



Romance In The Novel Where Angels Fear To Tread By Edward Morgan Foster

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Abstract

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*This research is entitled *Romanticism in the Novel Where Angels Fear to Tread* by Edward Morgan Forster and aims to analyze how aspects of romanticism, both in active and passive forms, are reflected through the main characters in the novel. The method used is qualitative-descriptive analysis with a literary studies approach, especially the classical romanticism theory formulated by Lovejoy, Taum, and Faruk, as well as the concept of modern romanticism proposed by Wood. The results show that romanticism in this novel is realized through deep feelings, inner conflict, courage to defy social norms (active romanticism), as well as resignation and suffering due to obstruction of desire (passive romanticism). Lilia Herriton and Caroline Abbott are depicted as active romantics who dare to fight for love and freedom, while Philip Herriton, Harriet, and several other characters reflect passive romantics who are trapped in indecision and social conformity. This research is expected to enrich the treasure of literary studies, especially in understanding the relevance of classical and modern romanticism values in English literature.*

Keywords: *romanticism, active romanticism, passive romanticism, literary analysis*

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INTRODUCTION

Basically humans cannot live alone in this world, definitely need other people around them. The need for social relationships, affection, and emotional attachment is part of human nature as a social being. According to Umorowati et al., (2024) , in the hierarchy of human needs, the need for a sense of belonging and affection occupies an important position after physiological and security needs. This shows that the urge to form relationships with others is not just a desire, but a fundamental need in human life. In the context of literature, these emotional relationships and social interactions often become central themes, especially in the school of romanticism that emphasizes the expression of feelings, personal freedom, and the search for the meaning of life. Therefore, romanticism becomes a powerful means of expression for human inner struggles in the face of social pressures, norms, and existential alienation.

Romanticism itself emerged as an important school that not only changed the course of Western literary development, but also had a wide influence on art, music, and philosophy. Beginning in the late 18th century and reaching its peak in the 19th century, romanticism emphasized the importance of feelings,

imagination, individual freedom, and rebellion against the limitations of rationality and perceived social norms. In the realm of literature, romanticism promotes themes of freedom of expression, natural beauty, inner conflict, and the search for the authentic meaning of life (Mahpudoh, 2024). This is the reason why works born in the romantic era often offer deep emotional conflicts and characters who dare to go against the current of the times in order to fight for idealism and human values.

Romanticism is a school of thought that emphasizes feelings, desires, and desires related to beauty, and tends to be rational, civilized, and liberal (Morrow & Buckley, 2011: 40). In the early nineteenth century, this thought flourished in Europe, especially in the fields of art, literature, and culture, and even became an important intellectual movement at that time. This movement emphasized imagination and intellect with a way of thinking that tended to be illogical, and lacked trust in reason and social norms. Instead, they favored individuality, feelings, emotions, self-reflection, and relied less on logic (Morrow & Buckley, 2011:76). Therefore, romanticism is often at odds with the Neo-classical view that emphasizes logic, rationality, and maintains traditional elements, which are considered more archaic, although its adherents believe that this view has produced outstanding achievements in various literary genres.

In the literary world, romanticism is often associated with themes that address revival or critique of the past, sensibilities that highlight women and children, and the alienated figure of the artist or narrator. There is also a high regard for nature. One example is prose, particularly novels. In general, novels reflect romanticism in real life, heard and experienced by the author. Therefore, it is not surprising that many novels have romanticism as a backdrop. In general, people associate romanticism with love, especially young love, but actually romanticism focuses more on feelings, emotions, desires, and freedom of imagination.

Where Angels Fear to Tread is a 1905 novel by British author Edward Morgan Forster. The novel tells the story of a young female character named Lilia Herriton. She attempts to escape the snobbery and oppression of her life in King Edward's England through a passionate affair with an Italian man from a lower-class background, Gino Carella. Lilia's story ends unhappily when she realizes that Gino has married her for her money and that she can never be reintegrated into English middle-class life. After her death, her Italian and English families fight over the custody of her son by Gino.

The researcher is interested in studying the novel Where Angels Fear to Tread by Edward Morgan Foster because this novel reflects the era of romanticism in the early 20th century. The novel offers an in-depth look at human relationships and romantic values that involve cultural conflicts and social differences. Therefore, the researcher raised the novel Where Angels Fear to Tread as a research object with the research title Romanticism in the Novel Where Angels Fear to Tread by Edward Morgan Foster.

RESEARCH METHOD

The method used in this research is descriptive qualitative method. Research with a qualitative approach according to Ratna (2018: 47) namely "Paying attention to natural data, data in relation to the context of its existence. These ways encourage qualitative methods to be considered as multi-methods because research

in turn involves a large number of relevant social symptoms. In the research of literary works, the author will be involved, the social environment in which the author is located, including elements of culture in general." The author uses the descriptive analysis method because the data is in the form of descriptions of words and paragraphs described based on social phenomena and symptoms that occur. The data are processed and organized in the form of descriptions to describe the romanticism of the characters in the novel *Where Angels Fear to Tread*.

The approach used in this research is an objective approach to literature. The objective approach is an approach that is within the literary work itself. Ratna (2018:73) says that the objective approach focuses solely on the elements known as intrinsic element analysis. Endraswara (2013:9) states that the objective approach is an approach that focuses on literary texts called structuralism or intrinsic. The objective approach is an approach that focuses on the study of elements from within the literary work itself. The elements from within the literary work in question are intrinsic elements. Therefore, the main center of this research object lies in the intrinsic elements of literary works. The data collection technique is a method used by the author to obtain the data to be analyzed. The techniques used are reading and recording techniques (Sudikan, 2007: 104). The author analyzes the data using qualitative research according to Sugiyono (2020: 246-253), with the stages of data reduction, data display, and conclusion drawing.

