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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%



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 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	went down	This idiom means that an
	down like a lead	like a lead	action, joke, or idea was
	balloon, said the	balloon	received very poorly just as

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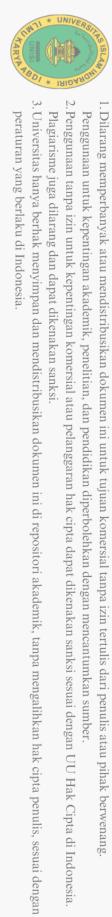
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serpent." a "lead balloon" would fail (page 1, line 9) to fly, the effort falls flat. "The text will sleight Literally referring slowed down to allow hand magician's deft hand the sleight of hand to movements, this idiom be followed." metaphorically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



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	,		
	(page 39, line 6)		
5	"He could turn his	turn his	This phrase indicates that
	hand to anything."	hand to	someone is versatile and
		anything	able to perform a wide
	(page 49, line 20)		range of tasks competently.
6	"It's Tchaikovsky,s	Another	This idiom jocularly notes a
	'Another One Bites the	One Bites	failure, defeat, or death
	Dust', said Crowley,	the Dust	"biting the dust" meaning
	closing his eyes as	اريندركيري	to fall or perish.
	they went through	- " E	120
	Slough."		
	Z T		131
	(page 67, line 28)		
	(1.18, 1.1, 1.11, 1.1)		/ * /
7	"The way I see it, said	pull the	Beyond its literal firearm
	Crowley, no one has to	trigger	sense, to "pull the trigger"
	pull the trigger."		means to take decisive
	T	ARYA	action or commit to a
	(page 83, line 4)		difficult decision.
8	"Then he decided to	take the bull	To confront a difficult or
	take the bull by the	by the horns	dangerous situation directly
	horns."		and with confidence, rather
			than avoiding it.
	(page 114, line 21)		



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9	"Errrukh! Yes lad,	Words right	Said when someone else
	that's it. Words right	out of my	expresses exactly what one
	out of my mouth.	mouth	was thinking, indicating
	Bangladesh. Exactly."		perfect agreement.
	(page 140, line 36)		
10	"I've seen	make your	An idiom for causing
	phenomenas that'd	hair curl	someone to feel shock or
	make your hair curl,	ريندراكيري	horror so startling that one's
	laddie."	- E	hair stands on end.
	5/14/1		161
	(page 146, line 11)		15
			[2]
11	"Newt noticed with a	sinking	Describes a sudden sense of
	sinking feeling, with	feeling	dread or foreboding that
	piles of newspapers."	INISI /	"sinks" in one's stomach,
	120,	P	anticipating bad news.
	(page 167, line 11)	4RYA	
12	"If looks could kill,	If looks	Expresses the intensity of
	New would have been	could kill	someone's glare or
	on a slab."		displeasure, as if a hostile
	(page 173, line 15)		stare alone could be lethal.
13	"You can stop it all	in the nick	Indicates that something
	happening! In the nick	of time	happens at the last possible

moment before it would be

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A SIST			of time!.		moment before it would be	
K IRIDAROHIM			(page 192, line 16)		too late.	
1. D Po 2. Po P1	Hak	14	"That's us, Big Ted,"	the real	Refers to something	
Dilarang me Penggunaan Penggunaan Plagiarisme	(Cipta		she said. "The real	McCoy	genuine or authentic, not an	
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mendi n akao cepent dapat	ndang	15	"Takin' advantage of	over my	A strong refusal idiom	
lstribu lemik ingan diken			defenseless hoor! Over	dead body	meaning "I will do	
sikan d , penelit komers akan sai			my dead body."		everything to prevent that	
okume ian, da ial ata iksi.			12 8		from happening," even at	
en ini unt an pendio ou pelang			(page 238, line 3)		the cost of my life.	
untuk tujuan komersial ndidikan diperbolehkan anggaran hak cipta dapa		The analysis of pure idioms in Good Omens identified 15				
n kom erbok k cipt		occur	rences, representing 21.	43% of the tot	tal 70 idiomatic expressions	
lersial ta bhkan d a dapat		catalo	ogued in this study. These	e instances are d	istributed across the narrative	
tanpa izin dengan ma at dikenaka		from	early remarks such as	"went down li	ke a lead balloon" to later	
in tertu nencan kan sar		emph	ases like "over my dead	body" indicatir	ng that fully conventionalized	
tertulis dari penulis att encantumkan sumber. an sanksi sesuai dengar		idion	natic expressions are a re	curring resource	e the authors deploy to shape	
penulia n sumb uai den		both	dialogue and narration ra	ther than being	confined to particular scenes	
s ata er. gan		or sec	ctions.			

