



EnJourMe (English Journal of Merdeka):
Culture, Language, and Teaching of English

Journal homepage: <http://jurnal.unmer.ac.id/index.php/enjourme/index>

Journey of the soul: The cultural, spiritual, and personal significance of Hajj in Na'ima B. Robert's *Going to Mecca*

Mariwan Hasan

English Department, College of Basic Education, Sulaimani University, Sulaymaniyah Governorate, Iraq

Corresponding author: mariwan152@live.com

ARTICLE INFO

Received 21 August 2025

Accepted 20 October 2025

Available online 31 December 2025

Keywords:

Hajj, Pilgrimage, Islamic identity, Spiritual transformation, Na'ima B. Robert

DOI:

[10.26905/enjourme.v10i2.16074](https://doi.org/10.26905/enjourme.v10i2.16074)

74

ABSTRACT

Na'ima B. Robert's *Going to Mecca* depicts the Hajj pilgrimage as a rich and multifaceted journey that goes beyond being just a religious duty to embody cultural, spiritual, and personal importance. Through her characters' experiences, Robert shows how Hajj acts as a rite of passage that strengthens Muslim identity, deepens community bonds, and sparks spiritual awakening. The pilgrimage becomes a transformative process where characters navigate the intersection of faith, family expectations, and personal goals. This study explores how Robert's story captures the pilgrimage's cultural role as a symbol of collective belonging, its spiritual function as a journey of the soul, and its personal aspect as a catalyst for reflection and growth. Using qualitative textual analysis within a cultural and postcolonial literary framework, the research employs close reading to examine how Robert represents faith, identity, and belonging through narrative and visual strategies. By analyzing how these aspects interact, the study emphasizes the ongoing importance of Hajj as a powerful symbol of identity and renewal in modern Muslim experience. It also considers how Robert's portrayal of Hajj reflects changing views of Muslim identity and spiritual life in contemporary English children's literature.

How to cite this article (APA Style): Hasan, M. (2025). Journey of the soul: The cultural, spiritual, and personal significance of Hajj in Na'ima B. Robert's *Going to Mecca*. *EnJourMe (English Journal of Merdeka): Culture, Language, and Teaching of English*, 10(2), pp. 150-161. <https://doi.org/10.26905/enjourme.v10i2.16074>

INTRODUCTION

Hajj, the pilgrimage to Mecca, is one of the Five Pillars of Islam and represents an act of worship that strengthens the faith and identity of Muslims worldwide.

Rooted in the tradition of Prophet Ibrahim (Abraham) and formalized through the practices of Prophet Muhammad, Hajj has long served as a symbol of spiritual unity, humility, and equality among believers. As documented by Peters (2021), millions of Muslims from diverse cultural backgrounds gather annually to perform rituals such as Tawaf around the Ka'bah, standing at Arafat, and the symbolic stoning of the devil acts rich with historical and spiritual significance. The pilgrimage functions not only as a religious obligation but also as a powerful affirmation of global Islamic identity, cultivating solidarity, intercultural exchange, and a sense of belonging within the broader Ummah (Coleman, 2023; Aleid & Azmi, 2025).

Within this broader context, Na'ima B. Robert's *Going to Mecca* offers a unique literary portrayal of Hajj for young readers. As a prominent figure in contemporary British children's literature, Robert is known for foregrounding Muslim identity, cultural heritage, and belonging. Her picture book presents Hajj not simply as a religious duty but as a multifaceted journey with cultural, spiritual, and personal dimensions. Through archetypal family figures, parents, children, and elders, Robert depicts the pilgrimage as a shared experience that emphasizes continuity, kinship, and community (Al-Abdallah, 2022). The sacred rituals are rendered in rhythmic, lyrical lines reminiscent of Qur'anic recitation, while Valentina Cavallini's illustrations blend sweeping crowd scenes with intimate familial moments, allowing young readers to perceive both the immensity of Hajj and the emotional warmth of collective worship.

