

An analysis of Politeness Strategies Used by Major Characters in Social Game : A study of Seventh Singularity Story of Fate/Grand Order Social Game

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ABSTRACT

Politeness strategy is used in conversations to save addressee's face by performing an expression that is less threatening for the addressee's face. The aims of this research are to analyze politeness strategies used by two major characters of the seventh singularity story of Fate/Grand Order social game, and also to analyze the factors that influencing their choices of politeness strategies. This research employed a descriptive qualitative method. The description of the data is in the form of utterances and examined based on Brown and Levinson theories of politeness strategy. Based on the obtained result, it can be concluded that the two major characters, Mash Kyrielight and Enkidu/Kingu applied four kinds of politeness strategy (bald on record, positive politeness, negative politeness and off record). Both characters mainly used positive politeness strategy, while the least used strategy is bald on-record. Their choice of politeness strategies mostly influenced by social distance factor, imposition and also the power factor

Keywords: *Politeness strategy, Major characters, Seventh Singularity, Fate/Grand Order, Social game*

ABSTRAK

Strategi kesantunan digunakan untuk menyelamatkan harga diri lawan bicara sehingga tidak merasa terancam dalam suatu percakapan. Penelitian ini bertujuan untuk menganalisis strategi kesantunan yang digunakan oleh dua karakter utama dari cerita singularitas ketujuh dari permainan sosial Fate/Grand Order dan untuk menganalisis faktor-faktor yang mempengaruhi pilihan strategikesopanan masing-masing karakter. Penelitian ini menggunakan metode deskriptif kualitatif untuk menganalisis data berupa ujaran berdasarkan teori strategi kesantunan Brown dan Levinson. Hasil menunjukkan bahwa dua karakter utama, Mash Kyrielight dan Enkidu/Kingu menerapkan empat jenis strategi kesantunan yaitu bald on record, positive politeness, negative politeness dan off record. Strategi kesantunan positif merupakan strategi yang paling banyak digunakan sedangkan strategi bald on-record merupakan strategi dengan intensitas penggunaan paling sedikit. Pemilihan strategi kesantunan yang digunakan oleh tiap karakter sebagian besar dipengaruhi oleh faktor jarak sosial, faktor pemaksaan dan faktor kekuasaan

Kata kunci: *Strategi kesantunan, karakter utama, cerita singularitas ketujuh permainan sosial Fate/Grand Order*

INTRODUCTION

Entertainment is an audience-centred commercial culture which is used to give the audience satisfaction thus the commercial business behind it can run smoothly (McKee (2014). On the other hand, Bates & Ferri (2010) defined entertainment for a bigger purpose that is to deliver communication through external stimuli which affected the audience by giving them some portion of pleasure.

There are 35 common types of entertainment (Spacey, 2020). These 35 types of entertainment are amusement parks, art exhibits, circuses, comedy clubs, cultural events, dance, dinner theatre, fairs, fashion shows, festivals, fireworks, immersive experiences, improvisational theatre, karaoke, magic shows, media, movies, museums, music, nightclubs, operas, performance art, podcasts, radio, social media, spectator sports, storytelling, streaming media, television, theatre, theme parks, trade shows, video, video games, water parks. One of the entertainment types that will be focus in this study is video games.

Video games are electronic games played on some type of video display (Wolf, 2007). Meanwhile, Esposito (2005), defined video game as a game that gives the player amusing audiovisual which sometimes is taken from a real story. It can be concluded that video game essentially include audiovisual aspect and story that require audiovisual equipment to play it. Audiovisual equipment or a platform is a specific combination between electronic components and computer hardware that needs a special software in order to operate it. Specifically, a computer system specially made for playing video games is called gaming platform or console (dictionary.com). Moreover, Rapeepisarn (2008), divided different types of digital games platforms into two broad categories, non-portable (personal computer, games consoles) and portable (handheld game consoles, mobile phones). This study will focus on the mobile games for the analysis.

Mobile game refers to a game that is played on a mobile phone. However, it can also be played on any portable device such as smartphone, Personal Digital Assistant and tablet which can afford game console with and without networkability (Jin, 2016). Additionally, video games can be categorized based on their similarity in gameplay characteristics, called video game genre. Adams (2013) classified list of video game genres, which are action, action-adventure, adventure, role-playing, simulation, strategy, sports, and MMO (*Massively Multiplayer Online Game*). There are also specific classifications of genres called subgenres. For examples, few of subgenres are fighting games, survival games, and visual novels. The genres which will be the focus in this study are role playing games and visual novels.

