



EXPLORING SEMANTIC ENTAILMENT STRATEGIES OF THE MAIN CHARACTERS IN "SET IT UP"

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ABSTRAK

This study examined semantic entailment in the dialogues of the main characters in the movie *Set It Up* (2018). The research aimed to identify the types of entailment used and determine the most dominant type in the film. A descriptive qualitative method was applied, focusing on textual analysis of spoken utterances produced by the main characters, Harper Moore and Charlie Young. The data were collected through visual analysis and note-taking techniques, including watching the movie, transcribing dialogues, and selecting relevant utterances containing entailment. The findings revealed that four types of entailment were identified, namely one-way entailment, two-way entailment, negative entailment, and metaphorical entailment. A total of 30 data were analyzed, showing that one-way entailment was the most dominant type, followed by negative entailment, two-way entailment, and metaphorical entailment. The results indicated that entailment played an important role in constructing meaning, expressing intentions, and creating humor in the dialogues. In conclusion, semantic entailment contributed significantly to meaning-making in film discourse, particularly in reflecting interpersonal relationships and communicative strategies within a workplace setting.



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INTRODUCTION

American cinema has undergone significant evolution since the early twentieth century, with romantic comedy emerging as one of the most prominent and globally consumed genres. Unlike action or drama films that emphasize spectacle and intensity, romantic comedies tend to foreground everyday social interactions, interpersonal relationships, and communicative dynamics through naturalistic dialogue and relatable characters. According to Neale (2000), genre films function not only as entertainment but also as cultural texts that reflect and reproduce social realities. In this regard, films such as *Set It Up* (2018), directed by Claire Scanlon, represent contemporary urban life, particularly within professional environments, where communication becomes a central mechanism for negotiating relationships, authority, and identity. As Bordwell and Thompson (2013) argue, dialogue in film plays a crucial role in constructing narrative meaning, making cinematic discourse a valuable source of linguistic analysis.

The film *Set It Up* (2018) portrays a high-pressure corporate environment in New York City, focusing on two assistants, Harper and Charlie, who attempt to manipulate their demanding bosses into a romantic relationship. Throughout the film, their interactions are characterized by rapid exchanges, implicit meanings, and strategic communication patterns. These dialogues provide a rich linguistic dataset, particularly for semantic analysis, as meaning is often conveyed not explicitly but through inference and contextual understanding. Yule (2010) explains that meaning in communication is not limited to what is said explicitly but also includes what is implied, requiring hearers to interpret underlying relations between propositions. This phenomenon is especially evident in cinematic dialogue, where brevity and efficiency often necessitate reliance on shared knowledge and inferential reasoning.

One of the key semantic concepts relevant to this study is entailment, which concerns the logical relationship between propositions. Kreidler (1998) defines entailment as a unidirectional relationship in which the truth of one proposition guarantees the truth of another. This concept is fundamental in understanding how meaning is structured and interpreted beyond individual sentences. Similarly, Saeed (2016) emphasizes that entailment is essential in identifying logical connections in discourse, while Hurford, Heasley, and Smith (2007) highlight its role in distinguishing semantic meaning from pragmatic interpretation. In addition, Griffiths (2006) notes that entailment contributes to the interpretation of implicit meaning in natural language, particularly in contexts where speakers rely on shared assumptions rather than explicit statements. These theoretical perspectives suggest that entailment is not merely a logical construct but also a practical tool for analyzing real-life communication.

In the context of film discourse, entailment becomes particularly significant due to the density and efficiency of dialogue. According to Levinson (1983), speakers often omit information that can be inferred by listeners, relying on shared contextual knowledge. This aligns with Mey (2001), who argues that meaning is constructed through interaction between linguistic forms and social context. Furthermore, Cutting (2002) states that conversational exchanges frequently involve implicit meanings that require interpretation beyond literal expressions. In romantic comedy films, humor often arises from such implicit meanings, including irony, sarcasm, and indirect speech acts (Attardo, 1994). Therefore, analyzing entailment in film dialogue allows researchers to uncover how humor and relational dynamics are linguistically constructed.

