

An Analysis of the Sinicization Process of Islam: A Case Study on the Architectural Art of Mosques

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Abstract

Islam was first introduced into China during the Tang Dynasty (7th Century A.D.) and has since undergone a steady assimilation with traditional Chinese culture after the development and integration of various dynasties, hence facilitating the process of Sinicisation of Islam. Mosques, being a significant emblem of the Islamic faith, have undergone the process of Sinicisation as well. Architectural art serves as a visual representation of culture and civilization, functioning as a symbolic embodiment of a country and its people. This study focuses on the architectural characteristics of several mosques in China, including Beijing *Niujie* Mosque, the Great Mosque of Xi'an (also known as the *Huajuexiang* Mosque), and Shandong *Jiningdong* Mosque. A broad range of information was collected from various sources and through a field survey that was carried out in Mosques designed in the Chinese architectural style. The information gathered during field work will be examined with a focus on the unique characteristics of Chinese Islamic art and architecture. These mosques are chosen due to their adherence to the Chinese traditional architectural style. The research aims to analyze and discuss the unique architectural features exhibited by these selected mosques. Through an examination of building site selection, layout characteristics, and ornamental arts, a thorough and profound comprehension of the Sinicization process of mosques has been achieved. Simultaneously, mosques effectively fulfil their social roles, resulting in the continuous enhancement and enrichment of mosque architecture during the process of Sinicization. This progress establishes a strong groundwork for the favourable advancement of Islam in China in the forthcoming years.

Keywords: mosque, sinicization, architectural art, decorative art.

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Introduction

When a foreign culture is introduced to a certain region or nation, it undergoes a process of merging with the native national culture, which is commonly referred to as "acculturation" in the field of anthropology (Lin, Yaohua, 1997). Islam, being one of the prominent global religions, has undergone diverse modes of dissemination around the globe after its establishment by Muhammad during the 7th century A.D.

The introduction of Islam into China took place during the Tang Dynasty. Throughout its developmental and evolutionary trajectory, this entity assimilated a substantial array of concepts and ideas originating from other schools of thought inside China, including Confucianism, Taoism, and Buddhism (Wei Wang, 2022). Consequently, it engaged in encounters, conflicts, acceptances, and amalgamations with traditional Chinese culture, ethics, and philosophy. Ultimately, a theoretical framework of Islam was established that aligns with the unique circumstances of China. This framework successfully integrated Islamic teachings, ethical principles, and moral philosophies with traditional Chinese philosophy, resulting in the gradual emergence of an Islam that is distinctly Chinese in nature.

Mosques are commonly recognized as significant representations of Islam (Jin, Jiuyi, 1995) and serve as crucial venues for religious and communal engagements within the Muslim community. "In the history of China, the development and evolution of mosque architectural style is basically consistent with the process of localisation of Islam, internalising the high degree of identification of Chinese Muslims with Chinese society and culture" (Yang, Faming, 2017). The process of "Sinicization" in mosque architecture entails the integration of mosques into Chinese society while preserving their religious beliefs, rituals, and core values. Through continuous adaptation to the local cultures, traditions, and customs, mosques gradually acquire Chinese characteristics and regional styles.

Evolution and Development of Mosque Architecture in China

Mosques maintain a profound connection with the lives of Muslims, as they serve as integral spaces for their daily worship, observance of festivals, solemnization of weddings, and commemoration of deaths. According to Ding Sijian (2010), mosques can typically be found in areas where there is a Muslim population. The architectural design of mosques has emerged as a major element of Islamic culture, serving as a significant medium and symbolic representation of Islamic cultural values. The evolutionary progression of mosques in China can be delineated into the subsequent stages:

