

Collective Guilt in Agatha Christie's *Murder on the Orient Express*: An Analysis through the Lens of Paul Ricoeur, Hannah Arendt, Branscombe, and Doosje

Muhammad Nediaputra Ardinugroho

Department of English Literature, Faculty of Language and Arts,
Universitas Negeri Semarang, Indonesia
mnediaputra@gmail.com

Imas Istiani

Department of English Literature, Faculty of Language and Arts,
Universitas Negeri Semarang, Indonesia
imasistiani@mail.unnes.ac.id

Abstract

Murder on the Orient Express, one of Agatha Christie's famous novels, contains a plot that is uncommon if compared to your typical detective fiction. The novel gives an unusual portrait of collective guilt and the formation of it. This study examines that with the theories of Alexander, Gilbert, Ricoeur, Arendt, and Branscombe and Doosje. Using qualitative approach by analyzing the texts in the book, whether its dialogue, monologue, or storyline that gives a material for analyzing how collective guilt is formed. The formation itself consists of group trauma, collective memory, collective planning, and collective action, and last but not least, collective guilt. The result of it shows that the passengers' actions reflect a shared responsibility to pursue justice when the law failed to do so. Ricoeur's ideas of memory demonstrates how collective trauma unites the group, while Branscombe and Doosje's psychological analysis of guilt reveals the process by which moral burden is distributed. Arendt's distinction between individual and collective responsibility emphasizes the moral dynamics in the group. This study enhances the exploration of morality and collective ethics in literature and establishes a framework for understanding group decision-making in severe situations.

Keywords: Agatha Christie, collective guilt, collective memory, detective fiction, shared responsibility

INTRODUCTION

Guilt is a negative moral emotion that people feel when they believe they have done something wrong or violated a moral or social rule. The feeling itself comes from judging their own action as wrong, not just feeling bad for what they've done, but also feeling responsible for that wrongdoing. Usually,

people feel guilt because they break a moral rule. Most common examples are lying, cheating, hurting someone. Second, they take responsibility. They aware of the action that they have done, they also realized that "I did this. It's wrong." Guilt is also closely linked to empathy and concern about consequences, if you really don't care, you usually don't feel

guilt. Now, you may ask to yourself. What does guilt feels like? It usually involves regret, like “I shouldn’t have done this.” It also make people feel uncomfortable and a feeling of burden on themselves. A very simple example, imagine you’ve already promised to your friend to help them with something, maybe to work on a task like writing a paper, but instead, you go and hang out with your other friends and ignore them. You’ll realize, “I didn’t keep my promise.” At the same time, you’ll be having a hard time judging yourself, “That is wrong.” And that, is when guilt comes in, you feel bad, you feel responsible. In the end, you’ll text your friend and say sorry, offer to help them later, and try not to repeat it.

Day (2014) defines guilt as a negative feeling that people have when they do something wrong, such as lying or tricking someone else. This is not the same as the legal meaning of guilt, which is when someone is found guilty of breaking a certain law. Some people feel guilty more often than others because of a variety of interpersonal and wrongdoings. People might feel guilty about things they've done in the past, things they're doing now, or things they think they might do in the future. They can also feel sorry about things their friends or family have done or things a group has done. Focusing on a certain action or inaction that goes against personal or social norms can make you feel guilty. Some of the most common things that might make people feel guilty are lying, cheating, and stealing. Guilt is a self-aware and moral feeling since it makes you think about yourself and what you should do morally. Guilt is more than just feeling awful, it also includes sentiments of regret and stress. People sometimes say that guilt is a tremendous burden or weight on someone's morals.

Branscombe and Doosje (2004) established that collective guilt is a concept

indicating that groups, rather than solely individuals, might share a sense of moral obligation and emotional weight for wrongful acts. People can feel guilty not just for their own wrongdoings but also for the actions of their loved ones or a group (Branscombe, Doosje, & McGarty, 2002). Collective guilt can seem similar to personal guilt, but it is not the same as feeling guilty for something you did wrong. Others may feel guilty as a group when they are around others who have done bad things in the past or plan to do bad things in the future. Lying, stealing, or hurting another group are some examples of bad things that groups can do. The Holocaust perpetrated by the Nazis stands as one of the most notorious instances of collective guilt in history. Goldhagen (1996) and Rensmann (2004) established that Germans born during or after World War II may experience remorse due to the actions of their predecessors in perpetrating the Holocaust. During World War II, the Holocaust was the genocide of European Jews. The Nazis killed almost six million Jews in German-occupied Europe from 1941 to 1945. This was about two-thirds of the Jewish population in Europe at the time. Most of the murders happened in extermination camps, where people were shot or poisoned. Racism and expansionism were the main ideas behind the Nazis' rise to power in 1933. The Nazis imposed laws against Jews, fostered harassment, and set up a pogrom, which is a riot meant to kill a lot of people of a certain race or religion, in Germany in 1938. They wanted all German Jews to move to other countries. The Nazis killed between 1.5 and 2 million Jews after they invaded the Soviet Union. The Nazis made the decision to kill all Jews in Europe sometime between 1941 and 1942. The victims were taken by train to extermination camps, where they were generally exterminated with poison gas if they