First published in 2012, *Going to Mecca* culturally positions Hajj as a profound marker of Islamic identity. The act of embarking on the pilgrimage symbolizes belonging to the global Muslim community and reinforces connections to heritage, especially for characters navigating diasporic contexts. Spiritually, the book frames Hajj as a pilgrimage of the soul, conveyed not through individual psychological conflict but through shared ritual participation (Ali & Siddiq, 2023). This collective representation highlights spirituality as simultaneously communal and personal. On a personal level, the narrative explores themes of introspection, growth, and self-discovery as characters confront social expectations and deepen their faith.

Despite the significance of Hajj in Islamic life, scholarship on how children's literature, particularly picture books, depicts this pilgrimage as a multidimensional experience remains limited. Existing studies tend to focus on adult narratives or historical representations of spiritual journeys, leaving a gap in understanding how such themes are introduced to young readers through visual and rhythmic storytelling. As Reynolds (2011) notes, picture books construct meaning through the interplay of text, imagery, and family-centered themes, making them a distinctive medium for conveying cultural and spiritual traditions.

This study addresses this gap by analyzing how *Going to Mecca* integrates cultural, spiritual, and personal dimensions of the Hajj pilgrimage within the conventions of children's literature. It explores how Robert's narrative and Cavallini's illustrations work together to portray Hajj as a transformative experience that shapes identity, strengthens communal bonds, and fosters spiritual awareness among young readers. The following sections examine these themes in detail, illustrating how the portrayal of Hajj in the text reflects broader ideas of identity, belonging, and personal agency within contemporary Muslim experience.

METHOD

This study employs a qualitative textual analysis to examine how Na'ima B. Roberts' *Going to Mecca* portrays the Hajj pilgrimage as a cultural, spiritual, and personal journey for young readers. Guided by approaches commonly used in children's literature studies and thematic literary analysis, the method interprets both the written narrative and its accompanying illustrations to understand how meaning is constructed through the interplay of text, imagery, rhythm, and characterization.

The analysis proceeds in three stages, each aligned with the dimensions outlined in the Introduction. It begins by examining the cultural aspect of the text, focusing on how Hajj is symbolically portrayed as a marker of Islamic identity and collective belonging. Special attention is paid to how ritual practices, intergenerational participation, and scenes of communal gathering strengthen cultural heritage and unity, especially within diasporic communities. The analysis shows how cultural symbols and communal scenes work together to reinforce heritage and unity.

The second stage focuses on Robert's stylistic choices, rhythmic prose, lyrical repetition, and spiritual imagery, and how these elements evoke a sense of devotion, humility, and sacred atmosphere. Cavallini's illustrations are also analyzed for their role in conveying spiritual magnitude, such as crowd formations, holy spaces, and visual metaphors that highlight the communal and intimate aspects of worship.

Finally, the study examines the personal dimension of the pilgrimage as depicted in the book, focusing on how the characters' shared journey reflects themes of introspection, emotional growth, and moral development. Although the book features archetypal family figures rather than individualized protagonists, the analysis examines how their shared journey reflects broader themes of agency, self-discovery, and moral formation within the context of a transformative pilgrimage.

Throughout the study, textual excerpts and selected illustrations are analyzed holistically to examine how narrative voice, visual composition, and thematic emphasis contribute to the portrayal of Hajj as a multidimensional experience. This analytical framework aligns with contemporary approaches in multicultural and

Islamic children's literature, which highlight the significance of representing religious practices as lived experiences that shape identity, belonging, and ethical development. By integrating cultural, spiritual, and personal analyses, this study situates *Going to Mecca* within ongoing debates on Islamic and multicultural children's literature. Rather than presenting Hajj solely as a factual or ceremonial practice, Robert's work engages readers in a multidimensional experience that reflects broader scholarly concerns about identity, belonging, and ethical development. This literature review underscores the need to examine pilgrimage narratives as both educational and transformative literary texts, offering critical insights into the ways children's literature mediates religious and cultural knowledge.

RESULTS AND DISCUSSION

This section presents the findings of the qualitative textual analysis of Na'ima B. Robert's *Going to Mecca*, examining how the book constructs Hajj as a cultural, spiritual, and personal journey for young readers. The analysis integrates close readings of the text with interpretive insights into the visual narrative crafted by Valentina Cavallini.