RESEARCH RESULTS AND DISCUSSION

Overview of the Romantic Aspects of Characters in the Novel *Where Angels Fear to Tread*

The novel *Where Angels Fear to Tread* by E.M. Forster depicts aspects of romanticism through its characters, especially Lilia Herriton and Gino Carella. The romantic aspect in this novel can be seen from two main aspects, namely the romance aspect and the expression aspect, as described by Wellek and Faruk.

1. Aspects of Romance

The romance aspect in *Where Angels Fear to Tread* by Edward Morgan Forster is depicted through the emotional and dynamic relationship between the characters, especially Lilia Herriton, Gino Carella, and Caroline Abbott. Love in this novel is not portrayed in an idealized or conventionally romantic way, but as an emotional force that is complex, conflicted, and often goes against social norms and logic.

a. Love Dominated by Physical Attraction and Irrational Decisions

Romance in love is first seen in Lilia and Gino's relationship. Lilia, an English widow, is mesmerized by the good looks and freedom of Gino, a young Italian from a lower social class. Physical attraction is the gateway to their relationship:

Data 1

"But because he's handsome, that's been enough. The son of an Italian dentist, with a pretty face."

(Chapter 10)

Despite realizing that their relationship is socially and culturally unbalanced, Lilia still chooses to love Gino, even at the expense of her social status

and comfort in England. This illustrates the passionate yet irrational aspect of romance.

Lilia's choice to hold on to her love for Gino, even though she rationally understands the inequality of social and cultural status, shows how strong the influence of feelings is on someone who is in love. Lilia's actions also indicate that the romantic aspect of love often places emotions and personal desires above logical considerations or societal expectations. She is willing to take great risks, even accepting the possibility of suffering in order to pursue the happiness she feels with Gino. Lilia's courage in defying social norms emphasizes the characteristics of romanticism, namely idealism and freedom in love, even though she has to bear heavy consequences for this choice. This attitude not only enriches Lilia's character as the main character, but also strengthens the novel's main theme of the struggle for love amidst clashing cultural and social norms.

b. Love that Leads to Suffering and Disappointment

Lilia's love is not always reciprocated with the same emotional loyalty. In his marriage, Gino is portrayed as thinking more about himself and his position as head of the family, while Lilia feels trapped. As a result of this unhealthy romance, Lilia experiences deep psychological suffering:

Data 2

"So she gave up hope, became ill, and all through the autumn lay in bed."

(Chapter 4)

Based on this quote, it can be seen that Lilia's failure to achieve the happiness of love with Gino had a huge impact on her physical and mental condition. Lilia's despair and sickness reflect how the inner pressure of unrequited love can lead to prolonged suffering. Throughout the fall, she lies weakly in bed, showing that the emotional scars of romantic love not only affect feelings, but can also undermine one's health and zest for life. This phenomenon reinforces the characteristic of passive romanticism, where the characters are immersed in sadness and disappointment without being able to take action to change their fate. This description shows that in the world of romanticism, the bitter experience of love can be a source of deep suffering, and illustrates the dark side of the search for happiness through love.

Gino shows love in his own unique way. He continues to express his affection for Lilia, despite the conflict:

Data 3

"My love!" he would say, "my dearest Lilia! Be calm. I have never loved anyone but you."

(Chapter 4)

Based on the quote, Gino expresses his love for Lilia directly and emotionally, even in the midst of their turbulent relationship. His tender words "My love! My dearest Lilia! Calm down. I've never loved anyone but you." shows that Gino wants to convince Lilia of his feelings, as well as trying to calm his wife's inner turmoil. However, Gino's repeated expressions of love also show the dynamics and conflicts in their relationship, where promises and confessions of love are not always in line with the reality of their home life. Through this data, we can see that in the concept of romanticism, love does not always come in the form of stable happiness, but is also characterized by tension, reaffirmation, and the need

for emotional recognition. Gino, in his own way, attempts to maintain love amidst various obstacles, adding a layer of complexity to the novel's depiction of romantic relationships.

c. Love that Comes Unexpectedly and Uncontrollably

The romance in the novel also involves the character of Caroline Abbott, who unexpectedly experiences love for Gino. Caroline's emotional confession reveals the intensity of her pure and sincere feelings:

Data 4

"She said plainly, 'That I love him.' Then she broke down. Her body was shaken with sobs, and lest there should be any doubt she cried between the sobs for Gino! Gino! Gino!"

(Chapter 10)

Based on the quote, it can be seen that the love Caroline Abbott felt for Gino appeared spontaneously, deeply, and unstoppably. Her open confession of love accompanied by violent crying shows how strong and pure the feelings she has. Caroline's body is shaken by sobs and her name calling for Gino signifies that her love is not just wishful thinking or a momentary desire, but has become part of her deepest inner turmoil. This emotional expression also emphasizes the romantic theme of the novel, where love is presented as a very human force full of honesty, courage to admit, and vulnerability that cannot be hidden. Through this data, Forster shows that in the romantic world, love is able to move a person to the most fragile and honest point in his life, even though it must be faced with tears and pain.

Data 5

"I love him, and I'm not ashamed of it. I love him, and I'm going to Sawston, and if I mayn't speak about him to you sometimes, I shall die."

(Chapter 10)

Caroline's love is not just a physical attraction, but arises from empathy, shared experiences, and feelings of loss for Lilia and her child. She tries to protect Gino and Lilia's child, even though she knows the relationship is logically impossible to continue.

d. Love as a Form of Liberation from Social Norms

Love is also portrayed as a space of escape from the entanglement of norms. For Lilia, love for Gino is a form of resistance to the domination of the Herriton family and the restrictive British culture:

Data 6

"It mayn't be heaven below," she thought, "but it's better than Charles."

