CHAPTER IV

DATA PRESENTATION AND RESEARCH FINDINS

This chapter presents the data presentation and research findings of the idiomatic expressions found in the *Good Omens* novel. The data presentation are organized into seven primary categories: pure idioms, binomial idioms, partial idioms, prepositional idioms, proverbs, euphemisms idioms, clichés based on Christopher (2021) in Hoar and Siahaan (2023:171) theory. Each idiom type is analyzed, and meanings are explored. The second section processes this data into meaningful findings that directly address the research questions.

A. Data Presentation

Data presentation is the initial phase of research reporting, focusing on the organized display of raw information. Its purpose is to present analytical results objectively and systematically before interpretation. Researcher will use tables to effectively convey the data. The idiomatic expressions in *Good Omens* were identified and categorized based on their types and meaning within the dialogue. A total of 70 idioms were identified and divided into seven categories:

Table IV.1 Types of Idioms in *Good Omens* novel

No	Types of Idioms	Frequency	Percentage
1	Pure Idioms	15	21,43%
2	Binomial Idioms	0	0%
3	Partial Idioms	10	14,29%
4	Prepositional Idioms	12	17,14%

5	Proverbs idioms	4	5,71%
6	Euphemisms Idioms	7	10,00%
7	Clichés	22	31,43%
Total		70	100%

Table IV.1 shows the distribution types of idioms in *Good Omens* novel. There are 70 data contain of idiomatic expression. It is shown that the most frequent of the types of idioms is clichés idiom with the total data 22 or 31,43%. The second most frequent types of idioms are pure idioms with the total data, namely 15 or 21,42%. The third most frequent are prepositional idioms with a total of 12 or 17,14%. The fourth are partial idioms with a total of 10 or 14,28%. The fifth are euphemisms idioms with a total of 7 or 10,00%. The sixth are proverbs with a total of 4 or 5,71%. And the last most frequent are binomial idioms with a total of 0 or 0% of the data found.

1. Pure Idioms

Pure idioms are expressions whose meanings have become entirely detached from the literal definitions of their individual components. The following are the findings of pure idioms data in the *Good Omens* novel.

Table IV.2 Data Display of Pure Idioms

No	Textual Data (Quote) Page and Line.	Pure Idioms	Meaning
1	*"I said, that one went down like a lead balloon, said the*	**went down like a lead balloon**	This idiom means that an action, joke, or idea was received very poorly just as

	serpent." *(page 1, line 9)*		a "lead balloon" would fail to fly, the effort falls flat.
2	*"The text will be slowed down to allow the sleight of hand to be followed."* *(page 19, line 4)*	**sleight of hand**	Literally referring to a magician's deft hand movements, this idiom metaphorically denotes any clever trickery or deception intended to distract or mislead.
3	*"It is a licence to print money! Said Master Bilton to Master Scaggs."* *(page 38, line 18)*	**a licence to print money**	Used hyperbolically, this idiom describes any venture or object that guarantees enormous profits, as though the owner had permission to create endless cash.
4	*"Even Aziraphale does not possess a copy, but would go weak at the knees at the thought of actually getting his exquisitely manicured hands on one."*	**go weak at the knees**	To "go weak at the knees" means to feel extreme excitement, awe, or nervousness so much so that one's legs feel unsteady.

	(page 39, line 6)		
5	*"He could turn his hand to anything."* *(page 49, line 20)*	**turn his hand to anything**	This phrase indicates that someone is versatile and able to perform a wide range of tasks competently.
6	*"It's Tchaikovsky,s 'Another One Bites the Dust', said Crowley, closing his eyes as they went through Slough."* *(page 67, line 28)*	**Another One Bites the Dust**	This idiom jocularly notes a failure, defeat, or death "biting the dust" meaning to fall or perish.
7	*"The way I see it, said Crowley, no one has to pull the trigger."* *(page 83, line 4)*	**pull the trigger**	Beyond its literal firearm sense, to "pull the trigger" means to take decisive action or commit to a difficult decision.
8	*"Then he decided to take the bull by the horns."* *(page 114, line 21)*	**take the bull by the horns**	To confront a difficult or dangerous situation directly and with confidence, rather than avoiding it.