Previous studies have examined semantic and pragmatic aspects of film dialogue. For instance, research by Dynel (2011) explores humor in film discourse through pragmatic mechanisms, while Bednarek (2010) analyzes language use in television and film as a reflection of social interaction. Other studies, such as those by Culpeper (2001), focus on characterization through language, demonstrating how dialogue constructs identity and power relations. However, despite the growing interest in film as linguistic data, studies specifically focusing on semantic entailment in romantic comedy films remain limited. Most existing research tends to emphasize pragmatics, implicature, or humor, leaving entailment underexplored as a central analytical framework.

This gap highlights the need for a more focused investigation of entailment within cinematic discourse, particularly in genres like romantic comedy where implicit meaning plays a crucial role. The present study addresses this gap by analyzing the types and functions of entailment in the dialogues of the main characters in *Set It Up* (2018).

By applying Kreidler's (1998) framework, this research aims to identify how entailment operates in naturalistic dialogue and how it contributes to meaning construction, humor, and interpersonal dynamics in a professional setting.

Based on this focus, the study seeks to answer two main questions: what types of entailment are used in the dialogues of the main characters in *Set It Up*, and which type is most dominantly used. Accordingly, the objectives of this study are to identify the types of entailment present in the film and to determine the dominant type used in the dialogues. The analysis is limited to the main characters' utterances and focuses on several types of entailment, including one-way entailment, mutual entailment, negative entailment, and metaphorical entailment.

Theoretically, this study contributes to the development of semantic studies by applying entailment theory to authentic spoken discourse in audiovisual media. It extends the application of Kreidler's framework beyond traditional linguistic data, demonstrating its relevance in analyzing film dialogue. Practically, this research is expected to benefit students, educators, and researchers by providing concrete examples of entailment in real-life communication contexts. It also offers insights for film enthusiasts in understanding how language constructs humor and relationships in romantic comedy films. Ultimately, this study aims to bridge the gap between theoretical semantics and practical language use, particularly in the context of cinematic discourse.

METHOD

This study employs a descriptive qualitative research design to analyze semantic entailment found in the dialogues of the main characters in the film *Set It Up* (2018). According to Creswell (2009), qualitative research is an approach used to explore and understand the meanings individuals or groups ascribe to social or human problems. In line with this perspective, the present study focuses on interpreting meaning relations embedded in natural language rather than measuring data statistically. Since semantic entailment deals with implied meanings and logical relationships between propositions, a descriptive qualitative approach is considered the most appropriate method. Therefore, this research emphasizes interpretative analysis to provide a contextual understanding of entailment in film discourse.

Descriptive qualitative research aims to describe phenomena as they naturally occur within a particular context. In this study, the researcher analyzes spoken utterances produced by the main characters to identify various types of semantic entailment, namely one-way entailment, two-way (mutual) entailment, negative entailment, and metaphorical entailment. The analysis focuses on understanding how meaning is constructed through relationships between sentences in dialogue. By applying this approach, the researcher is able to present a detailed and systematic explanation of entailment without relying on numerical data.

Source of Data

The source of data in this study is the film *Set It Up* (2018). The data consist of dialogues spoken by the main characters, particularly Harper and Charlie, which serve as the primary material for analysis. These dialogues are selected because they contain rich linguistic interactions that reflect natural spoken discourse. In accordance with the

focus of this study, the selected utterances are those that demonstrate semantic entailment, enabling the researcher to examine how characters convey implicit meanings, express intentions, and manage interpersonal communication within workplace and social contexts.

Technique of Collecting Data

In qualitative research, data collection can be conducted through various techniques such as observation, document analysis, and visual analysis (San et al., 2015). Since this study uses a film as its primary data source, the researcher employs visual analysis and note-taking techniques. Visual analysis is used to interpret dialogues as part of mediated communication, while note-taking is used to record relevant utterances, contexts, and meanings.