(Chapter 3)

Based on the quote, it appears that Lilia interprets her love for Gino as a form of liberation from the pressure and rules that have been shackling her in the Herriton family and British society. Although she realizes that the new life she lives with Gino in Italy is far from perfect "maybe not heaven", Lilia still feels happier and freer than having to return to Charles or her old routine in England. Lilia's choice confirms that love, within the framework of romanticism, is not just an end in itself, but also a means to assert identity, take risks, and resist social norms that are perceived as restricting personal freedom. Through this data, Forster presents love as a force that can push a person to venture out of their comfort zone

and challenge conventions in search of the meaning of life and true happiness, despite having to face consequences and uncertainties.

Meanwhile, the characters' romance often leads to suffering. Relationships built on emotions without rational consideration often end in sorrow. This confirms that in Forster's perspective, love does not always bring happiness.

e. Love as Hope and a Momentary Source of Warmth

When love does not produce happy results, the characters in this novel still seek it, because love gives meaning to their lives, even if it is only temporary:

Data 7

"Before the child was born he gave her a kiss, and said, 'I have prayed all night for a boy.'"

(Chapter 4)

Based on the quote, it can be seen that hope and happiness in love remain the main hold for the characters in the novel, even though the reality they face is often not as expected. Gino's act of kissing Lilia and revealing that he has been praying all night for a boy shows sincere hope and prayer as an expression of love and the desire to build a happy family. Small moments like these become a source of meaning and happiness for the characters, even though their lives are full of conflicts and challenges. This shows that in the view of romanticism, love and hope will always be the main motivation for humans to survive and find the meaning of life, even if only for a moment or through simple things that are full of sincerity.

f. Emotional Intimacy as a Form of Romance

Data 8

"Are you lonely?" he whispered. "Yes... I think you must know already."

(Chapter 10)

Based on the quote, it clearly illustrates the emotional intimacy that exists between two characters through a brief but meaningful conversation. The softly spoken question "Are you lonely?", as well as the honest and confessional answer, show how the need to be understood and the presence of another person is very important in a romantic relationship. The dialogue also reflects the vulnerability and openness in the relationship, where each character confesses their deepest feelings without having to hide their loneliness or emptiness. In the context of romance, these moments emphasize that love and emotional connection are not just about happiness, but also about sharing fragile feelings and the desire to find comfort in each other's presence.

The whole aspect of romance in the novel reflects the characteristics of romanticism, namely the emphasis on emotions, rebellion against social conventions, and the idealization of love even at the risk of suffering. Forster conveys that true love is not always rational and happy, but instead finds its glory in struggle and emotional honesty.

2. Aspects of Expression

The aspect of expression in romance is not only seen through confessions of love, but also from how characters express their feelings towards life, freedom, and social pressure. In *Where Angels Fear to Tread*, Forster features characters who boldly, honestly, or even emotionally express their hearts and minds, often against binding norms or logic.

a. Expressions of Happiness and Enthusiasm

Lilia Herriton symbolizes the free expression of romanticism. She does not hesitate to laugh at the social rules of the Herriton family and chooses to follow her heart. When she is about to leave for Italy, she welcomes her family's separation with uncontrollable laughter:

Data 9

"Quite an ovation," she cried, sprawling out of her first-class carriage. "They'll take us for royalty."

(Chapter 1)

Lilia's laughter and style of speech are a form of spontaneous expression that shows the free and emotional personality characteristic of romanticism that rejects social pretense.

Expression is also reflected in Philip Herriton's inner turmoil. Despite being raised in a socially and morally rigid family, he begins to question whether living by conformity is the best option. He admires the expressive Italian culture, while feeling trapped in his own identity as an Englishman.

b. A Sincere and Decisive Expression of Love

Caroline Abbott's character reflects a deep expression of romanticism. She not only declares her love for Gino directly and emotionally, but also shows the courage to defend her feelings in the face of social pressure:

Data 10

"I love him, and I'm not ashamed of it... and if I mayn't speak about him to you sometimes, I shall die."

(Chapter 10)

This expression displays very strong feelings, even leading to an existential threat if her feelings are not recognized or accepted. Caroline, who is initially portrayed as passive, turns into a woman who actively expresses her love and beliefs.

Based on this quote, it can be seen that the love Caroline feels for Gino has become an important part of her identity and existence. She not only dares to openly admit her feelings of love, but also asserts that the freedom to express love is such an existential need for her that she feels she will "die" if she cannot talk about the person she loves. This statement reflects the transformation of Caroline's character from being passive to an individual who dares to defy social pressure and defend her right to love. From the perspective of romanticism, this deep and honest expression of love shows how a person is willing to go beyond the boundaries of convention to defend his or her heart. It also confirms that the power of love can be a source of courage and resilience in the face of restrictive social norms.

c. Expressions of Pain and Heartbreak

Expression comes in the form of crying and emotional outbursts. When Caroline can no longer contain her feelings for Gino, she cries openly:

Data 11

"She broke down. Her body was shaken with sobs, and lest there should be any doubt she cried between the sobs for Gino! Gino! Gino!"

(Chapter 10)

The crying is not just a symbol of love, but an expression of helplessness and unbearable longing. Forster shows that emotions are an integral

part of humanity, and deserve to be expressed openly, not suppressed by logic or custom.

Based on the quote, it is clear that Caroline's expression of emotion is the peak of inner honesty in dealing with the turmoil of love. The violent crying that shakes her body and the repeated cries of Gino's name illustrate how deep and unbearable the longing she feels. Here, Caroline is no longer able to hold back the overflow of emotions, so tears become the only way to express her anxiety and pain. This moment emphasizes that in the realm of romance, the expression of sincere and unconcealed emotions is considered a form of courage and true humanity. Forster succeeds in showing that characters who are honest about their feelings will appear more authentic, and it is this kind of inner experience that often becomes the driving force in the storyline and touches the reader's heart deeply.

d. Expressions of Hope in Domestic Life

Gino's expression of his life and love is shown through his actions and body language. He kisses Lilia and expresses hope for the birth of his child in a meaningful way:

Data 12

"Before the child was born he gave her a kiss, and said, 'I have prayed all night for a boy.'"