9	*"Errrukh! Yes lad, that's it. Words right out of my mouth. Bangladesh. Exactly."* *(page 140, line 36)*	**Words right out of my mouth**	Said when someone else expresses exactly what one was thinking, indicating perfect agreement.
10	*"I've seen phenomenas that'd make your hair curl, laddie."* *(page 146, line 11)*	**make your hair curl**	An idiom for causing someone to feel shock or horror so startling that one's hair stands on end.
11	*"Newt noticed with a sinking feeling, with piles of newspapers."* *(page 167, line 11)*	**sinking feeling**	Describes a sudden sense of dread or foreboding that "sinks" in one's stomach, anticipating bad news.
12	*"If looks could kill, New would have been on a slab."* *(page 173, line 15)*	**If looks could kill**	Expresses the intensity of someone's glare or displeasure, as if a hostile stare alone could be lethal.
13	*"You can stop it all happening! In the nick*	**in the nick of time**	Indicates that something happens at the last possible

	of time!." *(page 192, line 16)*		moment before it would be too late.
14	*"That's us, Big Ted," she said. "The real McCoy."* *(page 217, line 27)*	**the real McCoy**	Refers to something genuine or authentic, not an imitation or inferior copy.
15	*"Takin' advantage of defenseless hoor! Over my dead body."* *(page 238, line 3)*	**over my dead body**	A strong refusal idiom meaning "I will do everything to prevent that from happening," even at the cost of my life.

The analysis of pure idioms in *Good Omens* identified 15 occurrences**,** representing 21.43% of the total 70 idiomatic expressions catalogued in this study. These instances are distributed across the narrative from early remarks such as *"went down like a lead balloon"* to later emphases like *"over my dead body"* indicating that fully conventionalized idiomatic expressions are a recurring resource the authors deploy to shape both dialogue and narration rather than being confined to particular scenes or sections.

The pure idioms cohere into several principal semantic domains. First, failure, setback, and defeat is signalled by expressions such as *"went*

down like a lead balloon" and *"Another One Bites the Dust,"* which encapsulate adverse outcomes in compact, culturally familiar form. Second, decisive action and agency appears in idioms like *"pull the trigger"* and *"take the bull by the horns,"* which index deliberate choice and confrontational stance. Third, affective and somatic reactions including *"go weak at the knees," "make your hair curl,"* and *"sinking feeling"* mark characters' emotional or bodily responses to events. Fourth, idioms pertaining to authenticity, timing, and rhetorical alignment (for example, *"the real McCoy," "in the nick of time," "words right out of my mouth"*) function to signal truth-value, urgency, or concordance succinctly. A smaller subset relates to skill or deception (*"sleight of hand"*) and versatility (*"turn his hand to anything"*), thereby extending the pragmatic functions available within this class.

Functionally and stylistically, pure idioms perform multiple, overlapping roles in the text. They stabilise the narrative register in colloquial English, granting characters distinctive, recognisable voices while enabling economised transmission of complex meaning readers infer broad semantic content from a single, conventional phrase rather than sustained exposition. Their conventionality also supports the novel's comic and ironic effects: idiomatic formulae are frequently positioned to undercut, heighten, or reframe events through familiar, rhetorically charged language. From a narratological perspective, pure idioms contribute to pacing and economy by marking plot developments and emotional beats efficiently, thus preserving

narrative momentum. Finally, certain idioms operate intertextually or culturally (for example, allusions to song titles or well-known sayings), adding layers of recognition that enrich characterization without necessitating extended explanation. Collectively, these functions demonstrate that pure idioms are a central linguistic mechanism in *Good Omens* for shaping voice, compressing meaning, and modulating narrative dynamics.