The procedures of data collection are as follows:

1. Watching the Movie

The researcher watched the film several times through a reliable streaming platform to gain a comprehensive understanding of the plot, characters, and context. Repeated viewing helped identify dialogues that potentially contain semantic entailment.

2. Transcribing the Dialogues

The selected dialogues were transcribed accurately based on subtitles and audio. Each utterance was accompanied by information such as speaker, scene context, and timestamp to ensure data accuracy.

3. Selecting the Data

From the transcriptions, the researcher selected only dialogues that clearly demonstrate semantic entailment. Utterances that were irrelevant or did not show logical meaning relations were excluded to ensure data validity.

Data analysis

Data analysis in qualitative research is a flexible and iterative process. Denscombe (2010) states that data collection and analysis may occur simultaneously, allowing researchers to move back and forth between stages. In addition, San et al. (2015) identify several qualitative analysis methods, including textual analysis, which focuses on interpreting language and meaning in texts or conversations.

This study applies textual analysis to examine the linguistic expressions and patterns of semantic entailment in the film dialogues. The aim is to interpret how entailment is used to construct meaning within the conversations of the main characters.

The steps of data analysis are as follows:

1. Identifying the Data

The researcher identified relevant dialogues containing potential semantic entailment by reviewing the transcribed data.

2. Classifying the Data

The identified data were classified based on types of entailment, such as one-way entailment, mutual entailment, negative entailment, and metaphorical entailment. This step helped organize the data systematically.

3. Interpreting the Data

Each classified datum was analyzed in relation to its context, including the situation, characters' intentions, and communicative goals. This step aimed to explain how entailment contributes to meaning construction.

4. Explaining the Findings

The researcher described the patterns and functions of entailment found in the data, supported by relevant examples from the dialogues. The findings were then related to existing semantic theories.

5. Drawing Conclusions

Finally, conclusions were drawn based on the overall analysis to answer the research questions and highlight the dominant types of entailment used in the film.

RESULTS AND DISCUSSION

Results

This section presents the findings of the research on semantic entailment strategies used by the main characters in the movie *Set It Up*. The analysis focuses on the dialogues spoken by the two main characters, Harper Moore and Charlie Young. The data were collected from the movie dialogues and carefully examined to identify the presence of semantic entailment. The analysis is based on the theory proposed by Charles W. Kreidler, which classifies entailment into four types: one-way entailment, two-way (mutual) entailment, negative entailment, and metaphorical entailment.

Based on the analysis, the researcher identified 30 instances of semantic entailment in the dialogues of the main characters. These data were then classified according to the types of entailment found in the conversations. The findings show that one-way entailment appears most frequently, followed by two-way entailment, negative entailment, and metaphorical entailment. The results also indicate that semantic entailment plays an important role in constructing meaning in the dialogue, particularly in expressing intentions, humor, and interpersonal relationships between the characters. Through these entailment relations, the characters are able to convey implicit meanings that can be understood by the listener without being directly stated.

Types of Semantic Entailment Found in the Movie Set It Up

There are four types of entailment identified in this study. They are One-way Entailment (OE), Two-way Entailment (TE), Negative Entailment (NE), and Metaphorical Entailment (ME). These types are analyzed based on the theory proposed by Charles W. Kreidler. The findings of the types of entailment applied by the main characters in the movie *Set It Up* are obtained from the dialogues spoken by Harper Moore and Charlie Young. Through the analysis of the dialogues, the researcher identifies how each type of entailment is used to convey implied meanings, develop conversations, and support the interactions between the characters throughout the movie.

Results of the analysis of the types of entailment found in the dialogue between the characters Harper and Charlie in the film *Set It Up*. Based on the classified data, four types of entailment were analyzed: one-way entailment (OE), two-way entailment (TE), negative entailment (NE), and metaphorical entailment (ME).