(Chapter 4)

Based on the quote, it can be seen that Gino not only expresses his love through words, but also through a simple but meaningful action. The act of kissing Lilia before the birth of their child and telling her that he had prayed all night shows the depth of his hope and affection as a husband and father-to-be. This expression reflects how romance is not always realized through big words or dramatic actions, but can be present in gentle gestures and sincere prayers born from sincerity. Through these moments, readers are invited to see another side of love that is hope, sacrifice, and the desire to build a future together. Forster shows that these emotional and spiritual expressions become an important part of the dynamics of the characters' relationships, strengthening the picture of romance that is not only individualized but also rooted in everyday life and family expectations.

The words become a simple yet meaningful form of expression of love, combining hope, love, and spirituality in one sentence. The novel shows that expression in romance is not just about professing love, but also how the characters show passion, freedom, suffering, and inner conflict through words, actions, and even silence. This aspect enriches the characterization of the characters and reinforces the message that in romance, the expression of feelings is the highest form of honesty towards oneself.

An Overview of the Types of Romance in *Where Angels Fear to Tread*

Romance in *Where Angels Fear to Tread* is not only seen from the content of feelings and the form of love experienced by the characters, but also from how they act and respond to these feelings. Based on the characters' expressions and actions, the romance in this novel can be divided into two types: active romance and passive romance.

1. Active Romance

Active romanticism is prominent when the characters **do not stop at feelings**, but **act** directly to achieve love, freedom, or dreams despite having to go

against family, social class, and even personal reputation. In *Where Angels Fear to Tread*, this pattern is most evident in Lilia Herriton, Gino Carella, and to a certain extent Caroline Abbott.

a. The Courage to Pursue Personal Freedom and Desire

Lilia begins her "action" with spontaneous excitement as she leaves Sawston for Italy:

Data 13

"...laughing helplessly, she was carried out into the fog." (Chapter 1)

Based on the excerpt, it is clear that Lilia embarked on her journey to Italy with vigor and freedom, which is shown through loose laughter and spontaneous behavior. Lilia's act of "laughing non-stop" when leaving Sawston symbolizes a release from the pressure and old habits that shackled her life in England. This expression of unbridled joy represents an attitude of active romanticism, where the protagonist not only dreams, but also dares to take concrete steps to achieve freedom and new hope. The misty atmosphere that surrounds Lilia's journey can be interpreted as a symbol of the uncertainty of the future, but she still steps out with optimism and enthusiasm, indicating a belief in the possibility of a better life. This data confirms that the courage to leave one's comfort zone is often the beginning of an emotional journey and self-transformation in romance stories.

Initially, Caroline is just Lilia's "companion", but she dares to demand her right to experience life:

Data 14

"Oh, but you must let me have my fling! I promise to have it once, and once only." (Chapter 2)

Based on this quote, it can be seen that there is a change in attitude in Caroline, who initially only followed the role of Lilia's companion, but then dared to demand the right to enjoy life according to her own wishes. Caroline's request to "have fun only once in a lifetime" shows courage in expressing desires and taking the opportunity to feel freedom and happiness, even if only for a moment. This attitude signifies that Caroline is beginning to move out of the shadows of passive and conventional roles, becoming an active individual in determining her own experience and happiness. In the context of romanticism, Caroline's actions reinforce the idea that every individual has the right to fight for moments of freedom and self-expression, as part of the search for the meaning of life. This data also confirms that the courage to momentarily go against limitations or social rules can be an important turning point in a character's inner journey.

b. Marriage as a Form of Resistance and Affirmation of Love

One of the most obvious forms of active romanticism in *Where Angels Fear to Tread* is the courage of the main character, Lilia, in resisting the domination of the Herriton family that has long ruled her life. Active romanticism not only depicts strong feelings of love, but also concrete actions to fight for that love, even if it has to confront restrictive power structures or social norms. In this context, Lilia asserts that the marriage she is about to enter into is no longer due to coercion or compromise as before, but solely out of sincere love and personal desire. Even when Philip tries to take her back to England, Lilia resists verbally and emotionally:

Data 15

"...for twelve years you've tortured me... this time I marry for love!" (Chapter 2)

Based on the quote, it is clear that Lilia shows a strong resistance to the pressure and control of the Herriton family, especially Philip, who tries to force her to return to her old life of limitations. Her statement of "twelve years of torture - this time I'm marrying for love!" is a declaration of her right to choose her own path in life, despite the risks and opposition. Lilia's courage to marry for love, not because of demands or compromise, is a clear manifestation of active romanticism that places personal freedom and honesty of feelings above all forms of oppression. This data confirms that the struggle for true love often requires conflict and resistance, and demands assertiveness in the face of shackling social norms and pressures. Lilia's attitude shows a transformation from a passive character to one who dares to fight for her happiness and rights as an individual.

Despite being underestimated, Gino is not passive. He moves quickly to marry Lilia before Herriton's family can get in the way:

Data 16

"We are married-married-married..." (Chapter 2)

Based on the quote, it can be seen that Gino took decisive and quick action to ensure that his love affair with Lilia was realized before any interference or prohibition from the Herriton family. The repeated utterance of "we're married-married-married..." signifies both joy and confidence in choosing Lilia as a life partner, without hesitation and without waiting for the other party's approval. Gino's attitude reflects the character of active romanticism, where love is realized through concrete actions and bold decisions, despite facing challenges from the surrounding environment. This data also shows that Gino is not someone who just goes with the flow, but a man who dares to act in order to fight for what he wants. As such, Forster presents a dynamic of love that is full of passion and optimism, and emphasizes that happiness in relationships often requires the courage to act quickly before the opportunity is lost.