2. Partial Idioms

A partial idiom is an expression composed of two elements: one component retains its literal meaning, while the other conveys a figurative or non-literal sense. In summary, a partial idiom is a phrase that merges both literal and metaphorical meanings within a single expression. The following are the findings of partial idioms data in the *Good Omens* novel.

Table IV.3 Data Display of Partial Idioms

No	Textual Data (Quote) Page and Line.	Partial Idioms	Meaning
1	*"You may be feeling run down."* *(page 9, line 1)*	**run down**	To feel tired, exhausted, or in poor health often as a result of overwork or stress.
2	*"But you couldn't hang around humans for very long without*	**hang around**	"Hang around" means to spend time idly or linger in a place or with people.

	learning a thing or two." *(page 29, line 17)*		Here, it implies spending time with humans long enough to pick up their habits or knowledge.
3	*"He could turn his hand to anything."* *(page 49, line 20)*	**turn his hand to**	To be able to do many different kinds of work or tasks; to be versatile and adept at learning new skills.
4	*"I just hope he'll know how to cope with the hellhound."* *(page 54, line 6)*	**cope with**	To deal successfully with a difficult situation or something in this case, the "hellhound."
5	*"He longed to steal a few radios, let down some tries, that sort of thing."* *(page 75, line 20)*	**let down**	To deliberately reduce the air pressure in vehicle tries in context, a mischievous prank.
6	*"I was to be sure to keep an eye out for you."*	**keep an eye out**	To watch carefully for someone or something; to remain alert and attentive.

	(page 112, line 21)		
7	*"But she couldn't put her finger on it."* *(page 113, line 17)*	**put her finger on**	To identify exactly what is wrong or what the issue is; to grasp the precise cause or nature of something.
8	*"They keep blowin' up all the time."* *(page 126, line 20)*	**blowin' up**	Literally, to explode; idiomatically, to fail spectacularly or to suddenly become uncontrollable or outrageous on a recurring basis.
9	*"It'd be just like them to come right out in the open, like, defyin' us."* *(page 139, line 22)*	**come right out in the open**	To reveal something previously hidden; to act openly and without concealment often in defiance or challenge.
10	*"Said Crowley, stalling for time."* *(page 203, line 15)*	**stalling for time**	To deliberately delay or procrastinate in order to gain more time before taking action or making a decision.

The analysis of partial idioms in Good Omens identified 10 occurrences, representing 14.29% of the study's total 70 idiomatic expressions. These items are distributed across the text (for example, "run down" on an early page and "stalling for time" in later sections), which suggests that the authors recurrently employ constructions that blend literal and figurative elements to render characters' attitudes and actions more immediate and context-sensitive.

The partial idioms cluster into several salient semantic domains. First, physical or psychophysiological state is represented by items such as "run down" and "go weak at the knees" (the latter appearing among the pure idioms but functionally related), which index bodily or affective conditions with partly literal resonance. Second, social interaction and observation phrases like "hang around," "keep an eye out," and "put her finger on" combine literal motion or perception with a pragmatic meaning about learning, vigilance, or identification. Third, deliberate action and temporality is signalled by expressions such as "stalling for time" and "let down" (contextualised here as a prank), which fuse an immediately sensible verb phrase with a contextually inferred, idiomatic interpretation. Fourth, revelation and exposure appears in "come right out in the open," where spatial literalness supports a figurative meaning of disclosure. Collectively, these domains show that partial idioms in the novel exploit residually literal components to ground figurative sense in the scene's embodied or interpersonal reality.