In this study, the researcher choose one game that uses both role playing and visual novels which is known as Fate/Grand Order or F/GO. Fate/Grand Order is a Japanese mobile game which has been developed by Delightworks. This game was released in Japan and has been used all over the world since that time. Specifically, the RPG aspect of Fate/Grand Order is a game that is centered on turn-based combat. The player takes on the role as a "Master" who gives an order to powerful "Servants". These roles have been known as a mythological figures from various cultures who battle enemies. Meanwhile, the narrative of the story is presented in the format of visual novel. The player in this game can explore their own scenario based on the kind of "Servant" they have chosen.

In this study the writer was interested on finding out the utterance between two major characters of the seventh singularity story of Fate/Grand Order social game based on politeness strategy theory from Brown and Levinson. The writer would like to observe two major characters in this story and finding out the relation between characters' conversation in using politeness strategies during the story.

METHODOLOGY

The writer uses basic interpretive qualitative study as the method of the research. While for collecting the data, the writer uses observation. In order to collect the data, the researcher get to know the data source through playing the Fate/Grand Order game, specifically in the seventh singularity part of the story. In this step, the researcher reads and understands the storyline that occurs in the seventh singularity, and gets to know the characters involved in the story. Moreover, the researcher look for other forms of data sources that are easily accessible to people who do not play the game. The first data source that the researcher got was in the form of video recording of the seventh singularity story of Fate/Grand Order uploaded in Youtube. The video is titled "Fate/Grand Order NA - Babylonia (Story) || All Cutscenes". The duration of the video is 10 hours 5 minutes 10 second.

In addition, the researcher also searches the transcript version of the seventh singularity story of Fate/Grand Order game. The researcher got the transcription version of the seventh singularity story from the Grand Order Wiki website. Besides providing the transcript version of the story, this website also highlight the characters involved in the story. The story transcripts from this website are written the same as in the game, namely the dialogue lines are separated by each character. The writer collects the data by watching the dialog between characters in the story several times. In this case the data is in the form of a dialogue spoken by two major characters, Mash and Enkidu/Kingu. The data is obtained from the video recording of the seventh singularity story of Fate/Grand Order and the transcription version of the seventh singularity story. After that, the researcher also observe in which section of the seventh singularity story both characters specifically engaged in conversation. The data then analyzed by using Spradley (1979) which consisted four steps: domain, taxonomic, componential, and thematic analysis.

FINDING AND DISCUSSION

This part consists of two main topics, they are research findings and analysis. The data taken in this research are from politeness strategies used by two major characters of the seventh singularity story of Fate/Grand Order, Mash Kyrielight and Enkidu/Kingu, and factors that influencing their choice of politeness strategies. But not all of the dialogues of both characters are the data of this research. The dialogues that count as the data are dialogues uttered directly between two major characters. The findings section presents the finding of politeness strategies used by two major characters of the seventh singularity story of Fate/Grand Order and factors that influencing the choice of politeness strategies.

Finding

Politeness Strategy

The researcher found that the two major characters, Mash Kyrielight and Enkidu/Kingu have 30 total of dialogues that directed to each other. The protagonist character, Mash has 19 total of dialogues directed to Enkidu/Kingu. Meanwhile, the antagonist character, Enkidu/Kingu has 21 total of dialogues directed to Mash Kyrielight. In some of their dialogues, Mash and Enkidu/Kingu often include the main protagonist as the hearer, thus, the researcher did not count that particular utterances to the main protagonist as the data. Because not every dialogues contains politeness strategy, the researcher then separated it per utterance that indicates the use of politeness strategy. The utterances then analyzed and categorized based on politeness strategies as defined by Brown and Levinson: bald on-record, negative politeness, positive politeness, and off-record.

Tabel 1: Frequency of Politeness Strategies Used by Two Major Characters of the Seventh Singularity Story of Fate/Grand Order

No.	Characters	Data Total	Politeness Strategies Used				Frequency
			Bald on record	Positive politeness	Negative politeness	Off record	
1	Mash Kyrielight	21	2	11	5	3	21
2	Enkidu/Kingu	28	3	12	7	5	28
	Total	49	5	23	12	8	49
	Percentage		10%	48%	26%	16%	100%

Based on the table above, there are 49 total utterances of two major characters that using politeness strategies. The strategy with the highest frequency is positive politeness strategy. The data shows that there are 23 total of utterances belong to positive politeness or 48% from 100%. The least used strategy by both characters are bald on record with 5 total utterances or 10% from the data.