Trade relations between China and Arabia emerged during the late Sui and early Tang dynasties. There are two primary transportation routes to access different regions of China. The first method involves maritime travel, allowing entry into the southern coastal cities of China. The second route involves overland travel, providing access to the northwestern regions of China. The advent of Islam marked the emergence of the earliest Islamic architectural structures in two specific geographical areas. The construction of the *Huaisheng* Mosque in Guangzhou dates to the Tang Dynasty, rendering it the most ancient mosque featuring Islamic architectural elements within the Chinese territory (Hamada M. HAGRAS, 2023). The architectural design of the mosque exhibits characteristics commonly associated with Arabian architecture. The minaret, constructed using stone bricks, maintains a consistent grey colour both internally and externally. Furthermore, the mosque's overall structure is circular. The primary place of worship is situated at the forefront of the courtyard. The structure is a three-room edifice designed in the classical architectural style. It features a veranda and gable and hip roof with multiple eaves. The stone balustrade panels have intricate engravings of various motifs, including fans, gourds, umbrella covers, lions, flowers, swimming fish, and other objects. The hall's interior exhibits a

luminous and pristine aesthetic, characterized by a white colour scheme and oak flooring, complemented by sliding doors that span three sides of the space. The hall is less decorated, neat, and generous. The architectural style of this period in Islamic history exhibits a distinct Arab aesthetic and demonstrates a lesser degree of influence from conventional Chinese architectural forms.

During the Yuan Dynasty, there was a notable proliferation of Islamic architectural structures, surpassing the scale observed during the Tang and Song Dynasties. This expansion can be attributed to the active patronage and promotion of Islamic culture by the ruling authorities. During this period, Islamic architecture exhibited a notable fusion of Arab influences with the prevailing traits of traditional Chinese architecture, resulting in a progressive adoption of timber structures as the primary building method. Furthermore, the cluster of courtyard buildings has progressively developed into a manifestation of Islamic architecture including distinct elements of Chinese traditional architectural styles. A shift occurred from Arabic to Chinese Islamic architecture (Liu, Zhiping, 1985).

The Ming and Qing eras represent a significant epoch in the advancement of Islamic architecture within the Chinese context. The architectural style of Islamic architecture extensively included the structural designs of *yaodian* (窑殿) and beamless halls. China has developed a distinctive architectural system consisting of two prominent styles: the timber structures prevalent in the mainland, and the Islamic architecture associated with the Uighur people in Xinjiang. The Islamic architectural style observed under the Qing Dynasty effectively incorporated key elements of traditional Chinese culture. This integration was evident in the adherence to fundamental principles of Chinese architecture, such as the symmetrical arrangement of quadrangle layouts and the utilization of huge wooden ridge structures for great halls. Roof maintenance, door and window decoration, and load-bearing structure materials and practices are completely adopted in the local and Chinese style. Nevertheless, the design of the roof in the main hall deviates from the conventional Chinese architectural style characterized by its distinctive hooked form. This phenomenon might also be attributed to the distinctive characteristics of Islamic culture.

In recent times, many mosques have been destroyed because of the invasion of China. The mosques constructed during this period exhibit a notable disparity in terms of architectural prowess, construction magnitude, and artistic proficiency when compared to its predecessors. During this age, certain Islamic architectural structures have included contemporary reinforced concrete frameworks in the construction of their worship halls.

Following the foundation of the People's Republic of China, numerous mosques underwent restoration and reconstruction. Most mosques reconstructed in modern times have preserved the traditional aesthetic of the original mosque. Most recently constructed mosques adhere to the Arab architectural style. Currently, China has a network of over 35,000 mosques, strategically located in areas inhabited by Muslim communities. Mosque architecture has achieved a remarkable degree of sophistication in terms of ornamental materials, structural designs, and fundamental sanitary amenities, hence ensuring convenience for Muslims in their religious practices.

After more than a thousand years of development and accumulation of Islamic architectural art in China, it has formed its own unique type and form. In China, mosques can be categorized into two main systems: traditional Chinese architectural style and Arab style.