Functionally and stylistically, partial idioms perform distinct but overlapping roles. They facilitate interpretive anchoring because one element retains its literal force, readers can map figurative import onto a concrete image or action more readily than with wholly conventionalised idioms. This makes partial idioms particularly useful in dialogic passages where immediacy and clarity are required. They also contribute to voice and register these constructions maintain colloquiality while allowing speakers to signal stance (for example, sarcasm, caution, or familiarity) with economy. From a pragmatic-narrative perspective, partial idioms support micro-level pacing: they permit compact expression of motive or tactic (for example, delaying, surveilling, revealing) without extended exposition, thereby preserving momentum in scenes driven by action or rapid exchanges. Finally, because many partial idioms retain transparent lexical elements, they afford subtle variation in meaning across contexts, enabling the authors to modulate irony, humor, or threat through minimal lexical shifts. In sum, partial idioms in Good Omens operate as efficient, context-sensitive devices that bridge literal description and figurative implication to shape character interaction and narrative tempo.

3. Prepositional Idioms

Prepositional idioms are linguistic constructions that combine verbs with prepositions or adverbs to express meanings that are not literal. These idiomatic phrases require contextual embedding within sentences and cannot

function independently as fixed collocations. The following are the findings of prepositional idioms data in the *Good Omens* novel.

Table IV.4 Data Display of Prepositional

No	Textual Data (Quote) Page and Line.	Prepositional Idioms	Meaning
1	*"were set in their ways in their ways right from the start."* *(page 29, line 2)*	**set in their ways**	To be firmly established in one's habits or opinions and unwilling to change them.
2	*"They come down on heavily."* *(page 35, line 23)*	**come down on heavily**	To criticize or punish someone severely or with great force.
3	*"Sorry to run out on you."* *(page 99, line 1)*	**run out on you**	To leave someone abruptly and often irresponsibly, especially when that person is relying on you.
4	*"never pass up the chance to do a quick exorcism."* *(page 154, line 1)*	**pass up the chance**	To decline or forgo an opportunity that one has been offered.
5	*"it's only brain that's*	**letting me**	To fail to provide the

	letting me down." *(page 166, line 21)*	**down**	expected level of support or performance; here, the mind is failing to function properly.
6	*"Newt kept finding his eye drawn to it."* *(page 167, line 19)*	**drawn to it**	To attract someone's attention toward a particular object or detail.
7	*"to build up the suspense."* *(page 231, line 1)*	**build up**	To gradually increase tension or anticipation in a narrative or situation
8	*"I'll catch up with the rest of you."* *(page 243, line 12)*	**catch up**	To reach the same level or position as others after falling behind.
9	*"Dog whined and tried to hide behind Adam."* *(page 287, line 12)*	**hide behind**	To take shelter or seek protection by positioning oneself out of sight behind a person or object.
10	*"God does not play games with His loyal servants."*	**play games with**	To manipulate or toy with someone's feelings or expectations in a deceitful or

	(page 298, line 10		unserious way.
11	*"get away from that hedge."* *(page 322, line 24)*	**get away from**	To remove oneself from a specific location or situation, often to avoid it.
12	*"Better make the most of it, then."* *(page 323, line 5)*	**make the most of it**	To take full advantage of an opportunity or situation, especially because it may not recur.

The analysis of prepositional idioms in *Good Omens* identified 12 occurrences, representing 17.14% of the study's total 70 idiomatic expressions. These constructions verb phrases combined with prepositions or particles are dispersed throughout the corpus (for example, *"set in their ways"* on page 29 and *"make the most of it"* on page 323), which indicates that the authors recurrently exploit verb preposition patterns to encode interpersonal stance, directional action, and evaluative judgement within both dialogue and narrative exposition.

Semantically, the prepositional idioms cluster into several salient domains. First, entrenched disposition and habituality (for example, *"set in their ways"*) signals characters' fixed attitudes. Second, interpersonal response and sanction phrases such as *"come down on heavily"* and *"run out on you"* index criticism, abandonment, or punitive action within social

relations. Third, opportunity, temporality, and strategic action (*"pass up the chance," "catch up," "get away from," "make the most of it"*) compress complex temporal or purposive trajectories into compact procedural markers. Fourth, attention, affect, and evaluative failure (*"drawn to it," "letting me down"*) encode attraction or disappointment in succinct somatic/psychological terms. Finally, several items function as narrative manipulative devices (*"build up," "play games with," "hide behind"*) that stage suspense, manipulation, or concealment. Together, these domains demonstrate how prepositional idioms map pragmatic meanings onto spatial temporal and interpersonal schema.