of time!."

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



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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

functions

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

narrative momentum. Finally, certain idioms operate intertextually or

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	To feel tired, exhausted, or
	run down."	ARY	in poor health often as a
			result of overwork or stress.
	(page 9, line 1)		
2	"But you couldn't	hang around	"Hang around" means to
	hang around humans		spend time idly or linger in
	for very long without		a place or with people.

long

their

Here, it implies spending

To be able to do many

time with humans

enough to pick up

habits or knowledge.

his



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learning a thing or

(page 29, line 17)

"He could turn

his

turn

two."

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hand to anything." hand to different kinds of work or tasks; to be versatile and adept at learning new skills. (page 49, line 20) "I just hope he'll know To deal successfully with a cope with how to cope with the difficult situation something in this case, the hellhound. "hellhound." (page 54, line 6) "He longed to steal a To deliberately reduce the 5 let down few radios, let down air pressure in vehicle tries some tries, that sort of in context, a mischievous thing." prank. (page 75, line 20) "I was to be sure to keep an To watch carefully 6 eye someone or something; to keep an eye out for out you." remain alert and attentive.



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

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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

The analysis of partial idioms in Good Omens identified 10

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.

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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, contextsensitive 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

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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	set in their	To be firmly established in
	ways in their ways	ways	one's habits or opinions and
	right from the start."	ISLAN	unwilling to change them.
	(page 29, line 2)	الماري نه ايندراكنري	3
2	"They come down on	come down	To criticize or punish
	heavily."	on heavily	someone severely or with
	[5]		great force.
	(page 35, line 23)		*
3	"Sorry to run out on	run out on	To leave someone abruptly
	you."	you	and often irresponsibly,
			especially when that person
	(page 99, line 1)	ARYA	is relying on you.
4	"never pass up the	pass up the	To decline or forgo an
	chance to do a quick	chance	opportunity that one has
	exorcism."		been offered.
	(page 154, line 1)		
5	"it's only brain that's	letting me	To fail to provide the



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	latting ma dann "	down	expected level of sympost on
	letting me down."	down	expected level of support or
			performance; here, the mind
			is failing to function
	(page 166, line 21)		properly.
6	"Newt kept finding his	drawn to it	To attract someone's
	eye drawn to it."		attention toward a particular
			object or detail.
	(page 167, line 19)	ISLAM	
7	"to build up the	build up	To gradually increase
	suspense."		tension or anticipation in a
	12/10		narrative or situation
	(page 231, line 1)		B
8	"I'll catch up with the	catch up	To reach the same level or
	rest of you."		position as others after
		INICI	falling behind.
	(page 243, line 12)	JM151	0/
	L		~/
9	"Dog whined and	hide behind	To take shelter or seek
	tried to hide behind		protection by positioning
	Adam."		oneself out of sight behind a
	(page 287, line 12)		person or object.
10	"God does not play	play games	To manipulate or toy with
	games with His loyal	with	someone's feelings or
	servants."		expectations in a deceitful or

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sı sesuai dengan Ut	an untuk kepentingan akademik, penelitian, dan pendidikan diperbolehkan dengan mencantumkan sumber.	1. Dilarang memperbanyak atau mendistribusikan dokumen ini untuk tujuan komersial tanpa izin tertulis dari penulis atau pihak berwenang.	