Bald On Record

Bald on record strategy is a direct way to convey things. This strategy prioritize maximum efficiency rather than saving hearer's face, according to Brown and Levinson (1987). Bald on record consist of two kind with their own strategies, namely non-minimization of the face threat and FTA-oriented. This is the example of bald on record used by the two major characters, Mash Kyrielight and Enkidu/Kingu.

Dialogue 1

Enkidu : Hah...hahaha, hahahaha! Yeah, I figured this little farce of mine wasn't going to last long! Hello, (Player's Name). Hello, incompetent fools of Chaldea. Mmm... I was so close, though! Just a little more, and I would've seen something so very fun! You're supposed to be the last hope of old humanity, right? All humans are failures, but truly YOU are the most pathetic of them all. If I had managed to offer the goddess up ahead something as rare as you, I would've been able to see a living hell!

Mash : So you led us into a trap...! Are you really Enkidu!?

Enkidu : Of course. I talk like Enkidu. I have Enkidu's powers. I am Enkidu itself. Why would you think that Enkidu would be on your side, anyway? I am a weapon created by the gods. Of course I'd side with the goddesses.

In dialogue 1, Enkidu/Kingu reveal their true nature that they are actually enemy, after another characters, Merlin and Dr. Roman, pointed out there is something strange about Enkidu's existence, and have been hiding their intention to bring Mash and main protagonist to the enemy base. Right after that statements, Mash pointed out and shouted, "So you led us into a trap...!" realized that she and her Master almost get caught by the enemy on their journey to restore the seventh singularity. In this case, Mash applied bald on record strategy. Kind of bald on record strategy that she chose was "maximum efficiency", because she is in great urgency or desperation situation.

Dialogue 2

*Mash : Enkidu is taking a combat stance! But...we know how powerful he is!
There's no way that we can...*

*Enkidu : That's right. You have a snowball's chance in hell of winning. Do you
know why I fought alongside you? So I could show you just how much
weaker you are! Ahaha! Humans are so pathetic! So die. Die, old
humans, to the sound of my laughter! Fall into the waste dump, as you
envy this perfect weapon!*

Mash : !!!

Enkidu/Kingu stated that they will defeat Master and his/her servant, Mash Kyrielight, after Dr. Roman, a supporting character, giving order to Mash and her Master to fight Enkidu/Kingu in order to survive. Responding to the situation, Mash confirming that Enkidu/Kingu are taking a combat stance, then recall their power back then and become a bit pessimist. Hearing that, Enkidu/Kingu confirm that statement is true and explain the reason why they help Mash and her Master before, then starts laughing and underestimating them. They told Mash and her Master to die and envy the perfect weapon, Enkidu/Kingu themselves. After that, another characters they met in forest, Merlin, ask his companion, Ana, to help Mash and her Master.

The dialogue above showed that Enkidu/Kingu employed bald on record strategy, namely maximum efficiency. As shown in one of their utterance, "So die. Die, old humans, to the sound of my laughter!", they showed the great urgency to defeat the main character, Master, and Mash. This utterance then followed by another utterance, "Fall into the waste dump, as you envy this perfect weapon!" that used task oriented/paradigmatic form of instruction, demanding their hearer to lose. Both of the strategy fall under the non-minimization of the face threat kind of bald on record. The dialogue 2 showed that Enkidu/Kingu have no intention to minimize the threats to the hearer.

Positive Politeness

Positive politeness defined by Brown and Levinson (1987) as the strategy which is oriented by the speaker toward the hearer's positive face or the positive self-image. The use of this strategy indicates that the speaker wants to be closer to the hearer by showing friendliness and respect for the feelings and desires of the hearer. Researcher found that positive politeness strategies applied by Mash and Enkidu/Kingu in their utterances to each other. Below are the example of positive politeness in both characters' dialogue.

Dialogue 3

*Enkidu :No, nobody has hold of the Holy Grail. Something other than the Mage
King's followers is destroying this world. Mesopotamia faces destruction
by something equal to, if not greater than, the King of Mages. Yes. To be
blunt, the gods are the ones destroying humanity. It's not the God you're
thinking of. The gods of this era are different... The Three Goddess
Alliance has descended on this era and claimed roughly 60% of the lands
of Mesopotamia.*

Mash : G-Goddesses, you say!?