From a stylistic and functional perspective, prepositional idioms perform multiple roles. They contribute to the novel's colloquial register by offering speakers economical means to express complex stances and actions thus reinforcing characterization through recurrent phrasing. Because these idioms combine a dynamic verb with a relational particle, they also perform deictic and aspectual work: they orient actions in space and time (for example, *"get away from," "catch up"*) and thereby assist scene construction with minimal exposition. Pragmatically, they enable narrative compression and efficient pacing: plot movements, emotional reactions, and tactical maneuvers are signalled with brief formulae rather than extended description. Finally, their contextual dependence allows the authors to exploit subtle shifts in meaning across situations, permitting variance in irony, threat, or solidarity depending on lexical collocation and discourse

context. In sum, prepositional idioms in *Good Omens* operate as versatile, context-sensitive devices that shape voice, orient action, and economise narrative exposition.

4. Proverbs

Proverbs are idiomatic expressions that encapsulate universal truths or offer wise counsel. Typically originating from sages or rooted in religious and philosophical traditions. The following are the findings of proverbs idioms data in the *Good Omens* novel.

Table IV.5 Data Display of Proverbs

No	Textual Data (Quote) Page and Line.	Proverbs	Meaning
1	*"Firstly, that God moves in extremely mysterious, not to say, circuitous ways."* *(page 8, line 20)*	**God moves in mysterious ways**	This proverb alludes to the traditional saying "God moves in mysterious ways," meaning that divine plans or providence are often beyond human understanding. The added phrase "circuitous" emphasizes that God's methods may appear indirect or convoluted, reinforcing the idea of

			inscrutable purpose and design.
2	*"but no smoke without fire and so on…"* *(page 23, line 27)*	**No smoke without fire**	Derived from the proverb "where there's smoke, there's fire," this idiom suggests that rumors or indications of trouble usually have some basis in reality. By trailing off with "and so on," the speaker acknowledges a suite of related folk sayings that warn against ignoring subtle warning signs.
3	*"It is said that the Devil has all the best tunes."* *(page 67, line 34)*	**The Devil has all the best tunes.**	This proverb conveys the idea that immoral or sinful pleasures (the "best tunes") can be more alluring than virtuous ones. By attributing these appealing qualities to the Devil, it warns that what seems enjoyable may have a

			corrupting influence.
4	*"Red sky in the morning. It was going to rain. Yes."* *(page 153, line 13)*	**Red sky in the morning. It was going to rain**	Based on the weather forecasting rhyme "Red sky at night, shepherd's delight; red sky in morning, shepherd's warning," this idiom signals that a red sunrise predicts impending bad weather. Here, it functions as a concise meteorological proverb indicating forthcoming trouble or inconvenience.

The analysis of proverbs in *Good Omens* novel identified four instances, accounting for 5,71% of the total 70 idiomatic expressions in the novel. These occurrences range from direct invocations of divine mystery ("God moves in extremely mysterious, not to say, circuitous ways,") to colloquial weather lore ("Red sky in the morning. It was going to rain,"). Their relative scarcity underscores the author's selective deployment of age-old wisdom to punctuate key thematic moments rather than as a pervasive stylistic device.

The proverbs cluster into four thematic domains. First, expressions of divine inscrutability “God moves in mysterious ways” foreground the tension between human understanding and higher providence. Second, collective folk wisdom “no smoke without fire and so on…” invokes communal caution regarding hidden causes. Third, moral allure “It is said that the Devil has all the best tunes” emphasizes the seductive power of vice framed as an age-old warning. Fourth, meteorological prognostication “Red sky in the morning” rhyme serves as a succinct omen of impending trouble.

