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Is one punch man season 2 any good

One Punch Man season 2 is available in streaming form via Crunchyroll Every so often a show rolls around which doesn't just strike a chord with existing anime fans, it also inexplicably has that extra spark that pulls newcomers into the fold as well. Attack on Titan was one of those series, and 2015's One Punch Man was another. All of a sudden a somewhat crude but distinctly drawn web comic became one of the hottest animated shows on television, making its mark on the superhero genre with stunning visuals and simple but effective comedy. However much like Titan it then disappeared for years, with fans having to turn to the web comic and manga remake as they continued to hope for a second season. Four years later and that time has finally come, as One Punch Man season 2 arrived to continue the adventures of Saitama for a further 12 episodes. Sadly director Shingo Natsume and studio Madhouse are out of the picture this time around, replaced by Chikara Sakurai and J.C. Staff. As Saitama continues to fail in finding a challenge requiring more than one punch, an encounter with King – the "Strongest Man on Earth", reveals that the S-rank hero isn't quite the person everyone thinks he is. As the two heroes bond over their love of video games, the Hero Association faces its own problems. Garo, the former apprentice of martial artist Bang, has arrived – defeating any hero in his path. While Saitama disguises himself to enter a martial arts competition, Garo paves a path of destruction and Bang feels it's up to him to take him down. Meanwhile, the Monster Association also have their own plans to attack. By all accounts One Punch Man is something that shouldn't have worked in any medium other than a gag manga. The concept of a hero depressed at the fact he's so strong any challenge only takes one punch is funny, but not one that seems like it offers much in the way of variety. But through a combination of fantastic animation, immediately likeable characters and perfect comic timing the first season worked perfectly – making that one time joke consistently work even when you knew exactly what was coming. Season 2 however takes a very different and controversial approach however, showing both Saitama and Genos to the background as it instead dedicates itself to world building and developing the other heroes in the One Punch Man universe. On the surface that by no means sounds like a bad thing – it's a big old world and not everything needs to revolve around the title character. However reducing his appearance to the point where he not only appears in episodes for mere minutes, but is also entirely detached from the main story, makes you question just why the series is called One Punch Man. Any interaction Saitama has with Garo is a (admittedly funny) split-second joke that neither character is fully aware of, and his main role in the show is to take part in a martial arts tournament in a funny wig. This didn't need to be a parody of shonen manga's long tradition with tournaments to be notable, but at least it would have done something interesting if it was. Instead it just plays out exactly as you'd expect it would, all while turning Saitama into the one-note punch line the previous season had done so well to avoid. So if it's not about Saitama, who is One Punch Man season 2 about? The main takeaway of the entire season is the introduction of Garo, whose path is presented as a twisted version of what Saitama aspires to have. Garo hunts down heroes one by one as he looks for stronger opponents, but unlike Saitama Garo hasn't reached the end of his journey just yet. While the show certainly conveys how strong he is, he also gets his fair share of near-misses and losses too. He's on the kind of path Saitama would be on if this was a more straightforward hero story, but walks a very fine line between "antagonist" and outright villain. He's a fairly engaging character, but despite the story trying his damn hardest to get the audience to sympathise with him but a wafer thing sob story doesn't change the fact he's a bad dude doing bad things to innocent people. In fact the whole point of Garo seems to be caught up in a very messy web of ideas, as its partly there to highlight the shadiness of the Hero Association but he takes it out on those who aren't especially complicit in it. Not that any of it really matters, because even if you get engaged in Garo's arc the main story just pulls him out of action at the very last minute - replacing him with a giant monster with very little build up. However if you aren't too keen on Garo there are other characters that get their chance to shine. While all the familiar faces from the first season are still around, like Saitama most of them are skulking around in the background. Even Genos' time is limited despite doing far more in the main story than Saitama does. So instead we spend greater time with lesser heroes like Bang, Metal Bat and Fubuki – transforming them from forgettable extended cast members into supposed