Priority Inventory to measure teachers 'motivation approach to their tasks and will then see the relationship of teachers' motivational approaches with their teaching behaviors.

The three components of this creativity also explain how the three components enter the creative process. The creative process has certain phases that do not necessarily occur in a fixed order (Lubart, 1999). The following phases are (a) identifying problems or assignments, (b) preparing (collecting appropriate information), (c) generating feedback (finding and producing potential feedback, (d) communication and feedback confirmation (to test the possible feedback) According to Lubart (1999), the final result of this creative process may be in the form of a product's success, failure to produce, or progress toward achieving a goal, according to Amabile (1987) the components will be especially influential during certain phases and not in other phases.For example, intrinsic motivation plays an important part in the problem identification phase and at the beginning of the problem solving process The relevant creativity process plays an important role in the generation of feedback. Relevant domains are important in the communication phase and verification of reply information.

Barriers to the Creativity of Muslims
There are various barriers to the creativity of Muslims today. Among them are the obstacles from the political environment, the culture practiced and the education system. But we will only discuss the barriers from the educational system as school is said to be a social environment that can be controlled and changeable. In addition, the school is seen as an important early foundation site in sowing creativity other than home or family.

After the independence of the Islamic countries from the colonial grip they usually continue the education system that has been introduced by the colonialists. As time went by, some reforms were introduced into the education system in order to address some of the problems that occurred in society or to further improve the existing education system. For example, in the education system in Malaysia, it may be that the education system's goal was initially aimed at achieving a state-driven agenda but since the 1980s the education system has been transformed in order to be more targeted for the self-development of the students. But there is one thing that has not changed despite the fact that many efforts have been made to change it, the education system of most Muslim countries, including Malaysia, is still test-oriented. Even in the context of Malaysia, the examination orientation is seen as the day is increasingly gripping the education system. Although the education system has succeeded in raising the intelligence or IQ of the entire Muslim community, the same education system has managed to cripple the creativity of Muslims.