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Reviving Architectural Heritage: Restorations and Cultural Implications of the Jome Mosque in Kukon

Menghidupkan Warisan Arsitektur: Restorasi dan Implikasi Budaya Masjid Jome di Kukon

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Abstract

This study examines the historical renovations and cultural implications of the Jame Mosque in Kukon, a significant architectural monument. Through an analysis of various accounts from historical works such as "History of Fargona" and "History of Turkestan," we investigate the restoration efforts carried out under different rulers, including Omar Khan and Olim Khan, and the challenges encountered during these processes. The restoration methods employed ranged from uncovering original paintings to replacing rotted mosque pillars. The results indicate that the successive restorations not only preserved the mosque's cultural and architectural significance but also served as a catalyst for the city's transformation into a renowned center for scholars and visitors. Ultimately, this research highlights the importance of preserving architectural heritage and its impact on the cultural identity and community development of Kukon.

Highlights:

- Restoration of the Jame Mosque significantly contributed to preserving Kukon's architectural and cultural heritage.
- Challenges faced during restoration included inexperienced craftsmen and the use of low-quality materials.
- The mosque's preservation and transformation positively impacted Kukon's community development and reputation as a center for scholars and visitors.

Keywords: Jome Mosque, Kukon, architectural heritage, restoration efforts, cultural implications

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Introduction

In the 19th century, the city of Kukon was home to numerous mosques. Eyewitness accounts suggest that each neighborhood had its own mosque, with these structures varying in size, construction, and decorations. While many were simple and similar in appearance, some reached the level of ancient historical, memorial, and art monuments due to their architectural structure and adornments. Unfortunately, few of these mosques have survived to the present day. According to the information provided by V. I. Masalstshy, there were 348 mosques in the city, with 18 of them being public mosques [1].

The Jome' Mosque, an architectural monument built in the 18th century, is particularly noteworthy. A marble inscription on the building's wall falsely claims that the mosque's pillars were sent from India by the poetess Zebunisa Begim, a descendant of Babur. In reality, the mosque functioned as both a place of worship and a madrasah, housing around 100 rooms. Manuscripts and archival sources indicate that the mosque's construction was initiated by Olim Khan (1801-1810), who determined the location and provided the necessary materials. However, following Olim Khan's death, these materials were repurposed for the repair of the Old Urda [2].

Mahmud Hakim Yaifani's Buhak Khukandi states that Amir Alim Khan initially undertook the repair of the Jame Mosque. When the building became overcrowded, the late teacher Muhdammad Ekub Okhund constructed the madrasah. Consequently, the property was destroyed, and all the bricks were sent to the Old Urda. Subsequently, Amir Jannatmakon built the Jome Mosque in the same location [3].

Therefore, the city of Kukon was once replete with numerous mosques, each exhibiting unique architectural and decorative features. The Jome' Mosque, an 18th-century architectural monument, was built and repaired by various rulers, including Olim Khan and Amir Alim Khan. Despite the passage of time and the loss of many historical mosques, the Jome' Mosque stands as a testament to Kukon's rich architectural heritage.

Theoretical background

In 1817/18, by the order of Omar Khan, Maschiti Jome was constructed at the same location. Mulla Olim Madhum Khoji, in his work titled "History of Turkestan," cited a passage dedicated to the construction of Jome, highlighting the impact of Omar Khan's rule on the people. The passage conveyed the happiness and contentment experienced by the impoverished, orphans, and foreigners during his reign. Scholars and esteemed individuals were honored, and the construction of the Jame Mosque was attributed to the prosperous ruler's judgment. The mosque's completion in two years was regarded as one of the sultan's blessings [4].

A historical twist occurred when Olim Khan, instead of renovating the previous Jame Mosque, decided to construct the Madrasa High Building. Despite working extensively on the wall, an unforeseen obstacle halted the progress of the project. The construction of this new structure contributed to the reputation and fame of the city of Khukand [5].

As a result of the new construction, the city of Khukand became renowned for its architectural achievements. The building of the Madrasa High Building transformed the city's history, positioning it as a significant cultural center during that period. This development elevated the stature of the city, attracting scholars and visitors alike [6].

In summary, the construction of the Maschiti Jome under the order of Omar Khan, and subsequently the Madrasa High Building by Olim Khan, played a crucial role in shaping the history of the city of Khukand. These architectural endeavors not only enriched the city's cultural heritage but also highlighted the prosperous reigns of the respective rulers [7].