main players. However with the exception of Bang, the season isn't content to just stick with a handful of characters and introduces more and more forgettable heroes with each episode. The end result is a bloated mess, where the world feels sufficiently populated but barely anyone is properly realised. Metal Bat gets a good outing but it isn't enough, while Bang escapes relatively unscathed through the advantage of being one of the first season's more memorable characters. Despite all the good done with Garo to salvage the series, it's telling that season 2's best moments are still ones revolving around Saitama. More specifically it's the moments that he shares with King, a hero who is in fact powerless and has been credited for most of Saitama's achievements thus far. The two effectively want what the other has, and though their friendship is mostly played for laughs one particular exchange really gets to the heart of One Punch Man. King is one of the few characters that truly gets Saitama, calling him out on the fact that despite lamenting the lack of a "worthy" opponent he actually does very little himself to find this. The show can say all it wants about the bureaucracy of its Hero Association, but this little nugget about Saitama's efforts to better himself are a very more engaging and relevant commentary for the series. In fairly typical fashion the subject is disappointing brushed aside with a joke and never brought up again, but moments like these are a glimmer of hope that One Punch Man still has something somewhat interesting to say. But amongst all of season 2's flaws, the most talked about of them all is undoubtedly the downgrade in visuals. Even in the one-sidedness of Saitama's fights there was a high level of craftsmanship to the first season, with both Saitama's allies and opponents alike showing a dazzling array of spectacle to further emphasise just how powerful Saitama is. When Saitama finally found what he believed to be an equal adversary in the alien invader Boros, the finale pulled out all the stops to show just what our hero (as well as the production staff) was capable of. Though Saitama is sidelined for the majority of the season there's still element of the other characters picking up the slack, but without that end punch line it just doesn't impress in quite the same way. Even Saitama's final faceoff in the tournament, where he humorously tries to dodge attacks while stopping his wig from falling off, fails to leave any lasting mark. Instead much like the case with the narrative it's Garo that provides any sort of worthwhile interest, whose savage beatdowns of the heroes are the main source of visual flare. But even when the show is at its best, J.C. Staff struggle to rival anything the first season had to offer. Shingo Natsume's departure from the series also took several of the series' key animation staff, and it definitely shows. Calling it a bad-looking show would be an exaggeration, but it's serviceable at best. All of those detailed, flowing shots that the first season revelled in are replaced with shaky cam, still shots and in some cases even cutaways from the main action. One Punch Man season 2 may expand things with new characters, new threats and a commentary on the state of its Hero Association, but it doing so it also loses a lot of what made the first season so loveable in the first place. Even if you were to disregard the significantly inferior animation, the limited focus on its title hero in favour of far too expansive world building does not do it any favours. Then for any good it does do with Garo, it just leaves things on a loose end so it can poorly tease the possibility of a third season. There's every possibility that a third season could get things back on track and right these wrongs, but after this One Punch Man has a tough road ahead if it wants to reclaim some of that former glory. Overall 3 Story 4 Animation 2 Sound 4 Character 3 Enjoyment 4 *Mild Spoilers for One Punch Man Second Season* The second season of One Punch Man is a miserable fall from grace, with a quadruple whammy of circumstances contextualizing the gravity of the show's failures. It's a sequel to one of the most well-animated mainstream anime of all time, released over 3 years later. On top of that, this franchise's counterpart, Mob Psycho 100, got adapted for a second season that practically pushed the boundaries of current TV anime 3 months before this season came out. Combined with the awful feel and presentation of this new season, that set of circumstances becomes the world's nastiest measuring stick. Sadly, the inability to live up to any decent set of expectations isn't unexpected when you look at all the writing on the wall. The stiff and barely animated trailers, the off artwork, and the fact that production switched over to J.C. Staff all should have told you this was doomed to fail. The worst part is I can't even blame the people involved, as they simply didn't have the time, physical capacity, or resources to pull together an acceptable product. It's a cruel joke, and a herculean task for