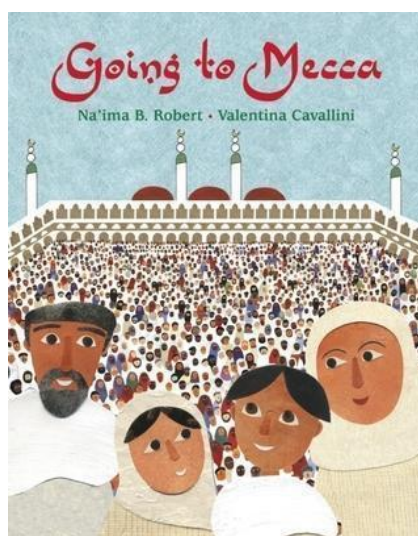


Figure 1. *Going to Mecca* book cover (Robert, 2012)

In line with the study's aim, the discussion shows how *Going to Mecca* conveys multiple layers of meaning, framing Hajj not just as a set of rituals but as a culturally grounded, spiritually meaningful, and personally shaping experience that influences identity and belonging.

Hajj as a cultural journey: communal identity and intergenerational continuity

One of the most prominent findings is that *Going to Mecca* situates Hajj within

a strong cultural framework that reinforces Islamic identity and communal belonging. Robert repeatedly emphasizes collectivity, using inclusive language and imagery to situate the characters within a global Muslim community. The opening lines, for example, establish the pilgrimage as a shared cultural practice: “We’re going to Mecca, the heart of our faith, where millions have journeyed before us.” (Roberts, 2012). This sentence functions as a cultural anchor, placing the family within a historical continuum that transcends geography and generations.

The illustrations deepen this cultural dimension by depicting diverse pilgrims converging on the sacred sites. Cavallini portrays individuals of various skin tones, clothing styles, and ages, visually representing the cultural plurality of the Muslim Ummah. This is consistent with Robert’s intent to create a children’s text that affirms multicultural belonging (Aronson et al., 2018; Auji et al., 2023). The imagery aligns with the narrative description in which the family “joins the crowds moving as one,” a line that encapsulates the blending of individual identity into a broader collective heritage.

Another significant element is the portrayal of Hajj as a moment of intergenerational transmission. The presence of parents and grandparents reinforces the idea that religious and cultural knowledge is passed down through familial ties. When the narrative gently notes, “Grandfather tells us the stories of prophets who walked these lands,” Robert (2012) gives young readers insight into how cultural memory is constructed through storytelling. This depiction aligns with scholarship on children’s literature that emphasizes the role of intergenerational relationships in fostering cultural literacy (Reynolds, 2011).

Moreover, the book’s portrayal of diaspora is subtle but impactful. The family is not explicitly situated within a particular geographic context, allowing diasporic readers to insert themselves into the narrative. The line “We fly across oceans and deserts, carried by hope and prayer” (Roberts, 2012), symbolically references the physical distance many Muslims, especially in Western contexts, must travel to reach Mecca. This emphasizes the idea that Hajj bridges not only spiritual divides but also cultural and geographical ones.

Alshammari et al., (2025) note that mass religious gatherings like Hajj can highlight both the strength and complexity of family dynamics, as members navigate shared practices while maintaining individual perspectives. In *Going to Mecca*, Robert conveys this intergenerational dynamic not through individual character conflicts but through depictions of families traveling together. The text emphasizes the continuity of inheritance, with elders guiding children and modeling devotion, while the rhythmic, lyrical prose underscores the ritual’s repetitive and lasting quality. Cavallini’s illustrations further emphasize this theme by placing family groups within

larger crowds, visually connecting intimate relationships to the collective ritual context (Barzinji, 2012; Choudhury, 2015). The result is a narrative that presents Hajj as both a reaffirmation of cultural heritage and a lived family experience, highlighting how pilgrimage strengthens kinship while embedding it in the broader communal framework of the Ummah. Collectively, these textual and visual elements demonstrate that Hajj in *Going to Mecca* serves as a cultural rite of passage through which identity, heritage, and belonging are affirmed. The book invites young readers to view themselves as participants in a living tradition that binds them to a global Muslim community.