The dialogue above occurs when Mash asks for information about who holds the holy grail in this era. In the Fate/Grand Order story, the holy grail is an important object that has magical energy and is one of the factors that causes singularities to occur. To repair the

singularity in order to save the future of mankind, the main character, Master of Chaldea, and his/her Servant, Mash Kyrielight, must defeat the source of the singularities and retrieve the holy grail. According to Enkidu/Kingu, no one holds the holy grail, but there is another threat in that era to humanity, which is the Three Goddess Alliance. Hearing this, Mash seemed in disbelief, because as far as she believed, the goddesses should be on the side of humanity.

The sub-strategy of positive politeness that applied by Mash in this dialogue is seek agreement by repeating, where she response to Enkidu/Kingu information by repeating the “goddesses” part as a question. She used the strategy to convince what she has heard from Enkidu/Kingu was correct and also used to stress emotional agreement and interest with the utterance.

Dialogue 4

Mash : You're a... weapon? Yet you seem to have a heart...

Enkidu : Yes, I do have a heart. I don't have feelings though, or I didn't at first. The only thing I possessed was knowledge of being a weapon: what I needed to destroy, and when I needed to act. But there was one woman who treated me like any other human. I modeled myself in her form. ...She is responsible for me gaining a heart of my own. I keep this form in reverence for her gift to me.

This dialogue occurs after Enkidu humbles himself after being praised as a legend by saying they just a mere weapon. If they looks good, it's because the person using them is a good person. After that Mash asks Enkidu/Kingu if he really is a weapon, because they seems to have a “heart”, in terms of feelings. Enkidu/Kingu then replies that they literally have a heart. This is proved by the foollowing statement that said they didn't have a feeling at first.

Positive politeness used by Enkidu/Kingu in this utterance are avoid disagreement by token agreement strategy. Their response indicate that they pay attention to what Mash meant by the word "heart", is it a literal heart or the “heart” leans towards the meaning of feeling. Thus why to hide or avoid disagreement with Mash, Enkidu/Kingu twist their utterance by saying, “Yes, I do have a heart. I don't have feelings though, or I didn't at first.”

Negative Politeness

Brown and Levinson (1987) assert that negative politeness strategy intended to show respect by create distance between speaker and hearer. This strategy performs the function of minimizing the particular imposition to the hearer. In addition, negative politeness strategies results in formality and indirectness. Below are the example of dialogue between Mash and Enkidu/Kingu that used negative politeness.

Dialogue 5

Enkidu : Oh, that's right. As a Demi-Servant, you're able to figure out my true nature. You must have sensed and categorized me as a foreign element created by the gods. ...I apologize for frightening you. I should have waited longer before meeting you. But now is the time for battle. I cannot let you fall prey to those Demonic Beasts. Please forgive me for being so callous. Would you allow me to fight by your side?

Mash : Oh, of course! I apologize for being insensitive myself! Master, your orders! Enkidu and I will defeat the enemy!

Enkidu/Kingu realized that Mash was able to figure out their true nature which is more like a machine than a person or a Servant. Then Enkidu/Kingu apologized because their hearer might have been frightened, indicate that they didn't mean it. They apologized again for being so callous after declaring it was time for battle and cannot let Mash and her Master become prey to the Demonic Beasts, their enemy at that moment. Responding to this, Mash agreed and also apologized because she didn't mean to be insensitive. After that, Mash confirms to her Master that she and Enkidu/Kingu will work together to defeat the enemy.

In dialogue 5 above, both major characters use negative politeness namely apologize. Mash and Enkidu/Kingu using negative politeness to show their respect because both just met in few minutes. While Enkidu/Kingu apologize because their existence might be frightening, Mash apologize because she thought she was insensitive. By apologizing for doing an FTA, the speaker can express their reluctance to impinge on hearer's negative face.

Off Record

Off record strategy can also be described as indirect strategy. Brown and Levinson (1987) state that speaker can apply off record strategy by using hints and statement. It allows hearer to interpret the meaning themselves. This strategy is a communicative action which has some purpose. Thus, when speaker doing off record, it didn't mean to just give an information but the speaker has some purpose. Researcher found that off record strategy is also used by Mash and Enkidu/Kingu in their utterances.

Dialogue 6

??? : *Sorry for stealing the show. But it's best to keep the collateral damage to a minimum. I know this place is a ruin now, but people may want to come back one day, you know?*

Mash : *You're welcome*

The situation in this dialogue occurs when Mash and her Master is fighting demonic beasts, then suddenly someone helped them and explaining that they should keep the collateral damage minimum. Mash then said "You're-" indicating that she was confused about the identity of the person who had helped them. As seen in dialogue 6, Mash's utterance are left "hanging in the air". This utterance fall under one of the off record sub-strategy, be incomplete, use ellipsis. By saying "You're-", Mash wants to know the identity of the person who was helping her.