These proverbs operate as strategic narrative signposts. Invocations of divine mystery and moral caution lend gravitas to moments of theological or ethical reflection, reinforcing Good Omens’ overarching interplay of sacred and profane forces. Meanwhile, the inclusion of weather and rumor-based adages serves to modulate pacing: meteorological proverbs foreshadow forthcoming obstacles, and cautionary sayings heighten suspense by suggesting unseen undercurrents. In conclusion, though limited in number, the four proverbs enrich the novel’s thematic texture by linking character experience to universal, time-tested maxims.

5. Euphemisms

Euphemisms are expressions employed to soften the delivery of messages that might otherwise be perceived as harsh, blunt, or socially sensitive. They are frequently used to address delicate or taboo subjects in a

more acceptable or polite manner. The following are the findings of euphemisms idioms data in the *Good Omens* novel.

Table IV.6 Data Display of Euphemism

No	Textual Data (Quote) Page and Line.	Euphemism	Meaning
1	*"She's a bit woozy but the baby's fine."* *(page 20, line 20)*	**a bit woozy**	Here, "a bit woozy" gently downplays a potentially serious postnatal condition or side-effect of medication; rather than saying the mother is "dizzy," "faint," or "unwell," the author uses "woozy" to soften the description of her physical state.
2	*"It also coughed discreetly and muttered that She could well be the sort of nanny who advertises unspecified but strangely explicit*	**strangely explicit services**	The phrase "strangely explicit services" is a discreet way to refer to sexual services. By calling them "services" and qualifying them as merely "strangely explicit," the

	services in certain magazines." (page 51, line 6)		text avoids direct mention of prostitution or erotic content.
3	*You'll be amaze at the kind of things they can do to you, down there, he said.* *(page 64, line 18)*	**down there**	The locution "down there" operates as a euphemism for sexual acts or bodily regions, or (in context) the torments of Hell. It shields the reader from graphic detail by alluding obliquely to what is meant.
4	*"You'll get us killed!" Aziraphale hesitated. "Inconveniently discorporated, he corrected, lamely, relaxing a little.* *(page 66, line 35)*	**discorporated**	"Discorporated" is a coined, softened term for "dead" or "deceased." The adverb "inconveniently" further mitigates the harshness of death by framing it as an annoying mishap rather than an absolute end.
5	*"They tell you that if*	**Nasty**	"A Nasty Accident" is a

	you go on seeing 'em you'll have a Nasty Accident." *(page 127, line 10)*	**Accident**	classic euphemism for an orchestrated murder or fatal misfortune. By calling it an "accident," the speaker disguises intent and violence behind innocuous terminology.
6	*"Not escaped. Temporarily mislaid."* *(page 130, line 15)*	**Temporarily mislaid**	To say someone has been "temporarily mislaid" is to obscure imprisonment or abduction. Rather than stating that a character has been captured or detained, the wording implies only a brief, benign disappearance
7	*"Your Poppa's down in the Big Field, with Chester and Ted."* *(page 305, line 7)*	**the Big Field**	The "Big Field" serves as a euphemistic landscape for death or the afterlife. Instead of saying "buried" or "dead," the phrase presents a pastoral image that softens the finality of

			passing on.

The analysis of euphemisms in *Good Omens* identified seven instances, representing 10,00% of the total 70 idiomatic expressions. These euphemistic turns of phrase appear from early chapters (“a bit woozy,”) through to the closing scenes (“the Big Field,”), underscoring the authors’ deliberate strategy of softening references to bodily discomfort, moral impropriety, and mortality. Their relative scarcity compared to other idiom types suggests a targeted use, reserved for moments when direct language might jar the narrative tone or disrupt reader engagement.

The euphemisms cluster into four principal domains. First, physical or medical understatement “a bit woozy” mitigates the urgency of illness or side effects. Second, discreet references to sexuality or violence “strangely explicit services,” “down there,” and “Nasty Accident” cloak taboo subjects in indirect phrasing. Third, death and the afterlife “discorporated” and “the Big Field” are rendered less stark by borrowing lexicon of inconvenience or pastoral imagery. Fourth, captivity and loss of agency “temporarily mislaid” recast abduction or detention as a benign misplacement. Together, these clusters reveal the novel’s penchant for oblique allusion whenever thematic weight demands a gentler touch.