Spirituality as rhythm, ritual, and collective devotion

The spiritual dimension of Hajj is conveyed through Robert's deliberate use of rhythm, repetition, and lyrical phrasing. Her prose mimics the cadence of Qur'anic recitation and the repetitive nature of pilgrimage rituals. One example appears in the refrain-like lines: "Round and round we walk, together as one—*La ilaha illa'Llah.*" (Roberts, 2012). The rhythm created through repetition ("round and round," "together as one") draws young readers into a ritualistic experience, echoing the movements of *Thawaf*. This stylistic choice transforms the page into an auditory and kinetic space, reflecting the immersive nature of worship.

The illustrations enhance this rhythmic spirituality by depicting swirling motions around the Ka'bah, with pilgrims arranged in circular patterns that reinforce the unity of purpose. The use of warm, golden tones in these scenes creates an atmosphere of sacred radiance, visually conveying a sense of divine presence. Robert's depiction of standing at Arafat similarly emphasizes spiritual universality: "We stand on the mountain of mercy, hearts open, hands raised." (Roberts, 2012; Docter, 2018). The simplicity of this sentence, combined with visual depictions of vast crowds standing still in prayer, conveys humility and submission to the central spiritual themes of Hajj.

Another important spiritual theme is the balance between community and personal devotion. While the text emphasizes collective worship, it also highlights internal reflection. The line "Each step we take brings us closer to Allah" (Roberts, 2012) is metaphorically rich, suggesting that the pilgrimage is not just a physical journey but a spiritual ascent. In this way, Robert subtly introduces abstract religious ideas like nearness to God, intention, and sincerity through concrete imagery accessible to children (Freitag, 2020; Hasan, 2025).

The spiritual atmosphere of the book is thus constructed through the interplay of text and image, rhythm and symbol, movement and stillness. Robert avoids didactic explanations of doctrine; instead, she invites emotional and imaginative participation in sacred rituals (Hasan & Hussein, 2016). This reflects contemporary perspectives in

children's spiritual literature, which highlight the importance of experiential rather than instructional approaches to conveying faith concepts.

Hajj as a personal journey: Introspection, emotional growth, and moral formation

Although *Going to Mecca* features archetypal characters rather than individualized protagonists, it nonetheless constructs Hajj as a deeply personal experience. The children in the story undergo emotional and moral development through their encounters with sacred spaces and collective worship. When the narrator reflects, "My heart feels light as a feather, as though I am new again," (Roberts, 2012) which signals an internal transformation tied to the cleansing rituals of Hajj. This moment is subtle but significant: it translates the theological concept of spiritual purification into an image that resonates with a child's emotional vocabulary.

The book also portrays moments of uncertainty and wonder that mirror personal growth. For example, during the physical challenge of walking long distances, the narrator states, "My legs are tired, but Mama says each step is a blessing" (Roberts, 2012). This juxtaposition of discomfort and spiritual encouragement highlights resilience, patience, and perseverance qualities that are central to the moral dimension of Hajj. Through such instances, children learn that spiritual growth often emerges from physical or emotional challenges.

Furthermore, the narrative emphasizes agency and intentionality. The repeated affirmation "We are pilgrims, traveling with purpose" (Roberts, 2012) that situates even the youngest characters as active participants in their journey. Rather than viewing Hajj as a ritual adults perform while children observe, Robert portrays children as spiritually engaged subjects whose experiences matter. This aligns with multicultural children's literature scholarship that advocates for depicting children as meaning-makers rather than passive recipients of cultural knowledge. The conclusion of the book reinforces the personal significance of Hajj as the narrator reflects on returning home: "We carry Mecca in our hearts, wherever we go" (Roberts, 2012). This line encapsulates the internalization of the pilgrimage. Mecca becomes not just a physical destination but a spiritual orientation that shapes future behavior and identity. In this way, Robert presents Hajj as a formative rite of passage with lasting implications for personal agency, emotional well-being, and moral understanding (Hasan, 2024).