Dialogue 7

Enkidu : *You have your right hand out. Is there something wrong?*

Mash : *It's a handshake, Enkidu. Senpai wants to shake hands with you.*

Enkidu : *Oh, so this is... My apologies. I am still not used to this. Now, formally, it is nice to meet you, (Player's Name). Is this how you shake hands?*

The situation in this dialogue occurred after Enkidu/Kingu offered the main character and Mash to go to a safer place. Then a dialogue options for the player appear, the first option is "Thanks, Enkidu." and the second is "My name is [Player's name]. Thanks.". After the player select one of the option, Enkidu/Kingu asked why the main character's right hand out. Mash then explained that it was a handshake, and her Master wants to shake hands. After that, Enkidu/Kingu said, "Oh, so this is..." indicates they just found out what is handshake from

Mash. Enkidu/Kingu then apologized and said they wasn't used to it. Then they shook hands while confirming by asking if the handshake are correct.

In dialogue 7, Enkidu/Kingu's utterance are left "hanging in the air". This utterance fall under be incomplete, use ellipsis sub-strategy of the off record strategy, same as dialogue 6. By saying "Oh, so this is... ", Enkidu/Kingu realizes that was a handshake and figure out how it works.

Factors Influencing Choice of Politeness Strategies

The researcher found that in using certain strategy, the two major characters' choice of strategy depend on the circumstance that occur between their hearer. The researcher then analyzed and categorized the utterance of two characters based on sociological variables factors including social distance, power, and imposition.

Tabel 2. Frequency of factors that influence choice of politeness strategies used by two major characters of the seventh singularity story of Fate/Grand Order.

No.	Characters	Data Total	Factors that Influence Choice of Politeness Strategies			Frequency
			Social Distance	Power	Imposition	
1	Mash Kyrielight	21	19	3	9	31
2	Enkidu/Kingu	28	17	9	12	38
	Total	49	36	12	21	69
	Percentage		52,2%	17,4%	30,4%	100%

According to the table above, there are 49 total utterance of two major characters using politeness strategies and total of 69 factors that influence their choice of politeness strategies. The factor with the highest frequency is social distance. The data shows that there are 36 total of utterance that contain social distance factor or 52,2% from 100%. The least factor that influenced the choice of politeness strategy by both characters are power factor with 12 total utterances or 17,4% from the data.

Social Distance

Referred to politeness strategies, this factor measures social distance between speaker and hearer. According to the data, social distance is the most factor that influence both two major characters in the story of the seventh singularity of Fate/Grand Order. Researcher found social distance factor having 36 data or 52,2%.

The example of this factor influence can be found in dialogue 3. Both Mash and Enkidu/Kingu are influenced by social distance factor. Then both of them choose to use different strategy. Enkidu/Kingu used negative politeness namely be pessimistic, to confirm that the God they said are different than what their hearer's think of, while Mash used positive politeness with seek agreement strategy, by repeating the "Goddesses" part of her hearer's utterances.

Power

Power rating is based on speaker and hearer's asymmetric position. This research found that there are 12 data or 17,4% from the data that influenced by this factor. Dialogue 1 contain the influence of power factor in the utterances of two major characters. As the result of power factor, both choose the different politeness strategy. Mash used maximum efficiency kind of

bald-on record strategy in the utterance “So you led us into a trap...!”, as the response to the fact that Enkidu/Kingu turns out to be an enemy. Meanwhile, Enkidu/Kingu use the off record strategy, namely be vague, as founded in their utterance, “Mmm... I was so close, though! Just a little more, and I would've seen something so very fun!” to show their threat to the protagonist.

Imposition

The greater the request is, the more respectful one must be because it may be inconvenient for the hearer or bringing them into trouble. In this research, the researcher found that imposition factor has 21 data or 30,4%. Dialogue 5 shows the imposition factor from the two major characters. Both Mash and Enkidu/Kingu influenced by imposition factor and thus choose to use the apologize kind of the negative politeness. Enkidu/Kingu first apologized for frightening and being callous, while Mash apologized for being insensitive.

Discussion

Based on the findings of politeness strategies used by two main characters on Fate/Grand Order Chapter 7 Babylonia story, the researcher analysis that the two main characters employs four kinds of politeness strategies. The findings supported by politeness strategies theory stated by Brown and Levinson (1987) that politeness strategy consist of bald on record, positive politeness, negative politeness, and off record strategy. The minimal of politeness strategies used is bald on record and the maximal is positive politeness. While the minimal factor that influenced the choice of politeness strategies is power and the maximal factor is social distance.