Euphemisms in *Good Omens* perform several stylistic roles. They preserve the comedic and ironic register by coupling serious or unsettling

content with playful understatement, thereby maintaining the book's lighthearted momentum. They also align with character voice angels and demons alike employ genteel phrasing that reflects their otherworldly sensibilities. Finally, euphemisms facilitate pacing: by avoiding graphic detail, they allow the narrative to move swiftly through sensitive episodes, ensuring that the reader's focus remains on thematic development rather than on literal shock value.

6. Clichés

Clichés are expressions that have been overused to the extent that they lose originality and intellectual value. They are often considered uncreative and are generally avoided by skilled writers due to their lack of novelty and potential to stereotype. The following are the findings of Clichés idioms data in the *Good Omens* novel.

Table IV.7 Data Display of Clichés

No	Textual Data (Quote) Page and Line.	Meaning
1	*"Funny old world."* *(page 14, line 33)*	an acknowledgment of life's inherent oddities or ironies.
2	*"working all the hours God sent."* *(page 18, line 37)*	engaging in labor with exceptional endurance or length of time.
3	*"You get used to it after a while."*	adaptation to a condition or environment occurs over time,

	(page 23, line 36)	reducing initial discomfort.
4	*"years is a lifetime."* *(page 26, line 30)*	in the perception of a child, a span of years equates to an entire lifetime.
5	*"It's not too bad, when you get used to it."* *(page 44, line 24)*	a condition becomes tolerable or acceptable following a period of acclimatization.
6	*"changed my life."* *(page 47, line 33)*	to have exerted a transformative or profound influence on one's existence.
7	*"And so it went."* *(page 52, line 20)*	a narrative transition indicating that events proceeded in the manner just described.
8	*"Fair's fair."* *(page 71, line 2)*	an assertion that equitable treatment or reciprocation is due.
9	*"breaking the spell."* *(page 104, line 33)*	to terminate a literal or figurative enchantment or influence.
10	*"stone cold."* *(page 115, line 25)*	entirely devoid of warmth; completely cold to the touch or perception.
11	*"Hidden wisdom, lad."* *(page 140, line 30)*	an ironic remark suggesting latent insight or understanding within an individual.
12	*"Thin red line."*	metaphor for a small, resolute

	(page 141, line 26)	defensive force maintaining its position.
13	*"for form's sake."* *(page 147, line 17)*	an action undertaken solely to satisfy procedural or ritualistic requirements.
14	*"pretty unbelievable stuff."* *(page 167, line 26)*	events or information that strain credulity.
15	*"not by a long shot."* *(page 202, line 21)*	emphatically not; far from achieving the stated degree.
16	*"what on earth."* *(page 207, line 12)*	an exclamation conveying strong surprise or bewilderment.
17	*"nothing is more reassuring."* *(page 209, line 11)*	there exists no greater source of comfort or assurance.
18	*"better off."* *(page 213, line 10)*	situated in a more favorable or advantageous condition.
19	*"killing time."* *(page 214, line 18)*	engaging in trivial activities for the purpose of passing time.
20	*"can't abide."* *(page 216, line 34)*	incapable of enduring or tolerating something.
21	*"In a manner of speaking."* *page 219, line 10)*	A qualifier meaning "in a certain sense" or "figuratively speaking," signaling that a phrase should not be taken literally.

22	*"Hope so."* *(page 313, line 17)*	an expression of desire or expectation for a favorable outcome.

The analysis of clichés in *Good Omens* identified 22 occurrences, representing 31.43% of the study's total 70 idiomatic expressions. These formulaic expressions ranging from conversational remarks such as *"funny old world"* and *"what on earth"* to transitional locutions like *"and so it went"* and evaluative tags such as *"changed my life"* are distributed across the narrative, which suggests that the authors frequently deploy overused or conventional phrases as a deliberate stylistic resource rather than as accidental lapses in originality.