The former predominantly features brick and wood structures and were primarily constructed or renovated during the Ming and Qing dynasties. These mosques are mainly found in mainland China. The latter, on the other hand, follows an Arab architectural style with masonry structures, and are primarily located in Xinjiang and other minority areas (Feng, Jinyuan, 1991). Of these two forms, the former more accurately represents the localization characteristics of Islam in China.

This paper primarily focuses on mosques that exhibit traditional Chinese architectural forms. The discussion mostly centres around three mosques: Beijing *NiuJie* Mosque, the Great Mosque of Xi'an, and Shandong *Jiningdong* Mosque. The primary emphasis is placed on analyzing the architectural attributes of the mosque, encompassing the building location, layout elements, decorative arts, and other facets of the discourse. This aims to enhance our understanding of traditional Chinese mosques in a comprehensive and profound manner, while also serving as a reference for contemporary mosque architecture in China.

Architectural Features of Traditional Chinese Mosques

The art of site selection

Traditional Chinese mosques are strategically situated in the heart of the city, embodying the religious principle of "active engagement in political matters". This location choice reflects the community's lifestyle centred around the mosque, where both residential and commercial activities revolve. For instance, the Great Mosque of Xi'an, Shaanxi Province, the mosque located on *NiuJie* in Beijing, and the *Jiningdong* Mosque in Jining, Shandong Province, are all positioned in the highly crowded and thriving metropolitan hub. Furthermore, prioritize the connection with the road, typically situated alongside the primary thoroughfare, while adhering to two fundamental principles: ensuring easy access for parishioners to visit the temple, and maintaining a clean and secure environment.

Layout analysis

1. General layout

Traditional Chinese mosques use the design and structure of traditional courtyards, adhering to the idea of "no courtyards, no groups". Typically, they enclose the courtyard area with multiple separate buildings. The courtyard serves as the fundamental element, facilitating the expansion of the spatial dimensions and shaping the configuration of the axial deep series quadrangle. The main axis of the complex follows an east-west direction, in accordance with the criteria of the Muslim pilgrimage. The Hall of Worship in the western part of the complex, serving as the central point. The entire complex is planned in a way that creates a westward-facing courtyard, which is highly regarded. The design of the layout is characterized by a prominent main entrance and several entrance courtyards. This layout highlights the symmetry of the central axis, which connects various elements such as halls, gates, and pagodas in each courtyard. The intention is to create a sense of depth in the religious space, showcasing a comprehensive

architectural style. Liu Zhiping, an ancient architect, stated in his book "*Chinese Islamic Architecture*" that the number of door squares in a structure was a clear indicator of its prestige in ancient China. "The presence of multiple doorways can create a sense of weightiness and seemingly infinite courtyards, which is a characteristic feature of traditional Chinese architecture" (Liu, Zhiping, 2011).

The Great Mosque of Xi'an, Shaanxi Province, is currently the largest and most well-preserved ancient mosque with a rhyming structure that still exists. The temple is designed in an east-west rectangular shape, following the traditional arrangement of quadrangle homes. It consists of five courtyards, with a central axis that includes wooden archways, shifangs, minarets, yizhentings, and the main hall arranged in layers. Meanwhile, each courtyard possesses distinct functionality and artistic attributes, and the arrangement is well-organized (Fig. 1).