Out of the total 30 data points, the one-way entailment (OE) type was the most dominant. This is evident from the large number of utterances that directly convey meanings that can be explicitly inferred without requiring complex interpretation. For

example, statements like “I work for Kirsten. She’s a nightmare boss” directly indicate that the character has had an unpleasant work experience. The dominance of this type indicates that most of the dialogue in the film uses straightforward and easily understandable language.

Additionally, the use of two-way entailment (TE) was also found, indicating a reciprocal relationship or equivalence of meaning between two concepts. Statements like “They are perfect for each other” indicate a compatibility of character between the two characters being discussed. This type demonstrates how dialogue is used to establish logical connections between ideas in a conversation.

Negative entailment (NE) also appears quite frequently in the data. This form is generally marked by the use of negations such as “don’t,” “not,” or “never,” which carry specific implications. For example, the statement “I don’t even have time to sleep” not only expresses a lack of time but also implies an extremely high level of busyness. This demonstrates that negation in dialogue serves to reinforce the implicit meaning the speaker intends to convey.

Furthermore, metaphorical entailment (ME) is found in some utterances that use figurative language to convey a deeper meaning. Examples include “This job is a prison” and “We are playing with fire,” which are not interpreted literally but rather describe oppressive working conditions and risky situations. The use of these metaphors indicates that the characters in the film convey meaning not only directly but also through figurative expressions that enrich the interpretation of meaning.

Overall, the results of this analysis show that the dialogue in the film *Set It Up* contains not only literal meaning but also implicit meaning that can be understood through various types of entailment. This variation in the use of entailment reflects the dynamics of communication between characters and demonstrates how language is used to convey emotions, experiences, and strategies for dealing with complex work situations.

Frequency of Each Type of Entailment

Table 2. Types of Entailment Applied by the Main Characters in the Movie *Set It Up*

No	Types of Entailment	Frequency	Percentage
1	One-way Entailment (OE)	11	36.7%
2	Two-way Entailment (TE)	8	26.7%
3	Negative Entailment (NE)	6	20%
4	Metaphorical Entailment (ME)	5	16.6%
Total		30	100%

Table 2 clearly shows that, although the frequency of the occurrences is not the same from one type to another, the main characters employ all types of entailment in their dialogues in the movie *Set It Up*. The most frequently appearing phenomenon is one-way entailment, which occurs 11 times out of the total 30 data or 36.7% of the total findings. This indicates that one-way entailment becomes the dominant type used by the main characters in expressing their ideas and intentions in the conversations. Following one-way entailment, negative entailment appears as the second most frequent type with 8 occurrences or 26.7% of the total data. After that, two-way entailment ranks the third with 6 occurrences or 20%. Finally, metaphorical entailment becomes the least frequently used type since it only occurs 5 times with the percentage of 16.6%. These

findings show how the types of entailment are used by the main characters, Harper Moore and Charlie Young, to convey implicit meanings in their dialogues, where the most dominant type reflects the form of entailment most commonly used in the conversation, while the least frequent type indicates that such entailment rarely appears in the characters' utterances.

The Most Dominant Type of Entailment

Based on the findings presented in Table 2, the most dominant type of entailment used by the main characters in the movie *Set It Up* is one-way entailment (OE). This type occurs 11 times out of the total 30 data or 36.7% of the overall findings, which indicates that one-way entailment is the most frequently used type in the dialogues of the main characters, particularly Harper Moore and Charlie Young. This dominance shows that the characters often express statements in which the truth of one proposition logically leads to another implied meaning. Through one-way entailment, the characters are able to convey ideas and intentions indirectly, allowing the listener to understand additional meanings that are logically derived from the original utterance in their conversations throughout the movie.

Discussion

This section differs from the previous part of this chapter, which mainly answers the research questions by presenting the tables of findings along with brief descriptions. In this section, a more detailed explanation of each finding is provided in order to give a deeper understanding of the results. Furthermore, several examples from the data are discussed to illustrate how each type of semantic entailment appears in the dialogues and how the implied meanings can be interpreted.