The reasons for embarking on the pilgrimage to *Going to Mecca*, are deeply incorporated into the cultural contexts of the characters, illuminating the profound crossings between personal aspirations and social expectations (Javier-Martinez, 2018; Katz, 2019). The exploration of the individual backgrounds and the resulting pressures experienced by each character constitute a significant dimension of the narrative, ultimately improving the understanding of Hajj not only as a religious obligation but

as a transformative experience that encapsulates the complex interaction of culture, identity and faith., In Na'ima B. Robert's *Going to Mecca*, the spiritual transformations experienced by the characters throughout their pilgrimage emerge as fundamental elements that improve the depth of the narrative and underline the cultural importance of Hajj. The trip to Mecca is represented not only as a ritualistic obligation, but as a deep catalyst for introspection and personal growth, resonating strongly with contemporary discourse on pilgrimage as [Rahimi & Eshaghi \(2019\)](#) point out.

Integration of cultural, spiritual, and personal dimensions

The findings reveal that Robert's narrative does not treat the cultural, spiritual, and personal dimensions of Hajj as discrete categories. Instead, they are intertwined throughout the text in ways that reflect the holistic nature of pilgrimage. Cultural identity is communicated through communal practices, diaspora experiences, and intergenerational ties. Spirituality is conveyed through the embodied rituals of Hajj and the rhythmic language that mirrors devotional acts. Personal growth arises through participation in these cultural and spiritual practices, demonstrating how identity and moral understanding emerge from lived religious experiences.

Moreover, Robert's depiction of his characters' ordinary lives sharply contrasts with the grandeur of the pilgrimage. This interaction highlights the transforming power of Hajj, as the characters face personal struggles that resonate with their cultural heritage and social expectations. For example, some characters face internal conflicts, whether related to family obligations or individual beliefs, considering pilgrimage both a community rite and a personal journey. As [Coleman \(2023\)](#) suggests, the narratives that emerge from Mecca contribute significantly to the cultural landscapes shaped by such monumental experiences. By *Going to Mecca*, pilgrimage acts as a narrative device that not only reveals personal aspirations and challenges but also enriches the cultural identities of the characters through the shared experience of divine submission.

This theme of inclusiveness aligns with [Alsubaie's \(2018\)](#) historical analysis of the Hajj rituals, which highlights the pilgrimage as a transformative religious practice that emphasizes equality and humility among participants. The final reflections of the characters suggest that their participation in the Hajj provides them with an understanding of their place in a broader spiritual context, echoing Alsubaie's conclusions on the meaning of community commitment during the pilgrimage. The diverse range of emotions experienced during Hajj forms the foundation for the characters to reconsider their previous relationships with their faith and communities, ultimately fostering a sense of responsibility toward others.

The picture book medium further strengthens this integration. The interplay

of text and illustration enables young readers to grasp complex ideas of unity, devotion, transformation through visual metaphor, emotional tone, and sensory detail. This aligns with Reynolds' (2011) argument that picture books function as multimodal spaces where cultural and spiritual meanings are constructed through layered storytelling.

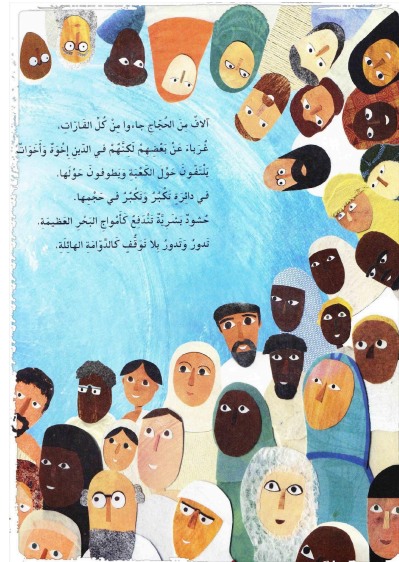


Figure 2. The illustration of Hajj in *Going to Mecca* (Roberts, 2012)

The book emphasizes how parents, children, and elders participate side by side, reinforcing the idea that Hajj is simultaneously a personal act of devotion and a shared cultural inheritance. Al-Ajarma (2020) notes that narratives of pilgrimage often reflect negotiations between self-determination and cultural responsibility; in Robert's work, this negotiation appears not as individualized conflict but as the intergenerational transmission of faith and tradition (Salim et al., 2021; Torres, 2016). The lyrical, rhythmic prose and Cavallini's illustrations underscore this dynamic: the text draws attention to shared movements circling the Ka'bah, praying at Arafat, while the images highlight family groupings within the vast crowds. In this way, the book conveys that the cultural weight of Hajj lies less in individual autonomy and more in its role as a communal and familial rite, where belonging and identity are affirmed through collective participation.