Physical Attraction as a Trigger for Acts of Love

From the very first moment she made adventure a personal "struggle". In Italy she rejects class barriers, choosing Gino for his good looks and vitality:

Data 17

"But because he's handsome, that's been enough-the son of an Italian dentist, with a pretty face." (Chapter 2)

Based on this quote, it can be seen that Lilia's decision to choose Gino is not based on rational considerations or social background, but because of Gino's physical charm and vitality. This emphasizes Lilia's courage in defying social class norms and family expectations, and illustrates the spontaneity and idealism typical of active romanticism. Lilia's attraction to the "good-looking" Gino reflects a desire to pursue happiness based on impulse, without giving much thought to the social consequences that may arise. This choice also symbolizes rebellion against the old order and the courage to determine one's own path in life. Through this data, Forster shows how the power of feelings and emotional appeal can move characters to act outside the norm, so that romance becomes a form of personal struggle and liberation from social shackles.

c. Affirmation of Love Through Words and Action

In active romance, love is not only expressed through words, but also reinforced by actions. Lilia shows a strong determination to realize her love in a

concrete way. Not only does she want to have Gino as a partner, but she also wants to tie that love to a space that has emotional meaning for her. For Lilia, the location of their first meeting is not just a place, but a symbol of the beginning of love and happiness. So, she forces Gino to buy a house on the spot, an act that emphasizes how love in terms of active romanticism is realized through the integration of emotional desire and concrete action:

Data 18

"...was determined to have the man and the place together." (Chapter 3)

Based on the quote, Lilia not only shows determination in fighting for her love for Gino, but also expresses the desire to capture meaningful moments and places in their love journey. Her decision to "own both the man and the place where they first met" illustrates how her romanticism blends reality and imagination, making love an experience full of symbolic meaning. This action shows that for Lilia, love is not just a relationship with a person, but also an emotional attachment to the place that witnessed the beginning of their story. This attitude emphasizes the strong influence of memories and hopes in building a romantic narrative in her life, and shows how the main character is willing to take concrete steps to achieve happiness and maintain beautiful memories with loved ones. This data reinforces Lilia's character as someone who dares to follow her heart's desire, and emphasizes the active romantic aspect of the novel.

His actions are not just a formality; he promises to protect and comfort Lilia:

Data 19

"My love... be calm; I have never loved anyone but you." (Chapter 4)

Based on the excerpt, it can be seen that Gino does not only fight for his love through concrete actions such as marriage, but also provides Lilia with emotional assurance and security. His soothing words "My dear... calm down; you're the only one I've ever loved" are a form of affirmation of feelings and commitment to always be faithful and take care of your partner in the midst of stressful and uncertain situations. This promise not only shows Gino's concern as a husband, but also shows the tenderness and care in their relationship. This data confirms that in active romanticism, love is manifested not only through the courage to make big decisions, but also in the ability to provide peace and protection for loved ones. Thus, Forster shows that the dimension of love in this novel is very humane, full of effort, sacrifice, and sincere commitment from both parties.

Even in the role of the father, Gino prays all night long to be blessed with a son, a spiritual act for the sake of family love:

Data 20

"Before the child was born he gave her a kiss and said, 'I have prayed all night for a boy." (Chapter 4)

Based on the quote, it can be seen that Gino's love for his family is not only manifested through physical actions, but also in the form of sincere prayers and hopes. His all-night prayer for a boy reflects the depth of Gino's desire to provide happiness and a better future for his family. The act of kissing Lilia before the birth of their child also shows meaningful love and care. This spiritual act confirms that romance in the novel is not only present in the form of emotional expression or courage to make decisions, but also through hope, sacrifice, and inner

effort to build a harmonious family. Thus, Forster succeeds in presenting a more complete dimension of romance that includes love, hope, and spirituality as a force that unites and gives meaning to the lives of her characters.

d. Emotional Honesty as an Act of Resistance

The ultimate change is when she admits to loving Gino amidst tears:

Data 21

"I love him, and I'm not ashamed of it..." (Chapter 10)

Based on the quote, it appears that the peak of Caroline's character change occurs when she openly confesses her love to Gino without a hint of shame or hesitation, even in the midst of tears and deep shock. This confession marks Caroline's transformation from a previously passive and norm-bound figure, to a person who dares to face her own feelings and the social pressure around her. The words "I love him, and I'm not ashamed..." show the level of honesty, courage, and determination in fighting for love, despite the unfavorable situation and environment. In the perspective of romanticism, this attitude is one of the peaks of emotional emancipation, where the character not only dares to love, but also dares to confess that love before the world, emphasizing the importance of authenticity and courage in responding to the deepest feelings. This data underlines that sincere love and honest confession is one of the core strengths in Forster's romantic story.

That confession drives her to act: helping to save Lilia's child and finally rejecting Gino's proposal for reasons of conscience are all born from active decisions, not coercion.

The active romanticism in *Where Angels Fear to Tread* functions as an engine that drives the characters to act rather than just feel for the sake of love, freedom and identity; Lilia laughs out loud as she leaves for Italy, chooses Gino solely for his charm, declares "this time I'm marrying for love" and even insists on the purchase of a memorable house, while Gino responds by marrying Lilia lightning fast, swearing allegiance and praying all night for a son; This rebellious energy spreads to Caroline Abbott who demands "my fling", confesses her love unashamedly and finally acts to save Lilia's baby, and moves the initially rationalist Philip to ask which is better: "to feel or to obey", and then takes a redemptive journey to Monteriano; these actions show love as an emancipatory force that dares to defy the norms of family, social class, and reputation, but at the same time reveals a tragic paradox: romantic courage is liberating, but also triggers bitter consequences, so Forster proposes active romanticism as a critique of the rigid order as well as a vehicle for expressing the authenticity of humans who are desperate to love "where even angels fear to tread."

Passive Romance

If active romanticism is characterized by courageous action, **passive romanticism** arises when a character *feels the desire* for love, freedom, or beauty, but **fails to translate it into concrete action**, restrained by custom, reputation, shame, or moral ambiguity. In *Where Angels Fear to Tread* this is most evident in Philip Herriton, Harriet Herriton, Mrs. Herriton, Mr. Kingcroft, and (in the early stages) Caroline Abbott.