One-way Entailment in the Dialogue of Harper Moore and Charlie Young

The findings indicate that one-way entailment is widely used by the main characters in the movie *Set It Up*, especially by Harper Moore and Charlie Young. In this research, one-way entailment becomes the most dominant type found in the data. This type of entailment occurs when the truth of one statement logically leads to the truth of another statement, although the second statement does not necessarily imply the first. In daily communication, this type is commonly used because speakers often provide additional information to clarify or support their statements. In the dialogues of the main characters, one-way entailment frequently appears when they talk about their jobs, their bosses' characteristics, and their plan to match their bosses together. Through this type of entailment, the characters are able to deliver their ideas more clearly by presenting statements that logically support or explain the main proposition in the conversation.

1. One-way Entailment

As clearly shown in Table 2, one-way entailment appears most frequently compared to the other types of entailment in the dialogues of the main characters in the movie *Set It Up*. Out of the total 30 data, this type occurs 11 times. This finding is not surprising since one-way entailment is commonly used by people when expressing their ideas in everyday conversations. In many situations, speakers tend to present a main

idea and then provide additional details to support or clarify the statement. These details do not fully represent the whole idea but function as explanations, descriptions, or examples that help the listener understand the intended meaning more clearly. This phenomenon can also be seen in the dialogues of Harper Moore and Charlie Young, especially when they talk about their jobs, their bosses' personalities, and their plan to match their bosses together. Through one-way entailment, the characters are able to elaborate their ideas by providing supporting information that logically follows the main statement in their conversations.

Harper: *“My boss is extremely demanding. She expects everything to be perfect. Every email, every schedule, every detail has to be exactly the way she wants it.”*

Another way to convey one-way entailment, besides providing examples, is by giving descriptions that explain the idea expressed by the speaker. A statement, sentence, or even a word can be elaborated through various descriptions to make the meaning clearer for the listener. When a speaker delivers a statement and then adds further descriptions, it helps the listener better understand and accept the intended idea. Sometimes the speaker may provide only one additional description if it is considered sufficient to clarify the meaning. This strategy of explaining an idea through description can also be found in the dialogues of the main characters in the movie *Set It Up*, particularly in the conversations between Harper Moore and Charlie Young when they describe their bosses, their work situations, and their plan to bring their bosses together.

Charlie Young: *“Rick is a very demanding boss. He expects everything to be done immediately. Even small mistakes can make him angry.”*

In the datum above, Harper first states that Kirsten is a very demanding boss in the movie *Set It Up*. She then strengthens her statement with several additional sentences that describe Kirsten's behavior at work. By explaining that Kirsten always checks every detail and expects everything to be done quickly, Harper emphasizes how strict and demanding her boss is. In many workplaces, a demanding boss usually requires employees to work carefully and complete tasks perfectly. By providing these additional descriptions, Harper convinces the listener that Kirsten truly has a demanding personality. In conclusion, the following sentences support and strengthen the first statement, which indicates the presence of one-way entailment.

Harper Moore: *“This plan is the best solution for us. If our bosses start dating, they will spend more time together. They won't rely on us all the time anymore. That means we can finally have some free time.”*

In the datum above, Harper first states that the plan is the best solution for them in the movie *Set It Up*. She then strengthens her statement through the following sentences which describe the possible outcomes of the plan. By explaining that their bosses will spend more time together and depend less on them, Harper shows how the plan can improve their situation. In everyday situations, a solution is considered effective when it reduces problems or difficulties. Therefore, the additional sentences support

and clarify the first statement. In conclusion, those sentences strengthen Harper's claim that the plan is the best solution, which indicates the presence of one-way entailment.