	(page 298, line 10		unserious way.
11	"get away from that	get away	To remove oneself from a
	hedge."	from	specific location or
			situation, often to avoid it.
	(page 322, line 24)		
12	"Better make the most	make the	To take full advantage of an
	of it, then."	most of it	opportunity or situation,
	/AS	ISLAM	especially because it may
	(page 323, line 5)	بيندركنري	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



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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

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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

Textual Data (Quote) Page and Line.	Proverbs	Meaning
"Firstly, that God	God moves	This proverb alludes to the
moves in extremely	in	traditional saying "God
mysterious, not to say,	mysterious	moves in mysterious ways,"
circuitous ways."	ways	meaning that divine plans
13	INISI	or providence are often
K	ADVA	beyond human
(page 8, line 20)	ARTI	understanding. The added
		phrase "circuitous"
		emphasizes that God's
		methods may appear
		indirect or convoluted,
		reinforcing the idea of
	Page and Line. "Firstly, that God moves in extremely mysterious, not to say, circuitous ways."	Page and Line. "Firstly, that God God moves moves in extremely in mysterious, not to say, circuitous ways." Proverbs Proverbs Proverbs



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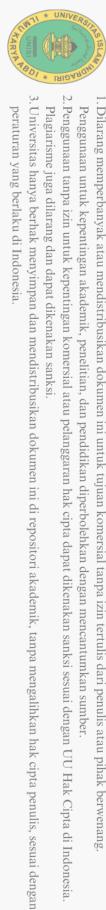
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design. 2 "but no smoke without No smoke Derived from the proverb fire and so on..." without fire "where there's smoke. there's fire," this idiom suggests that rumors indications of trouble (page 23, line 27) usually have some basis in reality. By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



Plagiarisme juga dilarang dan dapat dikenakan sanksi

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			corrupting influence.
			1 0
4	"Red sky in the	Red sky in	Based on the weather
	morning. It was going	the morning.	forecasting rhyme "Red sky
	to rain. Yes."	It was going	at night, shepherd's delight;
		to rain	red sky in morning,
			shepherd's warning," this
			idiom signals that a red
	(page 153, line 13)	ISLAM	sunrise predicts impending
	(5)	ربيتادلكيري	bad weather. Here, it
	41/3		functions as a concise
			meteorological proverb
	3 5		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 ageold wisdom to punctuate key thematic moments rather than as a pervasive stylistic device.

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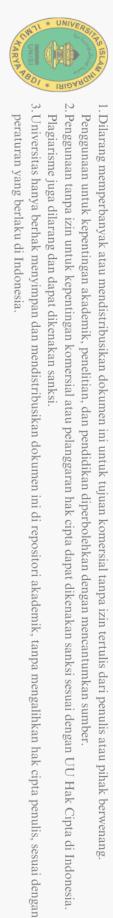
penelitian, dan pendidikan diperbolehkan dengan mencantumkan sumber.

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 rumorbased 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



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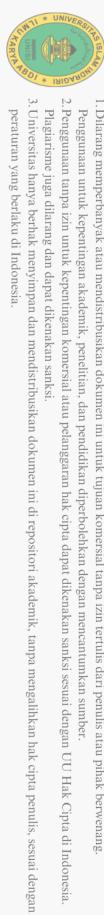
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euphemisms idioms data in the Good Omens novel. **Table IV.6 Data Display of Euphemism**

more acceptable or polite manner. The following are the findings of

No	Textual Data (Quote) Page and Line.	Euphemism	Meaning
1	"She's a bit woozy but	a bit woozy	Here, "a bit woozy" gently
	the baby's fine."		downplays a potentially
	15	ISLAM	serious postnatal condition
	(page 20, line 20)	ا دراکنری	or side-effect of
	12/-Yay		medication; rather than
	13/13/		saying the mother is
		000	"dizzy," "faint," or
			"unwell," the author uses
	* Z		"woozy" to soften the
			description of her physical
	13/4	INISI	state.
2	"It also coughed	strangely	The phrase "strangely
	discreetly and	explicit	explicit services" is a
	muttered that She	services	discreet way to refer to
	could well be the sort		sexual services. By calling
	of nanny who		them "services" and
	advertises unspecified		qualifying them as merely
	but strangely explicit		"strangely explicit," the