1. Unspoken Desire

A character feels the thrill of love, admiration, or the impulse of freedom, but stops at inner discourse restrained by reputation, custom, shame, or moral quandary.

Data 22

"I wish I were coming." (Chapter 1)

Based on the excerpt, it appears that the character experiences a strong inner struggle between the desire to feel freedom and happiness and the limitations set by social norms or fear of reputation. The words "I wish I were coming" are an expression of the pent-up longing to do something different, but ultimately not realized in real action. This data shows how passive romanticism works: feelings of love, admiration, or the urge to be free live on in the characters' hearts, but are stifled by moral considerations, shame, or environmental pressures. In this way, Forster shows the other side of romance: the helplessness in the face of the clash between personal desires and societal norms, so that happiness becomes a wishful thinking that is not translated into action.

Philip wants Italy, but the desire is immediately suppressed; a gesture of attraction without action.

Data 23

"His career... was not so intense as to prevent occasional holidays, but his family disliked his continual visits to the Continent." (Chapter 1)

Based on the quote, it can be seen that Philip actually has a desire to enjoy new experiences and freedom by traveling frequently to the Continent, especially Italy. However, this desire is only a hope that is harbored, because he feels hindered by his family's disapproval. Philip's refrain from taking concrete steps reflects a form of passive romanticism, where the drive to pursue happiness or adventure is always challenged by family demands and norms that limit his space. This data illustrates that interest in or admiration for something is often not strong enough to propel one into action, if not followed by the courage to face social risks. Thus, Forster shows that not all romantic vibes within the protagonist can be realized, and this adds to the inner complexity and internal conflicts faced by the characters in the novel.

Family loyalty curbs the desire for adventure; subservience trumps personal drive.

Data 24

"He found pleasure in the idea that he was too busy to leave town." (Chapter 1)

Based on the quote, it appears that Philip seeks to justify his choice to stay put and not follow his desire to travel, by convincing himself that he was too busy to leave town. In fact, this "too busy" excuse becomes a form of rationalization for his submission to family loyalties and social pressures that curb his personal desires. This shows that Philip prefers to restrain his sense of adventure and freedom in order to maintain family harmony and reputation. This data reinforces the novel's depiction of passive romanticism, in which the protagonist is unable to overcome social constraints and ultimately chooses the comfort of attachment, even at the cost of his own aspirations and desires. Forster highlights how powerful the influence of norms and a sense of familial responsibility can be in shaping one's life choices, so that personal dreams often become fantasies that never materialize.

2. Inner Reflection without Action

The excuse of being 'busy' is used as an excuse to avoid realizing one's longing; passivity in disguise.

Data 25

"He wondered whether it was better to feel or to obey-to live or to conform." (Chapter 4)

Based on the quote, it is clear that there is a deep inner conflict within Philip between the desire to follow his personal feelings and impulses and the obligation to obey the rules or conform to the expectations of his family and society. The question "which is better: to feel or to live or to conform" confirms that Philip is constantly caught in a dilemma between the desire to live authentically and the pressure to behave according to the norm. This indecisiveness and tendency to choose the comfort of conformity is a form of passive romanticism, where the character does not dare to make radical decisions for the sake of personal happiness or freedom. This data shows that in novels, big dreams or longings are often buried under the pretext of 'busyness' or other rationalizations, so that the potential for happiness is never truly realized. Forster depicts the heavy moral and social burdens that individuals must face, so many characters choose to remain silent rather than challenge the flow of life.

Inner dilemmas play out in the head; reflections without concrete decisions.

Data 26

"The view from the Rocca... he could never read it without a catching at the heart." (Chapter 1)

Based on the excerpt, it appears that Philip experiences a deep emotional tremor every time he reads the description of the Rocca's view, so that his heart is "struck with emotion." However, although he felt a sense of beauty and a strong emotional impulse, it only stopped at the realm of inner reflection and contemplation. Philip takes no concrete action to realize his desire to enjoy the scenery directly. This data reinforces the image of passive romanticism in Philip, where admiration, hope, and emotion are only harbored and played out in the mind without ever being translated into concrete action. Forster through this scene wants to show that many human desires or dreams eventually remain mere shadows or wishful thinking due to doubt, fear, or being shackled by existing norms and comforts.

The slogan of fear; it resists change so that the family status quo remains 'intact', blocking progressive action.

Data 27

"He had planned a hundred conversations, yet said nothing." (Chapter 8)

The culmination of a pattern of fantasy without realization; passive romanticism reduces life to wishful thinking.

How strongly Edwardian culture stifled inner turmoil through reputation, manners, and fear of failure. Forster presents passive romanticism as a mirror of "life on the handbrake": abundant feelings are not directed towards concrete steps - as a result, love is left as regret, happiness is delayed, even illness. By juxtaposing it with active romance, the author emphasizes that the courage to take a step-even if it is risky-is closer to authentic experience than simply "feeling" in silence.

3. Passivity due to Norms and Reputation

Beauty is only enjoyed through books; romance stops at feelings without action.

Data 27

"People won't like it; we have our reputation." - Harriet (Chapter 1)

Based on the excerpt, it is clear how social pressure and reputation concerns are the main obstacles for the characters in the novel to express their desires or take action. Harriet's statement, "People won't like it; we have a good name," shows that society's standards and judgments are so dominant that any personal urges or dreams must be restrained in order to maintain the family's image. This attitude shows the side of passive romanticism, where the need for social recognition and the fear of rejection make beauty or happiness only enjoyed in wishful thinking, without ever being realized in real behavior. Forster meticulously illustrates how the power of social norms can limit the space and freedom of individuals, so that the romance present in the story more often than not ends up as feelings or desires that do not materialize in real life.

Social fear blocks any spontaneity; reputation becomes a passive chain.