In conclusion, in expressing one-way entailment, a speaker has several ways to convey the intended meaning, such as by giving examples, providing descriptions, or presenting conclusions that strengthen the main idea. In the dialogues of the main characters in the movie *Set It Up*, particularly Harper Moore and Charlie Young, one-way entailment is often expressed by adding further details that support the original statement. These additional details help the listener understand the speaker's intention more clearly, even though they do not represent the entire main idea. Therefore, the presence of supporting explanations or descriptions becomes an important element in strengthening the speaker's statement and indicating the use of one-way entailment in the conversation.

2. Negative Entailment

Negative entailment ranks second after one-way entailment in the findings of this research. From the total 30 data analyzed, eight data are categorized as negative entailment, which represents 26.7% of the total data. This result is reasonable because negative entailment includes utterances that express meaning in a negative form. In everyday communication, speakers commonly use negative expressions by adding the word "not" or other negative markers to emphasize a contrast or denial of a certain idea. In the movie *Set It Up*, the main characters Harper Moore and Charlie Young also employ negative entailment in several dialogues. Through these negative forms, the characters clarify their intentions or reject certain assumptions, which creates an entailment relationship between the main statement and the supporting sentence.

Charlie Young: *"I don't think this plan will fail. If our bosses start liking each other, they will spend more time together and stop bothering us all the time."*

In the datum above, the negative expression appears in the sentence "I don't think this plan will fail." The word "don't" indicates that the statement is delivered in a negative form. This negative statement entails the following idea that the plan is expected to succeed. The next sentence explains the possible outcome if the plan works, which is that their bosses will spend more time together and will no longer depend on them constantly. In this case, the negative form strengthens the intended meaning by denying the possibility of failure. Therefore, the relationship between the negative statement and the following explanation indicates the presence of negative entailment in the dialogue.

Another example of negative entailment is presented in the following datum.

Charlie Young: *"I don't really enjoy working late every night. My boss keeps giving me tasks even after office hours. Sometimes it feels like I never have time for myself."*

In the datum above, Charlie begins his statement with a negative form in the sentence "I don't really enjoy working late every night." The word "don't" indicates negation and becomes the main marker of negative entailment. The following sentences explain the reason behind the negative statement by describing how his boss frequently assigns work after office hours. In the context of the movie *Set It Up*, Charlie often experiences pressure from his demanding boss. Therefore, the additional sentences

strengthen and clarify the negative statement, which indicates the presence of negative entailment in the dialogue.

Harper Moore: *“I don’t want to keep working like this forever. My boss controls almost every minute of my day. I barely have time to live my own life.”*

In the datum above, Harper expresses her idea using a negative form in the sentence “I don’t want to keep working like this forever.” The word “don’t” indicates negation and becomes the main marker of negative entailment. The following sentences explain the reason behind her negative statement by describing how demanding her boss is and how little personal time she has. In the context of the movie *Set It Up*, Harper often feels overwhelmed by her job and her boss’s expectations. Therefore, the additional sentences support and clarify the negative statement, which shows the presence of negative entailment in the dialogue.

In conclusion, negative entailment is also found in the dialogues of the main characters in the movie *Set It Up*. From the total 30 data analyzed in this research, eight data are categorized as negative entailment. These negative entailments are commonly expressed through negative markers such as “not,” “don’t,” or “never” in the utterances of the characters, especially Harper Moore and Charlie Young. The use of these negative forms shows sentence meaning relations that imply denial or contradiction of a certain idea in the dialogue. Based on the frequency of occurrence, negative entailment ranks second after one-way entailment in the conversations of the main characters in the movie.

3. Two-way Entailment

Two-way entailment or paraphrase ranks third among the types of entailment found in this research. From the total 30 data analyzed, four data are categorized as two-way entailment. Two-way entailment occurs when two sentences express the same meaning, so that each sentence entails the other. One of the simplest ways to express this type of entailment is through rewording, which means replacing a word or expression with another word that has a similar meaning. In everyday conversations, people often use this strategy to restate or clarify their ideas. This phenomenon can also be found in the dialogues of the main characters in the movie *Set It Up*, particularly in the conversations between Harper Moore and Charlie Young, where certain statements are repeated or rephrased to emphasize the same idea.