made it there alive. Many more Jews were still forced to work in camps, where many of them died for a number of reasons, the most common of which were starvation, brutality, weariness, or being used as test subjects in medical studies. Many Jews tried to get out of the camp, but it was hard to stay alive while hiding since they didn't have enough money to hire anyone to help them and they were afraid of being reported to the Nazis. There are a lot of examples of collective guilt in literature, including the classic *To Kill a Mockingbird*, which is about a family living in the 1930s in Alabama in a made-up town named Maycomb. One of the protagonists, a lawyer named Atticus Finch, was told to defend Tom Robinson, a black man who is suspected of raping Mayella Ewell, a young white woman. Atticus promises to defend Tom at his best, even though a lot of others in Maycomb don't. The story says that Mayella and her father, Bob, are lying. So, the residents of Maycomb thought the Ewell family was not trustworthy, yet the jury still finds Tom guilty. The novel shows the residents of Maycomb's collective guilt through the false accusation and conviction of Tom. Branscombe and Miron (2004) assert that although individual judgment is a factor, the widespread racism among the people of Maycomb and the inherent prejudices within the court system contribute to a collective sense of guilt for the miscarriage of justice. The author utilizes the characters to talk about racism and how wrong it is for society to let wrongs happen.

To better understand on how collective guilt is formed, there is the role of shared experiences, especially ones that involve trauma. Alexander (2004) presents the concept of cultural trauma, which refers to a situation in which members of a group believed that they have experienced a disturbing event that effects their collective

identity. Cultural trauma is different from an individual psychological response. Cultural trauma is formed through social processes, where a group assumes an incident as the source of suffering and moral significance. From this process, individuals share a common emotional and moral perspective, which can affect their attitudes and actions.

Agatha Christie wrote the detective fiction novel *Murder on the Orient Express*. It came out in 1934 and has been made into a movie twice, the first time in 1976 and the most recent time in 2017. *Murder on the Orient Express* is the eleventh book in the Hercule Poirot series, which stars a Belgian detective. The book was based on the 1932 Lindbergh kidnapping case in the U.S., in which a German construction worker kidnapped and killed the baby of famous pilot Charles Lindbergh, even though he paid the ransom.

The surprise at the end of the book shows the collective guilt: instead of one killer, there were actually twelve, or all of the train's passengers except for Poirot and the other people who are working on the case. Every passenger had either a personal connection to the Armstrong family or felt the loss deeply, which made them all feel like they had to bring justice when the legal system failed to do so. Instead of having one culprit between the passengers to take the blame for the murder, they all decided to do it together. Which means all the passengers share the blame for the murder. The collective guilt is not just a physical accountability, it also gives group mental burden and moral justification for the murder that they had committed. All of the twelve passengers felt sad, angry, and wronged by the Armstrong tragedy. Branscombe, Doosje, and McGarty (2002) argue that the feelings of the passengers about justice, sadness, and moral conviction

makes the collective guilt, since every one of them feels personally and ethically involved.

The novel indirectly make readers question the general idea of justice, by showing that when the legal system fails, people may depend on their own sense of group justice. Because Ratchett got away with his crime, which is the kidnapping and murder of Daisy Armstrong, passengers of the Orient Express train think that they are ethically right to take matters into their own hands. This make things hard, because they actually feel bad about killing Ratchett, but they know that they had a good reason to kill him together. Agatha Christie's view of collective guilt makes readers wondering if the passengers are actually guilty in a typical way. Christie lets the reader feel sorry for the people who are responsible of the crime by making them share the blame and show their pain.

Guilt is a powerful emotion that human feels when they have done something wrong, either actively or passively. At the end of the day, this self-awareness is important, not just for determining moral behavior, but also for determining how people connect with one another. When the feeling of guilty changes from individual to group, it becomes collective. Collective guilt comes from people who feel responsible for actions that is related to their group identity. The Holocaust influenced authors to write literature that explores the concept of collective guilt, examining the effect of social, cultural, and family ties on shared emotional burdens.