Historical Analysis

Ibratshaong, the son of Ishaq Khan Junaydullahhoja, referenced the establishment of the Madrasa Jame in Khukand during the reign of Umar Khan in his work, "History of Fargona." According to the account, the foundation stone was laid amidst the gathering of scholars, dignitaries, and provincial leaders from Akobiri and Khujand. The stone-burner's role in the construction process was acknowledged and celebrated, with the Madrasa eventually earning the moniker "heaven of heaven." This period saw the flourishing of sciences and poetry within the institution, attracting scholars and students alike [8].

The mosque featured ten internal apartments, with some columns exhibiting plant-like patterns. Spanning approximately 100 meters in length, the mosque's facade exhibited a modest indentation in the center. The ceiling was constructed with a double layer, incorporating beams in some sections. The mosque's front section boasted an exquisite and intricately decorated ceiling. In 1852, a minaret was erected, followed by a renovation in 1857, ordered by Khudoyor Khan.

Mirza Olim Tashkandi's work, "Ansb al-salatin wa tawarikh-i al-khavakhin," detailed Umar Khan's visit to the Jame Mosque during his time in Paradise. The account mentioned Khudoyor Khan's subsequent visit to the mosque, where he observed its state of disrepair. The craftsmen were gathered, and under their supervision, the mosque underwent extensive renovation. Two years were spent on the endowment, resulting in the education of at least a thousand students.

The beautiful mosque and madrasah of Kurkam served the community well, with numerous students in attendance. However, the colonial period saw a decline in funding, leading to the deterioration of the building and the fading of its decorative elements. The colonial administration failed to allocate funds for its maintenance.

In response to this situation, Mir Khabib from Kukon took it upon himself to finance the restoration of the historical architectural monument in 1906-1907. Master craftsmen from various cities and villages in the Fargona Valley, as well as from Armenia, were brought in to carry out the repairs. Despite the presence of some inexperienced craftsmen and the use of low-quality materials, the restoration was completed, and Mir Habib received the gratitude of the people for his contribution [9].

Discussion

In discussing the renovation of the Jame Mosque, it is crucial to acknowledge those who sought justice during this process. In 1982, the renovation was conducted under the supervision of Shakirov, the former chairman of the city executive committee. The absence of the name "Jome" at the top of the mosque was attributed to the prominent influence of atheism during that time. The author arrived in Kukon amidst the ongoing renovation [10].

An esteemed expert in Kukon's history and literature, Madaminov Akhmadjon, visited the author upon hearing of their arrival. Akhmadjon expressed disappointment at the preparations for Kukon's one-thousandth anniversary celebration, noting that "Khavokand" had been mistakenly inscribed on the "Jome" urn. Akhmadjon requested that the author inform Shakirov of the error. Consequently, the author met with the chairman of the Kukon city executive committee to clarify the discrepancy between the names "Khavokand" and "Khavokin".

The author asserted that the history of the country would endure for two thousand years. A 27-page summary was produced, in which the father's name was identified as Khudaggd. The document indicated that the country's history spanned two millennia.

During the renovation of the Machit complex, the name "Khudand" was inscribed on the metal entrance gate, suggesting a connection to Khudand. It was proposed that the memorial name "Jome" be written on the top of the entrance gate to the temple, as it was not too late for the addition.

In response to the demands of Kukon residents, the city executive committee decided to undertake another renovation of the mosque in 1982. Efforts were made to restore the mosque to its original state, reflecting the community's commitment to preserving its historical significance.

Conclusion

The modern restoration of the Jome Mosque in Kukon city involved meticulous efforts to uncover and restore the original paintings, as well as replacing the rotted lower portions of the mosque's pillars with specially cut stones. The construction of a tea house called "Guldasta," designed by A. Akhmedov and A. Akhmadov, adhered to Kukon traditions and showcased the skillful craftsmanship of renowned column builder Ts. Gaidarov. The exquisite patterns of Kukan kariyas and ganch decorations on the walls further emphasized the mosque's significance. Today, the Jome Mosque, comprising a large hall, 98 wooden pillared porches, and a tower, stands as a testament to the city's rich cultural heritage and serves as a vital focal point for community gatherings and religious activities.

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