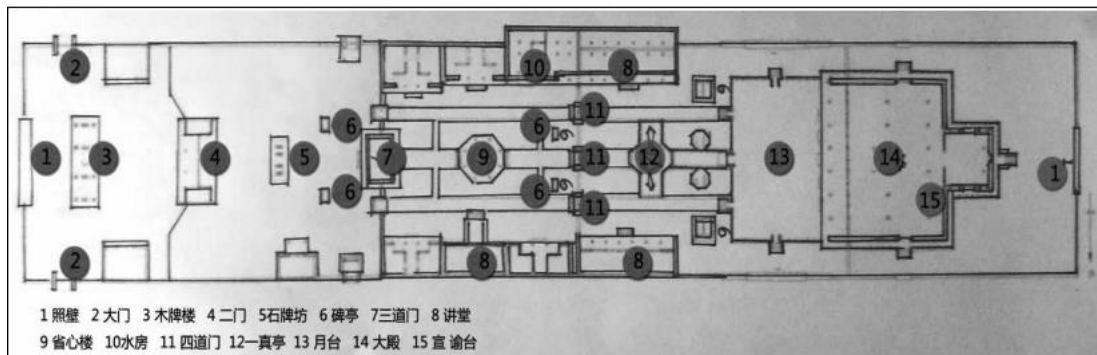


Fig.1: Schematic diagram of the Great Mosque of Xi'an, Shaanxi Province

Source: World Architecture, 2022

2. Building Layout

Mosque buildings often consist of entrances, prayer halls, minarets, ablution rooms, administrative areas, and additional structures, all unified under a common architectural design. The primary structures of traditional-style mosque buildings adhere to classic Chinese architectural designs, including the main entrance, the minaret, and the central worship area.

i. Chinese temple style gate

The traditional mosques in China often have a Chinese temple entrance system, with an overall timber structure and three or five apertures. In front of the door, there is a screen wall, along with wood, stone pagodas, and other ancillary buildings.

The Great Mosque of Xi'an features a gate tower situated on the wall of the initial entry to the courtyard (Fig. 2). The entrance of *Botou* Mosque in Hebei has a resemblance to the meridian gate of the Forbidden City (Gugong women 故宫午门) in Beijing. The gate floor width of three rooms and one room deep. The roof of the gatehouse using gable and hip roof

with single eave. The two sides of the gate are divided. The north and south side gates are compact and elegant, adorned with blue brick, red columns, and a yellow glazed tile roof.

ii. Traditional Chinese attic-styled minaret

In the field of mosque architecture, the structure employed to summon individuals for worship is referred to as a minaret. The minaret is typically constructed with greater elevation. Traditional Chinese-style mosques typically feature a minaret that is predominantly constructed with a traditional Chinese wooden structure, resembling an attic-style building. The initial minarets were independent lofty spires positioned at the four edges of the mosque. They were utilized both to summon Muslims for worship and as ornamental structures that served as distinctive features of the mosques. However, in China, the presence of non-Muslims living near mosques is common due to the country's geographical diversity and the minority status of Muslims. Consequently, the daily call to prayer may affect the non-Muslim inhabitants to some extent. With the advent of clocks and watches, which allowed people to properly determine the time for worship, the architectural purpose of the minaret shifted to reducing its prominence and directing attention towards the central part of the mosque. This mosque building is designed and constructed to adhere to the traditional Chinese architectural style. It stands out among the surrounding buildings due to its relatively tall structure. Within the entire temple architectural group, it serves to enhance the overall composition of the outline. The minaret of Beijing *Niuji* Mosque is the tallest structure within the mosque. It has a square shape and features a double-eaves attic. The minaret of *Botou* Mosque in Hebei Province is a two-story edifice designed in the attic style, including three eaves, four sides, and a pointed roof (Fig.3). The gate is surrounded by the remaining sections of the gable and hip roof.