The clichés cluster into several analytically useful semantic domains. First, everyday resignation and acclimatization (for example, *"you get used to it after a while," "it's not too bad, when you get used to it"*) expresses habituation and the attenuation of initial discomfort. Second, work, effort, and endurance appears in items such as *"working all the hours God sent,"* which compresses sustained labour into a culturally recognisable trope. Third, narrative transition and summation is marked by formulae like *"and so it went"* and *"years is a lifetime,"* which neatly close or reframe episodes. Fourth, evaluative and emphatic idioms (for example, *"not by a long shot," "pretty unbelievable stuff," "stone cold"*) supply ready-made judgements that expedite reader comprehension. Fifth, ironic or conventional wisdom *"hidden wisdom, lad," "thin red line," "for form's*

sake" maps social attitudes and conventional worldviews onto characters with minimal exposition. Finally, a set of pragmatic discourse markers and hedges (*"in a manner of speaking," "hope so"*) serve to qualify assertions or to modulate illocutionary force. These groupings indicate that clichés in the novel often function as scaffolding for common sense, evaluation, and narrative economy.

From a stylistic and pragmatic perspective, clichés in *Good Omens* perform several overlapping functions. They stabilise a colloquial, accessible register that makes characters' utterances immediately intelligible and relatable; because clichés carry broad, culturally shared meanings, they economise communicative effort by conveying complex attitudes in compact form. The rhetorical effect is frequently ironic or comic: the deliberate use of conventional phrases can undercut solemnity, invite reader recognition, or generate humour by juxtaposing hackneyed diction with fantastical events. Clichés also assist narratorial pacing and cohesion transitional formulae and evaluative tags move the plot forward and summarise developments without protracted description. Lastly, although clichés risk flattening originality, in this text their recurrence appears to be a pragmatic choice that reinforces characterization (establishing voices grounded in familiar idiom) and enhances reader engagement through intersubjective recognition rather than detracting from stylistic intent. Collectively, these functions show that clichés operate as purposeful

linguistic devices in *Good Omens*, serving voice, economy, and ironic register within the novel's broader discursive architecture.

7. Binomial Idioms

In the researcher's analysis of *Good Omens*, it was expected to find binomial idioms two similar words joined by a conjunction, like "safe and sound." However, after examining all 70 idiomatic expressions in the novel, not a single example fit this pattern. This suggests that Pratchett and Gaiman preferred other idiom types (such as pure idioms, partial idioms, prepositional idioms, proverbs, euphemisms and Clichés) or simply avoided the paired structure of binomials. As a result, binomial idioms make up 0 % of the novel's idiomatic expressions, showing they play little to no role in its figurative language.

B. Research Findings

Based on the analysis of idiomatic expressions in *Good Omens* by Terry Pratchett and Neil Gaiman, the most frequently used type is cliché idioms, with 22 occurrences or 31.43% of the total data. This is followed by pure idioms (15 instances or 21.43%) and prepositional idioms (12 instances or 17.14%). Partial idioms appear 10 times (14.29%), while euphemisms occur 7 times (10.00%) and proverbs only 4 times (5.71%). Notably, no binomial idioms were found in the dataset, indicating a complete absence of this type in the analyzed material.

The predominance of cliché idioms reflects the novel's reliance on familiar, formulaic expressions to maintain an accessible, colloquial tone consistent with its comedic and satirical narrative style. Pure idioms, as the second most frequent type, demonstrate the authors' tendency to incorporate figurative and fully conventionalized expressions to enrich dialogue and characterization. In contrast, proverbs are used sparingly, appearing only four times, and binomial idioms are entirely absent, suggesting that such forms were not stylistically prioritized within the text. Overall, the distribution of idiomatic types highlights how Pratchett and Gaiman selectively employed idiomatic language to balance humor, clarity, and narrative flow.