director Chikara Sakurai and team to be burdened with. This isn't to say that that this season would have been great if Madhouse or the original team took over. Boogiepop 2019 was animated by the same team and studio as One Punch Man Season 1 and it didn't look that good. It was plagued with terrible artwork and redesigns, and a sheer lack of the atmosphere that both its source material and the 2000 anime bathed in, thanks to the removal of the rustic color palette for a generic one. Madhouse also animated the Overlord anime trilogy, which is littered with repulsive CGI and artwork that I'm not a fan of. The two shows they produced this season are a powerpoint presentation baseball anime and a show no one likes that apparently also suffers from hideous CGI, so it's safe to say there's no way they'd fix this on a visual level. Maybe the color palette wouldn't be so unpleasant but that's about it. Hell, I'm not even sure that studio could fix how drab this season feels, since everything feels so floaty, awkward, and self-serious. The jokes, the excessive monologuing, the terrible attempts at emotional beats, and the mind-shattering attempts at retroactively downplaying the threat of the first season's climax are all downright surreal. When it comes to the jokes, there's none of the exaggeration or punchy energy to them that was present in season 1, and the lack of comedic facial expressions only adds to how limp and awkward the delivery is this season. The deadpan humor is also weakened by the stumbling, borderline lifeless presentation. I can honestly count on one hand the number of times I even chuckled in any given episode, barring maybe episode 3. On top of that, despite Saitama still one-punching overconfident bad guys in this season --i.e the main gimmick/punchline of the first season-- we don't get to see him OHKO anyone on-screen even once until the finale. Perhaps they thought saving it up for a grand climax was a good idea, but all things considered, it's just not worth it. Getting back to the other issues at hand, one of the strangest criticisms I've ever had to lay out is that moments that seem to have happened simultaneously like the encounter between Genos and Speed-o'-Sound Sonic and the encounter between Saitama and Fubuki in episode 2 turn out to not happen simultaneously. This isn't the first time that time becomes a liability in the show but detailing the other instance in the second half would get into some head-scratching spoilers. Another strange issue is how some episodes just end abruptly, as if they had no idea where and how to stop an episode. For a more traditional complaint, the pacing in this show is abysmal. Once the main arc of the season kicks in around episode 3, the pacing slows down to a crawl for several episodes before blitzing through everything in episode 7. The weirdest part about this is how apparently this adaptation has been burning through chapters like Sonic speeds through stages, making the sense of fatigue and whiplash all the more dizzying. No matter what, things just happen with no time to really establish anything or allow the audience to breathe and let things sink in. This, along with lifeless direction and lackluster character writing, makes it so there's almost never any weight or impact to the big and intense moments that permeate the bulk of the season, adding to the vicious cycle of everything and nothing happening as events simply cycle through one another for no apparent reason. It's issues like this that remind me why even in season 1, OPM was never good at being a serious narrative, let alone shuffling between parody and serious shounen. That said, the overarching narrative of this season isn't necessarily bad on its own. In theory, showing how the hero organization is now yet another corporation that cares more about the safety of its executives than those who work for them, and how it, Suiyu, and Garou are all foils to the heroic traits Saitama values and finds fun in, are good ideas. On top of that, the narrative genuinely gets interesting towards the last leg of the show. It's just that everything gets tremendously bogged down by terrible presentation, hollow characterization (which we'll get to), and a sense that vital moments are actively missing from otherwise solid character arcs and plotlines. Even worse, this season's bloated, badly paced, and watered-down arc is all setup for a third season, so all of that arc fatigue meant nothing. Speaking of nothing, there's the gigantic cast of characters for this season. The characters all feel stale, including Saitama, the most entertaining character from the first season. He's no longer this disgruntled guy who wants some respect for the hard work he put into his fun superhero craft, nor is he someone constantly wishing to fight someone strong because he hates how he can just one-shot everyone. The first scene of episode 1 tries to pretend that he still deals with the former issue, but make it past that and you'll see that's not the case. As for the latter problem, it's no longer this drive that's been eating away at