Fig. 2: The wooden memorial archway of the Great Mosque of Xi'an

Source: The Guidebook of Xi'an Great Mosque



Fig. 3: The minaret of Botou Mosque

Source: Beijing tourist

iii. Worship hall with Chinese innovative structure

The mosque prayer area typically consists of three sections: the front edifice, the central hall, and the rear hall, predominantly constructed using traditional Chinese timber architecture, including expansive wooden beams and ridges. The worship halls of each section of the mosque's roof are typically interconnected, a method referred to in Chinese as "hooking form" (*Gou lian da* 勾连搭). This architectural design allows for the expansion of the mosque building on a flat surface, providing a greater capacity to accommodate a larger congregation for religious purposes. This is a mosque building that follows the principles of traditional Chinese architecture while incorporating innovative elements to fulfil its specific functional requirements. It is a remarkable creation by skilled Chinese Muslim craftsmen spanning several centuries. The building showcases distinctive architectural features that are characteristic of traditional Chinese mosques and holds a significant place in the history of ancient Chinese architecture. The hall often possesses a spacious and expansive area, with a versatile and adaptable layout. The *yaodian* (窑殿) often features a roof that is situated at the tallest point of the hall. These roofs exhibit diverse styles, resembling those seen in traditional Chinese architecture, such as single-eaved, heavy-eaved, and pavilion-type ridges. The worship hall of the Great Mosque of Xi'an spans approximately 130 square meters and has the capacity to seat a multitude of worshippers simultaneously. As per the tenets of the Islamic faith, it is not permissible to have any idols placed in the worship hall. This allows for greater flexibility in designing the architecture of the main hall.

However, due to the constraints of the traditional Chinese architectural construction method and strict hierarchy, widening the structure is prohibited. Therefore, the only option is

to expand the structure in depth, resulting in a distinctive hook-and-loop configuration. This configuration is a unique characteristic that combines the foreign form of the mosque with the traditional Chinese architectural style.

Through examining both the individual building and the entire compound, it is evident that the mosque's architectural form and general aesthetic adhere to the classic Chinese architectural style. Nevertheless, all elements within the mosque are meticulously organized in strict adherence to the Islamic framework, showcasing the harmonious blend of religious architecture and cosmopolitan influences.

3. Decorative arts

China's mosque buildings, no matter the size, are very sophisticated in architectural decoration. The decorations of most mosque buildings are a fusion of Arab decorative styles with traditional Chinese architectural ornamental styles, creating a mosque building in the decoration of the brilliant achievements. This not only showcases the meticulous craftsmanship of the architectural embellishments, but also emphasizes the theological significance of Islam.

i. Decorative techniques

A fundamental tenet of mosque architectural embellishment is the deliberate exclusion of animal decorations. Frequently, patterns such as rolling grass, floral motifs, and other designs are utilized, even adorning the ridge, with plant stems. Painting and sculptural ornamentation are synonymous. This architectural decoration style, which combines traditional Chinese architectural techniques with Islamic teachings, is a distinctive and exclusive kind of ornamentation for traditional Chinese mosque buildings.

Painted embellishment is a significant type of traditional Chinese building ornamentation. Traditional Chinese architecture predominantly features wooden structures. To safeguard the wooden elements of these buildings, oil paint is primarily employed to provide protection against corrosion, sun damage, and moisture. Additionally, oil paint serves a decorative purpose, eventually evolving into an essential art form within traditional Chinese architecture. Mosque architectural painting typically adorns the beams, columns, windows, doorways, arches, and other structural elements of the building. The art mostly employs botanical and geometric motifs, frequently incorporating auspicious and celebratory symbols like as peony, pine, bamboo, fruit, lotus, and other traditional Chinese elements. Additionally, landscape painting serves as a common subject matter in this art form. The mosque painting ornamentation is characterized by its composition and form, which heavily relies on the artistic history of Chinese literati painting from the Tang and Song dynasties. This results in a distinct and unparalleled style.

As an illustration, the *Niuji* Mosque in Beijing, originally constructed during the Northern Song Dynasty and then reconstructed during the Ming and Qing Dynasties, still preserves vivid and intact coloured paintings within its primary hall. The extant Qing Dynasty paintings utilized the prevailing architectural painting styles of the era, namely "Hexi Painting" (Hexi caihui 和玺彩绘) and "Xuanzi Painting" (Xuanzi caihui 旋子彩绘), characterized by

their opulence and grandeur (Guo, Xiaojing, 2022). The Worship Hall of the Great Mosque of Xi'an exemplifies the exquisite painted ornamental art seen in mainland China's mosques. The architectural design is grand, with superb materials, great attention to detail in both interior and outdoor decorations. The ceiling décor of the worship hall features almost 600 square-shaped painted compositions. Each painting showcases a green background with red margins and gold paste, displaying various patterns that highlight the distinctive allure of traditional Chinese architectural painting.