Data 28

"Colors are unnecessary for children." - Harriet (Chapter 1)

Based on the quote, it appears that Harriet views children's life and happiness with a very rigid and restrictive point of view, even in simple things like colors. Her statement, "Colors are unnecessary for children," reflects a fear of social judgment and a strong desire to conform to standards deemed appropriate. Such an attitude not only hinders spontaneity and freedom of expression, but also curbs the growth of children's imagination and happiness at an early age. In the context of passive romanticism, this data confirms that fear of society's judgment and obsession with reputation have shackled the characters in the novel, so that they prefer a monotonous and rule-filled life to a life of color, spontaneity, and self-expression. Forster subtly criticizes the adverse impact of overly rigid social norms on the development of individual and community psyche.

The rejection of playfulness signifies an attempt to stifle emotional expression early on.

Data 29

"Mrs. Herriton adroitly changed the subject before Philip got excited." (Chapter 1)

Based on the quote, it can be seen that Mrs. Herriton deliberately and quickly changed the subject to prevent Philip from showing his enthusiasm or emotional expression openly. This action reflects a systematic effort to stifle any form of playfulness, spontaneity, or desire to express feelings, even within one's own family. From the perspective of passive romanticism, this data illustrates how social and cultural pressures internalized by adult characters can suppress the emotional and character development of children and other family members. Such attitudes not only limit the space for freedom of expression, but can also hinder the process of self-discovery and individual happiness. Through this image, Forster emphasizes that the rejection of emotional expression from an early age can give birth to a generation that tends to be passive, depressed, and difficult to achieve true happiness.

The technique of diverting the conversation to suppress turmoil; an example of repressive passivity.

Data 30

"Let Philip say what he likes, and he will let us do what we like." - Mrs. Herriton (Chapter 1)

Based on the quote, Mrs. Herriton's attitude of letting Philip express his opinion without giving any real space for further action is a clear example of repressive passivity in family dynamics. The words "Let Philip say whatever he wants, he'll let us do whatever we want" indicate that any form of personal expression or desire from Philip is considered unimportant as long as it does not disrupt the family status quo. This technique is used to suppress any turmoil or resistance that may arise, so that other family members can still carry out their plans unhindered. In the context of passive romanticism, this data confirms that suppression or disregard for individual aspirations can foster a sense of powerlessness, where expressions only stop at discourse and never translate into action. Forster vividly displays how social and familial mechanisms can suppress one's spirit and desires, creating passive characters who tend to conform rather than fight for their personal happiness or freedom.

Gino sinks into melancholia; his once active love degenerates into sterile contemplation.

Data 31

"A house divided against itself cannot stand." - Harriet (Chapter 1)

Based on the quote, the phrase "A house divided against itself cannot stand" delivered by Harriet symbolizes the fragile condition of the mind and household due to conflicts and divisions within it. In the context of Gino, the love that was previously shown actively and passionately slowly turned into melancholia and sterile contemplation as he began to be trapped in contemplation and bitterness due to a family life that was no longer harmonious. This data illustrates the shift from active romanticism to passive romanticism, where the turmoil of love and hope turns into helpless reflection and a sense of loss. Forster, through the image of a broken home, wants to show that love and relationships that are no longer actively maintained will lead to destruction, both physically and emotionally, leaving only emptiness and inner suffering for the characters.

4. Romance Veiled in Formality

The strategy of "just talk" replaces action; words are substituted for courage.

Data 31

"May you enjoy yourself, and may God bless you." - Mr. Kingcroft (Chapter 1)

Based on the excerpt, Mr. Kingcroft's "May you enjoy yourself, and may God bless you," displays a form of support that is verbal but not accompanied by concrete actions or efforts to help the main character in facing challenges. This "just talk" strategy highlights how words are often used as a substitute for the courage to act, so that hopes or prayers are limited to formal expressions without any encouragement to make concrete changes. From the perspective of passive romanticism, this data confirms that the courage to act is often replaced by normative words that are comfortable and safe, but lack practical meaning. Through

this image, Forster invites readers to see how a culture of pleasantries and passive support can be an obstacle to freedom, happiness and transformation in one's life.

Sympathy is great, but it stops at clichéd greetings; love is never directly expressed.

Data 32

"He wanted to see Lilia again, and this was the only way." (Chapter 1)

Based on the quote, it appears that Mr. Kingcroft's desire to see Lilia again is not manifested through direct statements or bold actions, but only through indirect efforts that are full of doubts. Although he feels great sympathy and a desire to get closer, his steps are cautious and restrained, with no overt expressions of love. This attitude is characteristic of passive romanticism, where feelings and hopes are more often suppressed than honestly expressed. Thus, love or sympathy that is actually deep loses the opportunity to grow or be realized, because it is always hindered by doubts and the habit of taking refuge behind formal attitudes. Forster, through this data, illustrates how longing and strong emotions can end up being limited to intentions and desires that never come to expression or real action, so that the potential for a more meaningful relationship is never realized.

Kingcroft chooses a roundabout way (driving mom) rather than expressing his feelings; passivity cloaked in formality.

Data 33

"Old Mrs. Theobald... it was an effort for her to leave Whitby." (Chapter 1)

Based on the quotation, it appears that Mr. Kingcroft prefers to perform formal actions such as escorting Old Mrs. Theobald to leave Whitby, rather than directly expressing his feelings or desire to meet Lilia. This shows a form of passive romanticism, where the main character tends to mask or channel feelings through indirect actions wrapped in social concern or formal obligations. Kingcroft's decision to help in this polite and socially acceptable form indicates a hesitation or unwillingness to face the consequences of revealing his true feelings. This data reinforces the theme that many characters in the novel are more comfortable hiding behind formality and routine, so that their deepest feelings remain unspoken and relationships between characters develop slowly and with restrictions. Forster, through this imagery, highlights how passivity in personal relationships can allow opportunities for love and happiness to pass by without ever really being realized.