Agatha Christie writes a murder mystery in *Murder on the Orient Express* that goes beyond the usual rules of the genre to look at collective guilt in a new way. Mallett & Swim (2004) demonstrated that the train passengers, bonded by grief, rage, and a quest for justice, collectively perpetrate the murder

of Ratchett, the individual accountable for an evil act against Daisy Armstrong's family. This united act of revenge goes beyond personal reasons and makes the murder a moral question of justice, morality, and guilt. Christie's plot challenges readers to questions whether collective action in the face of systemic failure can be justified and how individuals accept their role within group responsibility.

Theories from Paul Ricoeur, Hannah Arendt, Branscombe and Doosje are used in this study to analyze the formation of collective guilt in *Murder on the Orient Express*. Ricoeur investigates the connection between memory, history, and responsibility. While Arendt's examines the moral guilt in the group. Last but not least, Branscombe and Doosje gives a psychological view of how the group dealt with shared blame and the emotional effects of their actions. These theories are used in this study to understand how the novel portray the hostility between individual and collective responsibility, and how this influences the ethical aspects of the story.

Field of studies like philosophy, sociology, and psychology has analyzed the concept of collective guilt in the past. Ricoeur has explored the interaction of memory, history, and collective responsibility. The focus of it is on how the group manage historical traumas and the ethical consequences of collective acts (Memory, History, Forgetting, 2004). On the other hand, Arendt's book talks about the moral problems that group have when they have to be responsible for the actions that changed people drastically (*The Origins of Totalitarianism*, 1951). These theories are very relevant to understand how Agatha Christie's characters manage their collective guilt in murder, as they also struggle with their responsibilities in giving justice.

Branscombe and Doosje's *Collective Guilt: International Perspectives* (2004) talked about the psychological impact on groups when they participate together in actions that are questionable ethically. Their theories of the psychological processes behind collective guilt and moral justifications become the foundation for examining the passengers' motivations and actions in the novel. The depiction of collective guilt in *Murder on the Orient Express* functions not just as a narrative mechanism, but also a media for readers to explore issues of justice, accountability, and the process of healing from historical injustices.

Understanding the concept of collective guilt in *Murder on the Orient Express* is important as it gives a foundation for analyzing dilemmas, either moral or ethical. This study examines how the feeling of collective guilt manifests in group behaviors and decisions. It also examines how collective guilt is formed, which is untalked before in other researches that talk about justice, vengeance, or linguistic aspects of the novel. The research of collective guilt shows that the psychological and moral aspects join a group because of the same cause, even though the behavior, in this instance is murder, naturally immoral and unlawful. This perspective helps for a discussion about justice, morality, and human responsibility in social dynamics, that is applicable to both literary scenarios and real-life scenarios.

This research is based from a question of how collective guilt is formed among the passengers of the *Orient Express* train, which is portrayed as the setting of where *Murder on the Orient Express* happened. The collective guilt formation also becomes a question on why is it related to the passengers' trauma of the Armstrong case, the formation of

collective memory, collective planning, and collective action.

METHODS

This study uses qualitative approach to examine the *Murder on the Orient Express* novel, by analyzing the texts in the book, whether its dialogue, monologue, storyline, or the action of the passengers that gives a material for analyzing how collective guilt is formed. Ricoeur, Arendt, and Branscombe and Doosje's theories become the foundation for the analysis in this study, with the focus being on the impact of how the collective guilt that is formed affected the story and considerations for the murder. This research's goal is to give an understanding of Agatha Christie's portrayal of how complex the collective responsibility is for a mystery novel.

The primary data of this study uses textual elements from the novel, specifically the dialogues and monologues of the twelve passengers, which shows collective guilt and the dynamics of shared responsibility that is related to the Armstrong case and the murder of Samuel Ratchett. Now, as we all know, the ending of the novel reveals that Ratchett is actually Cassetti, the criminal who is responsible for the kidnapping and murder of Daisy Armstrong. This case of kidnapping and murder causes other people deaths and depressions. First of all, Daisy's mother, Sonia Armstrong, dies during childbirth. The cause of this? During Daisy's death, Sonia is pregnant at the time, and the death of her children made her depressed, thus making her going into premature labor of a stillborn baby. Sonia herself died shortly after giving birth. Colonel Armstrong, Daisy's father, commit suicide because he's unable to endure the burden of his daughter's death. Even Susanne, the Armstrong's maid, commit suicide as well because she is wrongly accused of the crime. Other people that is related to

the Armstrong's family, in this instance, the twelve passengers, also experienced grief and trauma because of the case.