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	services in certain		text avoids direct mention
	magazines."		of prostitution or erotic
	(page 51, line 6)		content.
3	You'll be amaze at the	down there	The locution "down there"
	kind of things they can		operates as a euphemism
	do to you, down there,		for sexual acts or bodily
	he said.	ISLAN	regions, or (in context) the
	(APS		torments of Hell. It shields
	12/3	ENTROPIES	the reader from graphic
	14/13	, S.	detail by alluding
			obliquely to what is
	(page 64, line 18)		meant.
4	"You'll get us killed!"	discorporated	"Discorporated" is a
	Aziraphale hesitated.		coined, softened term for
	"Inconveniently	INISI	"dead" or "deceased." The
	discorporated, he	ATVAR	adverb "inconveniently"
	corrected, lamely,	ARYM	further mitigates the
	relaxing a little.		harshness of death by
			framing it as an annoying
			mishap rather than an
	(page 66, line 35)		absolute end.
5	"They tell you that if	Nastv	"A Nasty Accident" is a
3	They tell you that ly	y	



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

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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

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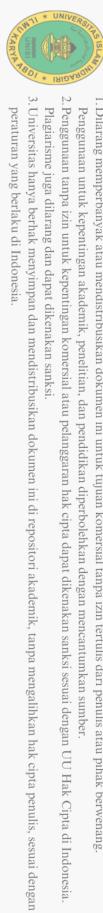
content with playful understatement, thereby maintaining the book's lighthearted momentum. They also align with character voice angels and demons alike employ genteel phrasing that reflects their otherworldly sensibilities. Finally, euphemisms facilitate pacing: by avoiding graphic detail, they allow 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."	an acknowledgment of life's inherent		
	(page 14, line 33)	oddities or ironies.		
2	"working all the hours God	engaging in labor with exceptional		
	sent."	endurance or length of time.		
	(page 18, line 37)			
3	"You get used to it after a	adaptation to a condition or		
	while."	environment occurs over time,		

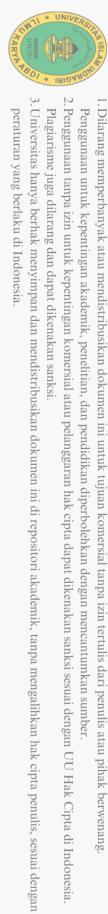


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	(page 23, line 36)	reducing initial discomfort.
4	"years is a lifetime."	in the perception of a child, a span of
	(page 26, line 30)	years equates to an entire lifetime.
5	"It's not too bad, when you	a condition becomes tolerable or
	get used to it."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



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

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tanpa izin

tertulis dari penulis atau pihak berwenang

22	"Hope so."	an expression of desire or
	(page 313, line 17)	expectation for a favorable outcome.
	The analysis of clichés in Go	ood 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

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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

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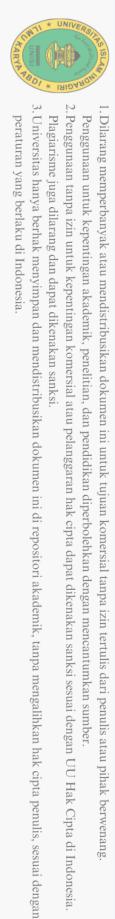
linguistic devices in *Good Omens*, serving voice, economy, and ironic register within the novel's broader discursive architecture.

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.



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familiar, formulaic expressions to maintain an accessible, colloquial tone

The predominance of cliché idioms reflects the novel's reliance on

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.