The mother's love for Lilia is held back by physical conditions and habits; desire does not translate into action.

Data 34

"I am John Bull to the backbone, yet I do want to see Italy, just once." - Caroline (Chapter 2)

Based on the quotation, it can be seen that Caroline's desire to see Italy, although honestly expressed, is not accompanied by concrete steps to make it happen. She acknowledges her identity as "pure English," reflecting an attachment to habit, comfort, and deep-rooted cultural boundaries. Her desire for "just once" indicates a great deal of desire and curiosity, but her physical condition, habits, or even a sense of comfort with routine have held Caroline back from taking further action. This data illustrates a form of passive romanticism, where the desire and love for new experiences never develops into concrete action. Forster through this

statement highlights how internal limitations in the form of habits, fears, and physical conditions can be the main obstacles in one's journey to pursue dreams or true happiness, so that love and hope only become part of the conversation, not reality.

Desire is self-limited to stay safe; romance is guarded by caution.

Data 35

"She had promised to chaperon Lilia and keep her respectable." (Chapter 1)

Based on the quote, it can be seen that Caroline deliberately limits herself through a promise to watch Lilia and maintain her best friend's reputation and honor. This attitude shows how prudence and a sense of social responsibility become safety walls that limit freedom and spontaneity in action, both for themselves and others. By choosing to play the role of a companion who maintains norms, Caroline restrains her desire to engage further in new adventures and experiences. This data confirms the passive side of romanticism, where dreams and desires for adventure or love are often trumped by the drive to stay safe, accepted and socially respected. Forster illustrates that in real life, many individuals fence themselves off with unwritten rules to avoid risk or conflict, so that real happiness is often just wishful thinking that never really materializes.

5. Suffocated Attraction

The social role of 'guardian' puts Caroline off exploring herself at the beginning of the story.

Data 36

"Philip longed to speak, but something in Caroline's face silenced him." (Chapter 5)

Based on the quote, it appears that Caroline's presence as a "guardian" figure not only affects herself, but also affects the freedom of others around her, such as Philip. Caroline's strict expression or attitude makes Philip refrain from expressing his feelings or thoughts, so that communication and expression of emotions are inhibited. This data shows that the social role Caroline plays at the beginning of the story, as a guardian of honor and moral watchdog, not only delays her self-exploration, but also transfers her caution and restraint to her social environment. In terms of passive romanticism, this confirms that the pressure of social norms and expectations often limit an individual's freedom of expression and self-exploration, either directly or indirectly. Through this scene, Forster illustrates how powerful the influence of social roles is in shaping the dynamics of relationships and character development in the novel.

The attraction between characters is suffocated by awkwardness; emotion without behavior.

Data 37

"So she gave up hope, became ill, and all through the autumn lay in bed." (Chapter 4)

Based on the excerpt, it is clearly illustrated how unchannelled emotions and interests can lead to despair and real physical effects. The character who despairs, falls ill, and ends up lying in bed through the fall shows that feelings that are not expressed or are restrained by awkwardness and social norms can lead to deep suffering. This data confirms a form of passive romanticism, where the inability to express or realize feelings transforms into pain, both emotional and

physical. Through this image, Forster wants to show that the constant withholding of emotion and attraction not only inhibits happiness, but can also eat away at the characters' health and zest for life, causing human relationships to become rigid and distant.

When romance loses its active force, it freezes into a disease; an example of Lilia's pathological passivity.

Data 38

"He sat on the parapet for hours, doing nothing, staring over the olives." (Chapter 4)

Based on the quotation, it is clearly illustrated how the loss of enthusiasm and active power in a character can turn into pathological passivity. Sitting for hours on the fence doing nothing, just staring at the olive groves, shows a stagnant state where life energy and hope seem to be frozen. This data reinforces the image of extreme passive romanticism, where the character sinks into lethargy, apathy, and alienation from the world around him. The absence of any real action or effort to change the situation symbolizes that when romanticism is no longer able to push one to act, it turns into an inner disease of loneliness, loss of purpose, and mental deterioration. Forster shows through this scene, that chronic helplessness can be a consequence of dreams and feelings that are constantly suppressed, so that life goes without direction and is only filled with emptiness.

CONCLUSION

Based on the data analyzed in chapter four, it can be concluded that the romance in *Where Angels Fear to Tread* by Edward Morgan Foster is as follows,

1. The research shows that romanticism in the novel is manifested through two main aspects: (1) the aspect of romance, which appears as a passionate but irrational love drive clearly seen in Lilia Gino's relationship that defies social class barriers and causes psychological suffering; and (2) the aspect of expression, which is the way the characters express their feelings towards life, freedom, and social pressure. These expressions include Lilia's spontaneous laughter when leaving England, Caroline's tears when confessing her love, and Philip's inner dilemma between "feel or obey". These two aspects emphasize the characteristics of Forster's romanticism: emotions are allowed to grow freely, clash with norms, and ultimately expose the characters' happy and tragic vulnerabilities.
2. The analysis found two types of romanticism. Active romanticism is seen when characters translate emotions into concrete actions Lilia marries for love, Gino protects Lilia and prays for her son, Caroline saves the baby and rejects the proposal for the sake of conscience, and Philip finally makes a pilgrimage to Monteriano. Active romanticism functions as the motor of the plot: it drives conflict, liberation, and tragedy at the same time. Passive romance, on the other hand, arises when characters suppress their desires due to reputation, custom, or fear: Philip who postpones adventure, Harriet and Mrs. Herriton who maintain their "good name," Kingcroft who flatters without proposing, and Lilia and Gino when they lose their fighting spirit. Passive romanticism features a "braked life" in which love and happiness stop at inner discourse. Forster deliberately juxtaposes the two to criticize the Edwardian culture that worships

propriety but curbs authenticity; he asserts that only active romance despite its bitter end can reveal the deepest meaning of human existence.

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