This fact becomes the focus for the analysis, as it establishes the connection between the twelve passengers and the past crime that motivates their collective action, which in this case is the murder of Ratchett. As Poirot discovers during the investigation, Ratchett's identity is just an alias that is used to hide his past, as shown in the novel when it is revealed that "Ratchett, as you suspected, was merely an alias. Ratchett was Cassetti, the man who ran the celebrated kidnapping stunts— including the famous affair of little Daisy Armstrong." (p. 70) The fake identity and the Armstrong case becomes an important element in understanding the shared trauma and moral justification that become the reasons why the passengers decided to kill him right there and then. The secondary data of this study are previous studies on the novel *Murder on the Orient Express* and academic books or articles that is related to the topic of collective guilt, such as those by Ricoeur, Arendt, Alexander, Gilbert, Branscombe, and Doosje.

The primary data were collected from the novel, identifying parts of the novel where signs of trauma, memory, planning, action, and guilt are shown. Secondary data were sourced from academic articles and books that provide theoretical context. Secondary data were sourced from academic articles and books that provide theories of collective guilt and such, also as a comparison of previous studies on the novel with different theories and approaches.

Textual analysis was done to identify trauma, memory, planning, action, and guilt. It was also done to apply theoretical frameworks, using Arendt's idea of collective responsibility, Ricoeur's idea of memory,

Branscombe and Doosje's psychological perspective on collective guilt, as well as Alexander's theory of cultural trauma, and Gilbert's concept of collective action to interpret the findings. The analysis is presented in the results chapter below.

RESULTS AND DISCUSSION

Murder on the Orient Express starts with the murder of Ratchett in his compartment. As Poirot investigates the murder, the results of his investigation is surprising to say the least. He finds out that the murder is actually done not by one person, but all of the passengers aboard. This study shows that collective guilt in *Murder on the Orient Express* is formed using collective memory, collective planning, and collective responsibility. These theories show how individual responsibility is changed into a shared responsibility in the group.

a. Collective Memory

The findings show that collective guilt in *Murder on the Orient Express* is formed through a series of interconnected processes, beginning with collective memory. The passengers are not random people, they are all in fact connected to the case and carry the memory of injustice associated with it. This is shown when Poirot refers to Ratchett's true identity,

"You have heard, perhaps, of who this man who was killed really was—that he was responsible for the death of a little child." (p. 128)

What Poirot said actually shows how Ratchett is not just seen as an ordinary victim of a murder, but instead, he is seen as Cassetti, the criminal who is responsible for the kidnapping and murder of little Daisy Armstrong, that in the end affects the whole

family and acquaintances. This information also becomes the foundation for the passengers' moral reasoning.

Then, the importance of the passengers' memory/trauma is further emphasized when Colonel Arbuthnot said,

“—that the sentence of death that Cassetti had escaped had got to be carried out.” (p. 210)

Colonel Arbuthnot's statement shows how the passengers view the past injustice of the Armstrong case as something that must be fixed, and the way to fix it is to serve the justice by killing Ratchett. The passengers' actions are not just driven by their emotion, but by the same belief that justice has not been served.

At the same time, Princess Dragomiroff backs this justification up, by stating

“In this case I consider that justice—strict justice—has been done.” (p. 185)

From Poirot, Colonel Arbuthnot, and Princess Dragomiroff's statements, it is clear that the collective memory the passengers had changes the Armstrong case into a moral narrative. According to Ricoeur, memory is not just an individual thing, but it is also collective, which changes how a group interprets past events and assign moral meaning. In the case of *Murder on the Orient Express* plot, the passengers memory of Ratchett's injustice becomes the base for their collective action which is murder.

b. Collective Planning and Responsibility

Collective planning and collective responsibility are the two things that very much affect on how collective guilt is formed. In the plot, the passengers doesn't do the act of murder individually. Instead, they make themselves into one group that has the same

goal, which is to kill Ratchett because of how he escaped justice for the Armstrong case. This can be seen when Mrs. Hubbard, who is later revealed as Linda Arden, explains how the murder was actually very carefully planned,