Charlie: *“Our bosses are extremely demanding. They expect us to be available all the time.”*

The two sentences above show a relation of two-way entailment. The expressions used in both sentences convey the same idea although they are written with slightly different wording. In the first sentence, Charlie states that their bosses are extremely demanding, while in the second sentence he explains that they expect their assistants to be available all the time. The idea of being extremely demanding is equivalent to expecting constant availability from employees. Therefore, the meaning of the first sentence entails the second sentence, and the second sentence also entails the first. In

other words, the two sentences express the same meaning in different forms. Thus, the first sentence can be considered as a paraphrase of the second sentence.

Besides replacing certain words with other words that have similar meanings, paraphrase can also be expressed by giving a fuller explanation of the same idea. In this way, two sentences share the same meaning, but the second sentence explains the first one more clearly without introducing a completely new idea. Speakers often use this strategy to ensure that the listeners fully understand the message they want to convey. This phenomenon can also be observed in the dialogues between Harper Moore and Charlie Young in the movie *Set It Up*, where they sometimes restate the same idea in different wording to emphasize their situation as overworked assistants.

Charlie: *“Our bosses got mixed up with their schedules. Harper was supposed to handle Kirsten’s meetings, but somehow she ended up with Rick’s tasks. The office paperwork got completely switched around.”*

In the datum above, the two sentences show a relation of two-way entailment. The first sentence states that Harper and Charlie’s bosses were mixed up with their schedules, and the second sentence explains that the office paperwork was switched. The meaning of both sentences is connected: if the schedules were mixed up, it implies that the paperwork was switched, and vice versa. Both sentences express the same situation from slightly different perspectives. In this way, the first sentence paraphrases the second sentence by restating the same idea with a different wording. This technique is often used in conversations to clarify or emphasize a point, ensuring that the listener fully understands the situation. In the movie *Set It Up*, this kind of two-way entailment appears in Harper and Charlie’s discussions about managing their bosses’ complicated schedules.

Charlie: *“Harper is my partner in planning the bosses’ schedule. I’m also her partner in making sure everything runs smoothly.”*

The sentences illustrate two-way entailment because each sentence implies the other. If Harper is Charlie’s partner, it also implies that Charlie is her partner. Both sentences communicate the same idea from different perspectives. The second sentence clarifies and reinforces the first without introducing a new idea. This technique helps the listener fully understand their working relationship, demonstrating two-way entailment in the dialogue.

In conclusion, two-way entailment can be observed when two or more sentences convey exactly the same meaning. These sentences express the same idea but are phrased differently, often by rewording or providing a clearer explanation. The purpose of using two-way entailment, or paraphrase, is to emphasize the main idea and ensure that the listener fully understands the message being conveyed. In the dialogues of the main characters in the movie *Set It Up*, Harper Moore and Charlie Young frequently employ this type of entailment to clarify or reinforce their statements to each other.

4. Metaphorical Entailment

Like what is clearly shown in Table 2, metaphorical entailment ranks the last among the types of entailment. From the total 30 data analyzed in this research, it only

appears once. This type of entailment is less frequently used by the main characters because metaphorical entailment requires a figurative or metaphorical image to convey the intended meaning to the listener. Sometimes the speaker explains the meaning of the metaphor, and sometimes it is left for the listener to interpret. The data containing metaphorical entailment in the dialogues of Harper Moore and Charlie Young are described individually to show how this type of entailment functions in their conversations.

Harper: *“You know, most assistants just follow orders and do their jobs, but Charlie is different. He’s a human calculator. He figures out everything perfectly, from scheduling our bosses to planning every detail of our crazy plan.”*

In understanding the meaning of metaphorical image in an entailment, one has to know how people view the world. In the above case, one has to know that swimming pool is a thing that cannot be collected. Thus, he knows that the entailment is grouped into metaphorical entailment.