Overall, the challenges faced by the characters in *Going to Mecca*, both logistical and spiritual, vividly illustrate the complexities of modern pilgrimage. By examining these challenges through the lens of Flaskerud & Natvig (2018), it becomes clear that the journey to Mecca is not merely a series of trials but a rich tapestry of experiences that shapes the characters' understanding of their faith. In *Going to Mecca*, Na'ima B. Robert skillfully weaves the significance of the rituals performed

during Hajj into the narrative, highlighting their cultural, spiritual, and personal dimensions. The pilgrimage, a central event in Islamic faith, is not only a demonstration of devotion but also a ritual that carries a multitude of meanings for the characters undertaking this transformative journey. As [Wheeler \(2022\)](#) explains, Hajj comprises a series of rites steeped in historical significance, embodying not only submission to divine will but also fostering a shared bond among Muslims worldwide. Therefore, *Going to Mecca* stands as a compelling example of Islamic and multicultural children's literature that offers both educational and transformative value. Through its multi-layered portrayal of Hajj, the book encourages readers to see themselves as culturally rooted, spiritually connected, and personally transformed pilgrims.

CONCLUSION

This study of Na'ima B. Robert's *Going to Mecca* illuminates the intersection of spirituality, culture, and personal identity within children's literature, demonstrating how pilgrimage narratives can function as multidimensional sites of learning and reflection. By examining the cultural, spiritual, and personal dimensions of Hajj, the analysis reveals that Robert's text does more than depict a religious ritual; it portrays the pilgrimage as a lived experience that shapes moral understanding, social awareness, and self-concept.

From a cultural standpoint, the study highlights how Robert embeds communal practices, traditions, and intergenerational values, thereby fostering cultural literacy and a sense of belonging in young readers. The narrative emphasizes that Hajj is a collective experience, connecting individuals to a broader heritage and affirming the relevance of cultural knowledge in everyday life.

In terms of spiritual engagement, the study underscores the transformative potential of pilgrimage narratives in children's literature. Robert portrays Hajj as a process of internal reflection, devotion, and ethical growth, aligning with scholarship on the role of literature in nurturing moral and spiritual development. This dimension demonstrates how children's texts can offer imaginative spaces for engaging with complex religious concepts in age-appropriate ways.

On a personal level, the analysis shows that the protagonist's journey embodies the negotiation of identity, emotional resilience, and self-discovery. The narrative foregrounds the interplay between individual experience and communal expectation, illustrating how personal growth is inseparable from cultural and spiritual frameworks. This perspective contributes to ongoing discussions in multicultural children's literature, emphasizing the importance of portraying multidimensional characters who navigate faith, tradition, and selfhood simultaneously.

Ultimately, this study contributes to the field by demonstrating that *Going to*

Mecca exemplifies the productive convergence of spirituality, culture, and personal identity in children's literature. The text not only educates and informs but also encourages reflection and empathy, offering readers a nuanced understanding of how religious journeys can shape the moral, cultural, and personal development of young protagonists.