“It took a long time to perfect our plan. We had first to track Ratchett down. Hardman managed that in the end. Then we had to try to get Masterman and Hector into his employment—or at any rate one of them. Well, we managed that. Then we had a consultation with Susanne's father. Colonel Arbuthnot was very keen on having twelve of us. He seemed to think it made it more in order. He didn't like the stabbing idea much, but he agreed that it did solve most of our difficulties...” (p. 210)

Mrs. Hubbard statement shows that their act of murder was not spontaneous, but it was a result of a deliberate and careful planning. The involvement of twelve people was intended, because it symbolized a form of group judgement. This theory is further strengthen when Mrs. Hubbard adds,

“There were twelve of us.” (p. 210)

The amount of twelve people reflects the structure of a jury in court, suggesting that the passengers view themselves not just as murderers, but as a group delivering justice. This supports Arendt's theory of collective responsibility, no matter what their level of individual participation are, responsibility is still shared among the group members. At the same time, it also reflects Gilbert's theory of collective intention, as the passengers act based on a joint commitment rather than independent decisions.

The collective nature of the act is further confirmed when Poirot's realize it,

“They were all in it. For so many people connected with the Armstrong case to be travelling by the same train by a coincidence was not only unlikely, it was impossible. It must be not chance, but design. I remembered a remark of Colonel Arbuthnot’s about trial by jury. A jury is composed of twelve people—there were twelve passengers—Ratchett was stabbed twelve times..” (p. 206)

This indicates that the murder is structured as a symbolic act of justice, where each member contributes equally. Therefore, collective planning leads directly to collective responsibility, as the shared intention transforms individual actions into a unified group act.

c. Psychological Distribution of Guilt

The psychological distribution of responsibility among the group members also becomes an important factor in the formation of collective guilt. The passengers deliberately plan the murder in a way that prevents any individual from being fully responsible. This is shown by Poirot’s observation,

“They themselves would never know which blow actually killed him.” (p. 207)

This uncertainty becomes a crucial role in reducing individual guilt, by making sure that no one knows who delivered the fatal blow, responsibility is evenly distributed among all members. The idea of it matches Branscombe and Doosje’s theory of collective guilt, which said that every person feel guilt as part of a group when the responsibility is shared among them. In this case, the passengers do not deny their involvement, but instead change personal guilt into a collective guilt. Every passengers won’t feel the guilt individually, because it has become a psychological state within the group.

d. The Formation of Collective Guilt

As demonstrated from the findings above, collective guilt in the *Murder on the Orient Express* novel can be seen as a process, not just an individual emotional response. It all started from the trauma of little Daisy Armstrong’s kidnapping and murder, which then creates the same emotional base among the passengers. This trauma is preserved by those who are involved in the case through collective memory, shaping their understanding of justice and injustice. From this understanding, the passengers develop the same intention, which then leads to careful planning and coordinated action. The execution of Ratchett’s murder, that is done by all members, establishes shared responsibility and eliminated the possibility of individual blame. Last but not least, collective guilt. Which becomes the result of this process. Instead of the guilt being felt by each passenger individually, the guilt is actually spread out in the group. The spreaded guilt that has formed works as an emotional and moral burden that is felt in the same way by every passenger. This shows that collective guilt is not just a result of an accumulated individual guilt, but it is a social and psychological incident that has resulted from group dynamics, group memory, and group action.

CONCLUSION

This study demonstrates that Murder on the Orient Express is not regular detective fiction genre novel. Usually, a detective fiction novel has the plot that when a murder happens, it is usually only done by one culprit. In the Murder on the Orient Express however, it is done by twelve culprits. It’s not just a story of how twelve people with the same trauma unite together to serve justice, it is a complex

exploration of collective guilt and moral responsibility. Using Ricoeur, Arendt, Gilbert, Alexander, and Branscombe and Doosje's theories, this research demonstrates that collective guilt that is seen in the novel is formed through a planned process rather than formed through a spontaneous emotional rage. The findings that were presented before show that the collective guilt formation actually starts from the same trauma of Daisy Armstrong's kidnapping and murder, which make the same emotional condition for the twelve passengers. This trauma is endured and interpreted using collective memory, which also shapes their moral understanding of justice and injustice. From the same point of view, those passengers develop the same intention of killing Ratchett. Which is achieved using careful planning and coordinated action. Ratchett's murder establishes collective responsibility, as all passengers participate in the crime no matter what their own roles are. Because of this, guilt is not experienced personally, but actually spread out in the group, making the same psychological and moral burden.