Carving ornamentation is a prevalent method of three-dimensional embellishment seen in traditional Chinese building. It mostly includes brick carving, wood carving, and stone carving. During the Ming and Qing periods, the mosque structures in Beijing were adorned with abundant carved embellishments, with diverse forms, a pronounced sense of three-dimensionality, and a wide array of decorative works characterized by vivid modelling. For example, the screen of *Niuji* Mosque is adorned with green bricks, featuring intricately carved edges. The base of the screen is embellished with embossed designs in the four corners and the centre. Notably, the middle of the wall showcases a remarkable stone carving. The upper part of the carving depicts auspicious clouds in relief, while the lower part showcases a Ruyi peace pattern. In the centre, there is a hanging tree clock, with a chessboard beneath it and a stove beside it. The overall artistic ambiance is profound, and the carving work is exceptionally detailed. In traditional Chinese architecture, the roof serves not only as a decorative element that enhances the building's appearance, but also as a reflection of the building's quality and a significant component of its design and ornamentation. In the Ming and Qing eras, the roof decoration of Beijing mosques typically employed a blend of line carving and round carving techniques, showcasing the aesthetic appeal of flowing clouds and water. The ridge elements typically take the shape of traditional Chinese vases or plants, and their expression is characterized by a generic and succinct approach, employing a patterned treatment that is line-based. As an illustration, the worship hall of the *Tongzhou* mosque is adorned with intricately carved stone vases.

Table 1: Analysis of decorative techniques of traditional Chinese mosques

Decorative Techniques	Building Location	Pattern Content
Colour painting	Beams, arches, rafters	Abstract plants and flowers, natural phenomena, stationery and utensils, landscape motifs, arabesques, geometric motifs
Wood carving	Doors, window lattice, etc.	
Brick Carving	Pillar head	

Source: Muslim Online, 2015

In the Ming and Qing periods, mosques were adorned with a plethora of plaques and couplets. Plaques and couplets serve the dual purpose of showcasing cultural values and emotions, as well as being a significant decorative technique in traditional Chinese building. This architectural ornamentation style, prevalent during the Ming and Qing dynasties, is highly favoured for its ability to create a distinctive architectural aesthetic and imbue buildings with a

distinctive cultural significance. The plaques and couplets found in Beijing's mosques throughout the Ming and Qing dynasties often include elements of Confucianism in their text. This demonstrates the assimilation of Islamic culture into Chinese society during that period.

ii. Decorative colours

According to Feng Zenglie, the combination of brilliant, green and clean white represents the philosophical concepts of sanctity and secularism. The golden hue seen in the landscape and desert represents the toil endured by many generations of Muslims. The vibrant turquoise blue of the sea and sky accentuates the presence of their forebears, while the flaming red colour reflects their spirited nature, as depicted in Table 2. The distinctive five colours constitute the special chromatography of Muslims, embellishing their lives and showing the unique aesthetic psychology of Chinese Muslims (Liu, Zhiping, 2011). Therefore, within the mosque, the convergence of sentiment and artistic beauty is reflected by the distinctive ornamental hues embraced by Muslims. By examining the ornamental hues, Islamic aesthetics allow for an exploration of cultural attitudes and beliefs. As an illustration, most of the pillars at the *Niuji* Mosque in Beijing are painted in a bright red colour called vermilion (Fig 4). Additionally, the significant areas are adorned with a layer of gold paint. The colourful murals predominantly feature shades of green, complemented by white paint to depict intricate details. The architectural ornamental colour schemes of Chinese mosques vary across different regions. In North China, blue and green hues are predominantly used. In Southwest China, a wider range of five colours is commonly employed. In Northwest China, a combination of blue and green with accents of gold is favoured. Regardless of the specific colours employed in the paintings, it is undeniable that they all have their origins in Chinese tradition (Feng, Jinyuan, 1991). During the Ming and Qing eras, the mosque building painting in Beijing combined Islamic decorative art components with traditional Chinese decorative arts, resulting in a unique style of Chinese decorative art that is visually captivating and artistically expressive.