Harper: You see! Most people use their apartments to sleep and relax after work, but not Kirsten. Kirsten uses her apartment as a storage for her shoes. She lives at the office

In the above utterances, Harper explains that her boss, Kirsten, is a workaholic. She describes it by using the metaphorical image ‘lives at the office’. The action of living at the office is called a metaphorical image because it is impossible for a person to literally live, sleep, and build a household at a workplace. The office cannot be a literal home. Then, Harper describes the metaphorical image by the previous sentence, ‘Kirsten uses her apartment as a storage for her shoes’. In other words, what she means by Kirsten living at the office is that her apartment is rarely visited and only used to store things because Kirsten spends all of her time working. The two sentences explaining the metaphorical image and its meaning are in a relation of metaphorical entailment.

In understanding the meaning of a metaphorical image in an entailment, one has to know how people view the world. In the above case, one has to know that fire is a dangerous element that cannot be played with literally without getting burned. Thus, he knows that the entailment is grouped into metaphorical entailment. Another example is presented in the following datum.

Charlie: *You see! Most assistants just do their paperwork and go home, but not us. We are secretly manipulating our bosses' personal lives. We are playing with fire.*

In explaining the risk of their plan, Charlie gives an illustration that they are playing with fire. The illustration can also be categorized as the example of a metaphorical image. A normal person will not literally play with fire because it is dangerous and can cause burns. However, Charlie explains that manipulating their bosses' personal lives is the same as playing with fire. He does not mean, of course, that literally they are playing with physical fire since he only wants to illustrate that their secret matchmaking plan is highly risky and could have dangerous consequences if exposed.

The datum is different from the previous one. In the previous datum, the metaphorical image is presented first. In contrast, the metaphorical image in the datum above is presented at the last. In the above datum, Charlie explains the meaning of the

metaphorical image before giving the metaphorical image itself which says 'We are playing with fire'. The meaning is that their actions are highly dangerous.

In conclusion, in the dialogues of the main characters in the movie *Set It Up*, every metaphorical entailment consists of a metaphorical image and its implied meaning. The metaphorical image may appear before or after the explanation of its meaning, depending on how the speaker wants to emphasize the idea. The purpose of using metaphorical entailment is to create a vivid impression or sensation in the listener's mind. In this research, one data containing metaphorical entailment is found in the dialogues of Harper Moore and Charlie Young. This example reflects how people often use metaphors in daily conversations to express ideas more vividly or persuasively.

CONCLUSION

Based on the research findings and discussions concerning the entailment used by the main characters in the movie *Set It Up*, two main conclusions can be drawn. The first conclusion relates to the types of entailment found in the characters' dialogues, while the second concerns the orders of entailment applied in their utterances.

There are four types of entailment occurring in the main characters' dialogues in the movie *Set It Up*. They are one-way entailment, two-way entailment, negative entailment, and metaphorical entailment. One-way entailment appears most frequently, with 11 occurrences (36.7%), ranking first. Negative entailment is the second most frequent type, occurring 8 times (26.7%). Two-way entailment ranks third, with 6 occurrences (20%), and metaphorical entailment is the least frequent, appearing 5 times (16.6%).

One-way entailment ranks highest because it is the most commonly used type of entailment in people's utterances. This is because one-way entailment is the easiest way to convey an idea, often by providing examples or descriptions that support the main statement without covering it entirely. Negative entailment ranks second, as it includes all utterances expressed in a negative form. Two-way entailment occupies the third rank, showing that people sometimes, though not frequently, utter two or more sentences that convey the exact same meaning; this type is used to explicitly reinforce the idea. Finally, metaphorical entailment ranks last due to its low frequency, as it is rarely used in everyday conversations. In metaphorical entailment, the speaker creates a relation between sentences in which one contains a metaphorical image, aimed at helping the listener understand the deeper meaning or target domain of the metaphor.

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