From this research, it can be seen how collective guilt works as a merging force and a moral dilemma for the passengers. It strengthens their solidarity by spreading responsibility and reducing personal guilt. But, at the same time, this also make us questions about the passengers' actions' justifications, especially when the action itself violates the legal and moral laws. From this, *Murder on the Orient Express* questions your usual concept of justice by presenting a difficult situation in which moral justification and legal offense happen at the same time.

At the end of the day, this study has helped to expand the understanding of how group dynamics, group memory, and moral

reasoning shape group behavior. The way of doing it is by focusing on the process of how collective guilt is formed. This also shows how literature can become a media for examining complex ethical issues related to justice, responsibility, and human behavior. Future research can expand this approach by using similar theories to other literary works, or by researching the same literary work that is *Murder on the Orient Express* by using different theories.

REFERENCES

- Aditya, L. (2019). Understanding the Justice in Agatha Christie's *Murder on The Orient Express*. *Kata Kita*, 7(3),364-372. <https://doi.org/10.9744/katakita.7.3.364-372>
- Alexander, J. C. (2004). Cultural Trauma and Collective Identity. In *The Meanings of Social Life: A Cultural Sociology*. <https://doi.org/10.1093/acprof:oso/9780195160840.003.0013>
- Arendt, H. (1951). *The Origins of Totalitarianism*.
- Branscombe, N. R., & Doosje, B. (2004). *Collective Guilt: International Perspectives*.
- Branscombe, N. R., & Miron, A. M. (2004). Interpreting the Ingroup's Negative Actions Toward Another Group: Emotional Reactions to Appraised Harm. In *Studies in Emotion and Social Interaction. The social life of emotions*. (pp. 314–335). New York, NY, US: Cambridge University Press. <https://doi.org/10.1017/CBO9780511819568.017>
- Christie, A. (2001). *Murder on the Orient Express*. HarperCollins. Retrieved from <https://books.google.co.id/books?id=H Uke5qYod9EC>
- Day, M. V. (2014). Guilt. In T. R. Levine (Ed.), *Encyclopedia of Deception* (pp. 427-429). Thousand Oaks, CA: Sage Publications.

- Doosje, B. E. J., Branscombe, N. R., Spears, R., & Manstead, A. S. R. (2006). Antecedents and Consequences of Group-Based Guilt: The Effects of Ingroup Identification. *Group Processes & Intergroup Relations*, 9(3), 325–338. <https://doi.org/10.1177/1368430206064637>
- Gilbert, M. (2002). Collective Guilt and Collective Guilt Feelings. *The Journal of Ethics*, 6(2), 115-143. <https://doi.org/10.1023/A:1015819615983>
- Hark, I. R. (1987). Twelve Angry People: Conflicting Revelatory Strategies in Murder on the Orient Express. *Literature/Film Quarterly*, 15(1), 36-42.
- Hoffmann, C. (1996). Hitler's Willing Executioners: Ordinary Germans and the Holocaust by Daniel J. Goldhagen. *German Politics & Society*, 14, 108–116.
- Ines, F. (2019). Justice and Vengeance in Golden Age Detective Fiction the case of Agatha Christie's Murder on the Orient Express.
- Mallett, R. K., Huntsinger, J. R., Sinclair, S., & Swim, J. K. (2008). Seeing Through Their Eyes: When Majority Group Members Take Collective Action on Behalf of an Outgroup. *Group Processes & Intergroup Relations*, 11(4), 451–470. <https://doi.org/10.1177/1368430208095400>
- Mallett, R., & Swim, J. (2004). Collective Guilt in the United States: Predicting Support for Social Policies that Alleviate Social Injustice. <https://doi.org/10.1017/CBO9781139106931.006>
- Rensmann, L. (2004). Collective Guilt, National Identity, and Political Processes in Contemporary Germany. In N. R. Branscombe & B. Doosje (Eds.), *Collective Guilt: International Perspectives* (pp. 169–190). Cambridge: Cambridge University Press. <https://doi.org/DOI:10.1017/CBO9781139106931.012>
- Ricoeur, P. (2004). *Memory, History, Forgetting*. University of Chicago Press.
- Prerna Sri Venkata, S. G. (2021). An Analysis of the Nail-Biting Thriller 'Murder on the Orient Express' Written by Agatha Christie. *International Journal of Science and Research (IJSR)*, 10(6), 1689–1690. <https://doi.org/10.21275/sr21621092200>
- Wildan, M. M. (2021). Deception in Murder of the Orient Express by Agatha Christie. Retrieved from <http://repository.unj.ac.id/13754/>