him due to how disappointed he is all the time. Instead, he just casually wants stronger opponents, so he enters a tournament of martial artists, where he meets a foil of his now watered-down need to fight strong opponents. They don't justify any of this either, so it creates this disconnect between season 1 Saitama and season 2 Saitama. They try diving back into the issue in episode 9, but they should have further demonstrated how empty he was feeling beforehand, as this episode cements that he's not just bored, he's practically lost and depressed. It feels like prior to tackling this issue, they wanted to give Saitama a flat arc, where people grow around him. They didn't do a good job, for reasons mentioned prior. Another reason this doesn't work is that the rest of the characters are incredibly one-note and eager to monologue about their baggage at the drop of a hat. Several of these monologues are intrusive and redundant as well, so the sheer abundance of them becomes grating, especially early on when they're at their most prevalent. You know it's bad when the one-off heroes and villains have more personality and presence to them than important side characters like King and Fubuki. Secondary and tertiary characters were never one of season 1's strengths, but this is just lousy! We do at least have a somewhat entertaining villain, that being Garou. However, when everything around him is so dull and when the action and presentation is as bad as it is, his intimidation and fun factor are somewhat diminished. Additionally, despite him actively going out of his way to kill both heroes and villains in his first scene and siding with the monsters who kill heroes and anyone else alike, he doesn't kill anyone in subsequent fights. They don't even try to justify this inconsistency. He does have some decent scenes and he does work as a warped foil of everything Saitama stands for, so despite the glaring inconsistency mentioned earlier, he's still the best character in this show full of lifeless side characters for whatever that's worth. On top of that, his arc to become stronger is probably the only compelling piece of writing in the show. He's not the only foil for Saitama, as Suiyu from the god-awful tournament arc is like a more selfish, less dangerous version of him. His main difference is that he wants an easy life with his strength, and we actually see a decent arc come from him halfway into the series. The show gets to a point where I sometimes almost root for him and Garou because almost everyone else in this show is so unlikable. Practically everyone in this show is either a blank sheet or a total prick, sometimes both! Apart from a few side characters in episode 11, the only notable exception is Metal Bat, and that's literally because of one scene at a sushi bar with like two funny jokes. Yes, they wanna show that heroes aren't all morally sound because Garou has to have a point, but that doesn't mean we need Saitama's foils to be the only ones with any layered writing behind them. One last issue regarding characters is that even the world around them has none of the vibrancy and personality than in season 1. None of the one-offs are as funny or vivid as the disgruntled alien crew from the end of season 1. What a shame. Another positive aspect of the first season was the music. The OP was a thrill ride and the admittedly mediocre OST was filled with incredibly memorable tracks that accentuated the hype and emotionally satisfying feel the show aimed for. None of these return for this second season (barring that one time they remixed one of the OG season's tracks in episode 5), and in their place lies a bunch of boring background tracks (save for one or two of them) and a mediocre opening that doesn't even remotely capture any of the excitement or aggressiveness it shoots for. The visuals are somehow even more lifeless in the OP than in the show too, which almost never happens. The ED is also grating to listen to thanks to the vocals, and it's even worse than season 1's lackluster ED. The part that stings the most is that the composer for this season was Makoto Miyazaki, the same guy who did the last season's music. What happened? Above all else, this show's most controversial aspect is its visuals. By the standards of season one, the standards of the manga, the standards of both seasons of the franchise's counterpart Mob Psycho 100, the standards of an action anime, and even anime in general, the visuals of One Punch Man Season 2 are terrible. There's about as little animation as your current non-action seasonal or a long-running slideshow like Yugioh Duel Monsters, and almost no visual flair to compensate, with loads of panning shots, and badly edited quick cuts which make some of the fight scenes simultaneously as unstimulating as the rest of the show, and more incomprehensible than the most badly edited fight scenes from SAO and Fate/Apocrypha. Episode 7's fights are the worst by far, with constant character model mishaps, extreme usage of bad, looping ghosting afterimages to simulate characters attacking rapidly, frame