In this research, the researcher found that two major characters in the story used four types of politeness strategies with various kind of sub-strategies. The bald on record strategy have 5 data found from both characters' utterances. The protagonist, Mash Kyrielight, used two kind of bald on record strategies, namely permission that H has requested and maximum efficiency. Meanwhile the antagonist, Enkidu/Kingu used maximum efficiency, task oriented, and welcoming.

Furthermore, positive politeness have 23 data found in the utterances of two characters. Mash employed seek agreement (repeating), intensify interest to H, be optimistic, give gifts to H, and exaggerate (interest, approval, sympathy with H) kinds of positive politeness. While Enkidu/Kingu employed be optimistic intensify interest to H, notice, avoid disagreement, presuppose place switch, give gifts to H, and ask for reasons kinds of positive politeness.

Meanwhile, negative politeness strategy have 12 data from two characters. The negative politeness strategy used by Mash are apologize, be conventionally indirect, and question/hedge. Enkidu/Kingu, on the other hand, used be conventionally indirect, apologize, be pessimistic, and minimize the imposition. And the off record strategy is 8 data total from utterances. While Mash employed be incomplete, over-generalize, and use contradictions kind of strategies, Enkidu/Kingu employed be incomplete, be vague, use rhetorical questions, over-generalize, and overstate kind of strategy in their utterances.

And on the other hand, researcher also found the factors that influence the choice of politeness strategies of two major characters' of the seventh singularity story especially on the sociological factors. Both Mash and Enkidu/Kingu choice of politeness strategies mostly influenced by social distance factor with 36 data. Followed by imposition factor with total 21 data. The least factor that influenced both characters are power factor, with 12 data. In this research, researcher concluded that the use of politeness strategies can be found in the seventh singularity story of Fate/Grand Order game. By employing the politeness strategies, the purpose of one character can be conveyed to their hearer while saving the hearer's face. As

stated by Brown and Levinson (1987) that face is something that is emotionally invested and that can be lost, maintained or enhanced and must be constantly attended to interaction.

The strategy that is often used by two major character in this research is positive politeness. Researcher found that they used it to come closer to the hearer. This can be seen by how Mash Kyrielightuse politeness strategy, mainly positive politeness strategy. The result indicates that she mostly show her awareness to her hearer and wants to come close to the hearer, in order to make friends as well as alliance and get as much information as needed to complete her mission. This result is also in line with the research conducted by Putra and Ariyanti (2016). They stated that, "...the speaker mostly would use the positive politeness strategy because this strategy would show friendship, respectful, which made it as a suitable strategy to use while trying to make some deal."

Furthermore, politeness strategies can also help characters to hide their true intentions by using specific strategies. This can be seen from how Enkidu/Kingu used politeness strategies to gain the trust of Mash Kyrielight and her Master in order to defeat them. The use of positive politeness strategies by Enkidu/Kingu is shown when they want to gain trust from their hearer, as this strategy would show their friendliness.

In addition, the choice of strategy is also influenced by two factors, according to Brown and Levinson (1987), there are the payoffs and the sociological variables of circumstances between the speaker and the hearer. The researcher use the sociological variables factors in this research. Sociological variables consist of social distance, relative power, and the rank of imposition.

Researcher found that social distance factor occurred when both characters, Mash Kyrielight and Enkidu/Kingu met for the first time and at that time Mash was in fight with demonic beasts. The social distance influenced both of their choice of politeness strategies, because they are meeting for the first time and don't know each other yet. While power factor influenced their choice of politeness strategy in urgent situation. This factor was found in the scene before Mash Kyrielight and Enkidu/Kingu fight each other after Enkidu/Kingu reveal their true intention. Moreover, imposition factor found when the characters imposing their apology to the hearer, thus they choose apologize kind of negative politeness, for instance.

CONCLUSION

Based on the findings and analysis, it can be concluded that two major characters of the seventh singularity story of Fate/Grand Order social game applied four kinds of politeness strategies in their utterances to each others. The most strategies they used was positive politeness, while the least was bald on record.

Therefore, for the factors that influencing two major characters' choice of politeness strategies, are three sociological variables including: social distance, power, and imposition. Based on the research finding, it can be concluded that social distance is the most factors that influencing each two major characters' choice of politeness strategies.

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