REFERENCES

- Al-Abdallah, N. T. (2022). *The representation of Islam and Islamic culture in realist and magical realist contemporary literature: A cultural critique of Western representation of Islam* (Doctoral dissertation, Birkbeck, University of London).
- Al-Ajarma, K. (2020). Power in Moroccan women's narratives of the Hajj. In *Muslim women's pilgrimage to Mecca and beyond* (pp. 56–74). Routledge.
- Aleid, H. A., & Azmi, A. M. (2025). Hajj-FQA: A benchmark Arabic dataset for developing question-answering systems on Hajj fatwas. *Journal of King Saud University – Computer and Information Sciences*, 37(6), 135.
- Ali, A. J. K. N., & Siddiq, M. (2023). Narrative and semiotic analysis on Hajj and social issues in *Mecca I'm Coming* movie. *Lingua Cultura*, 17(2), 209–218. <https://doi.org/10.21512/lc.v17i2.10202>
- Alshammari, S., et al. (2025). Modeling infectious disease epidemics in mass religious gatherings: A systematic review. *ACM Transactions on Modeling and Computer Simulation*, 35(3), 1–31. <https://doi.org/10.1145/3716869>
- Alsubaie, M. (2018). *The Miqat of al-Juhfa: A historical and archaeological study* (Doctoral dissertation).
- Aronson, K. M., Callahan, B. D., & O'Brien, A. S. (2018). Messages matter: Investigating the thematic content of picture books portraying underrepresented racial and cultural groups. *Sociological Forum*, 33(1), 1–20. <https://doi.org/10.1111/socf.12404>
- Auji, H., Cormack, R., & Mahmoud, A. (Eds.). (2023). *The Arab Nahda as popular entertainment: Mass culture and modernity in the Middle East*. Bloomsbury Publishing.
- Barzinji, M. (2012). *The image of modern man in T. S. Eliot's poetry*. AuthorHouse.
- Choudhury, R. (2015). *The Hajj from India in an age of imperial transitions, 1707–1820*.
- Coleman, S. (2023). Narrating Mecca: Between sense and presence. In *Narrating the pilgrimage to Mecca* (pp. 422–429). https://doi.org/10.1163/9789004513174_019
- Docter, K. (2018). *Exoticism, criticism and appropriation: Framing of Muslims in the French and Dutch interwar press* (Doctoral dissertation, European University Institute).
- Flaskerud, I., & Natvig, R. J. (Eds.). (2018). *Muslim pilgrimage in Europe*. Routledge.
- Freitag, U. (2020). *A history of Jeddah: The gate to Mecca in the nineteenth and twentieth centuries*. Cambridge University Press.
- Hasan, M. (2024). The spiritual journey in T. S. Eliot's "The Journey of the Magi": A

- psychological approach. *Studies in Literature and Language*, 29(2), 51–57.
<https://doi.org/10.3968/13585>
- Hasan, M. (2025). Rain against glass: The objective correlative in Ocean Vuong's "Aubade with Burning City." *Studies in Literature and Language*, 30(3), 33–37.
<https://doi.org/10.3968/13813>
- Hasan, M. N., & Hussein, S. A.-B. (2016). Dante's *The Divine Comedy*, Eliot's *The Love Song of J. Alfred Prufrock*, and Muhammad's Isra and Miraj: A comparative study. *International Review of Social Sciences*, 4(2), 483–486.
- Javier-Martinez, F. (2018). Mending 'Moors' in Mogador: Hajj, cholera and Spanish-Moroccan regeneration, 1890–99. In *Mediterranean quarantines, 1750–1914: Space, identity and power*. Manchester University Press.
- Katz, S. (2019). *Mobilizing the Hajj in southwest Nigeria: Pilgrims, technologies, and state regulation 1914–1980* (Doctoral dissertation).
- Peters, F. E. (2021). *The Hajj: The Muslim pilgrimage to Mecca and the holy places*.
- Rahimi, B., & Eshaghi, P. (Eds.). (2019). *Muslim pilgrimage in the modern world*. UNC Press Books.
- Reynolds, K. (2011). *Children's literature: A very short introduction*. Oxford University Press.
- Robert, N. B. (2012). *Going to Mecca*. Frances Lincoln Children's Books.
- Salim, S. I., Al-Nabhan, N. A., Rahaman, M., Islam, N., Toha, T. R., Noor, J., ... & Al Islam, A. A. (2021). Human-survey interaction (HSI): A study on integrity of human data collectors in a mass-scale Hajj pilgrimage survey. *IEEE Access*, 9, 112528–112551. <https://doi.org/10.1109/ACCESS.2021.3103046>
- Torres, H. J. (2016). On the margins: The depiction of Muslims in young children's picture books. *Children's Literature in Education*, 47(3), 191–208.
- Wheeler, B. (2022). *Animal sacrifice and the origins of Islam*. Cambridge University Press.