Table 2: Analysis of decorative colours of traditional Chinese mosques

Colour	Common Parts	Decorative	Colour Emotion	Source
Green or white	Facades, floors, gates, porticos	domes,	Health, peace	Islamic cultural preference
Yellow or wood colour, grey	Carved wooden beams, columns, exterior walls	windows,	Cordial, solemn, inclusive	quiet, low-key, Arabian architecture, symbolising the desert
gold colour	Decoration of individual Islamic scriptures	of objects,	Resplendent, noble, and rich	Influence of Buddhist traditional culture

blue	Building base colour or exterior wall colour, roof, plaque base colour	The tone is upbeat, relaxed and calm	Arabic architectural decoration style, symbolizing the sky
red	Wooden posts, doors, windows, bars, gatehouses, beams, columns, rafters	Strive forward, bright, cheerful, auspicious, happy, passionate	Classical traditional culture influence, cultural integration

Source: Religion in China, 2019



Fig 4: The *Niujie* Mosque in Beijing

Source: Visual China Group

The architectural art of traditional Chinese mosques demonstrates the preservation of fundamental Islamic teachings and the progressive assimilation of traditional Chinese culture in the development of Islam in China. According to Professor Ma Mingliang, the expansion and progress of Islam in China has adhered to fundamental principles of rationality and favourable circumstances, and has consistently adapted to local conditions (Ma, Mingliang, 2006).

The mosque has undergone a process of sinicization in terms of its architectural art, as well as a gradual localization in terms of its social activities. The mosque in China serves as a significant location for Muslims to engage in religious practices and conduct religious ceremonies in compliance with the law. It also serves as a central space for Muslims to acquire knowledge and comprehension of national laws, religious laws, social morals, civil norms, and other societal regulations (Wang, Zhenyu, 2018). Additionally, it facilitates the implementation of teachings on patriotism, devotion to religion, lawfulness, adherence to religious rules, moral conduct, and the preservation of correct beliefs and behaviours. It serves as a medium for communication among individual Muslims and groups and plays a crucial role in connecting the national and local levels. It acts as the central force in guiding the Muslim masses in adhering to the Shariah and serves as a significant means of adapting the religion to socialist society. Its influence on the Muslim community in China has been long-lasting and extensive.

Conclusion

Following the introduction of Islam into China, it underwent a gradual assimilation with Chinese culture. Over the course of many historical periods marked by progress and transformation, mosque architectural designs have assimilated elements of traditional Chinese architectural models, resulting in the emergence of a distinctive mosque architecture imbued with Chinese attributes. An examination of mosques featuring classic Chinese architectural styles, such as the *Niuji* Mosque in Beijing, the Great Mosque of Xi'an, and the *Jiningdong* Mosque in Shandong, greatly enhances our comprehension and advancement of the sinicization of Islam. The mosques have integrated features and symbols of China's remarkable traditional culture, encompassing aspects such as site selection, layout, and ornamental arts. The entirety embodies Chinese aesthetics while adhering to the cultural tenets of Islam, accommodating the religious practices of the nation, and enhancing understanding, acknowledgement, and harmonization with traditional Chinese culture and civilization (Ma, Guangde, 2014). Furthermore, mosques actively fulfill their social roles by establishing a platform for communication among individual Muslims and groups, while also serving as a significant connection and mediator between the state and the local community. Hence, the sinicization of Islam must commence with the mosque architecture, aiming to make innovative advancements while fully embracing the rich heritage of Chinese thought and architectural culture. By incorporating contemporary elements and regional characteristics, the mosque architecture can be consistently enhanced and enriched in its future development, thereby establishing a strong groundwork for the favourable progression of Islam in China.

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