rate-killing camera movements, and CGI objects that also kill the frame rate. Even the best fights are barely above your average Fairy Tail GIF-fests, and your average fight in this show is just that but undetailed and incomplete. There are occasional, freakish drawing mishaps even outside of the fight scenes, such as the sequence where Saitama's head is shaped like a lightbulb during a camera rotation in episode 1, or the entirety of Saitama's conversation with King in episode 9. That alone is inexcusable, especially when this anime is 90% panning shots filled with cool assets as is! It's even worse here where the artwork tends to be incredibly rough and badly drawn, especially with the characters' faces and the close-up shots with inconsistent outlining, especially in episode 1. Practically every episode has a unique, outstandingly awful visual blunder to notice, and the few well-animated cuts in the show, primarily towards the final third of the series, can't make up for that. The strange charcoal coloring of Genos's metal frame doesn't even feel like it fits with the rest of the drawing of the character, and not only is it inconsistent with his season 1 frame, it constantly changes from scene to scene in the first two episodes with no rhyme or reason. As of episode 3, it seems like they've settled on what he should look like again before changing it one more time in another repair late into the second half, but that should have been done in the character design phase, not after production of certain episodes has ended. You can't use the excuse of him getting all those repairs and new parts since he did the same in season 1 while looking consistent. The show doesn't justify this itself, so neither should you. Back to the issue of charcoal-esque metal feeling out of place on the characters they're attached to, as it applies to another returning character, Speed-o'-Sound Sonic, and other pieces of metal like Metal Bat's...bat. This raises another issue with the show as a whole: the coloring in this season feels off. This season has a darker and more off-putting color palette than before, and along with some of the colors they used, it makes the show generally awkward and strangely bleak to look at. Even if the show somehow was animated beautifully, the color palette alone makes this show aesthetically displeasing to me. It's a shame considering how good the returning character designs are, since now they just look off, regardless of if they're on-model or not. Still, along with the interiors and entire buildings comprised of terrible CG assets, all of these issues make it so there can almost never be a scene that genuinely feels great to look at. Even the incredibly few moments of fluid animation suffer from most of these issues. The Blu-rays may mitigate some of these issues to an extent, but the problems are too deep-rooted for blu-ray touch-ups to truly fix. This isn't even a question of failing to live up to the stellar animation quality and overall visuals of the first season; this is a case of visuals that are just plain bad. It doesn't take an animation snob to look at this and go "wow this looks wrong" or "this feels off". No one should be grateful that a studio forced a bunch of overworked, under-scheduled staff members --including a director with almost no prior directorial experience-- to make this show. It's not a gift, it's a product, and a badly produced one at that. The production is so bad that the proofreader for this review had an absolute ball with the visuals, often pointing out several awful aspects and moments even I didn't even notice. Sure, it's no Berserk 2016/17 or Hand Shakers franchise, but that doesn't mean we should bend over backwards just because this is a continuation of a show most of us like. As much as it hurts to say, I'm glad that this hate train started simply because it shows that even despite the pushback against this movement, we can still put our foot down on what is and isn't an acceptable product. It shouldn't take 3 episodes for us to see a fight with acceptable animation quality or a single cool shot, nor should it take until episode 9 for them to even attempt any interesting techniques. It also shouldn't need up to 5 animation directors working on an episode like with episodes 2 (or 15 in the case of episode 8). That just proves this show was poorly managed, badly scheduled, and doomed to fail. This really is the anime equivalent to Anthem and Mass Effect: Andromeda, isn't it? The second season of One Punch Man is the end product of mismanagement and production issues emblematic of the dismal state of the industry. This show was practically destined to fail when given to a studio that's been spreading their teams thin through 2.5+ projects a season and having well-documented scheduling issues for the past 3 years. I can't imagine what the team must have gone through, trying their damndest to live up to the show's monumental expectations with such little time, staffing, or resources. It's crushing to think that when OPM 1 came out 3 years ago, people jumped on the hype train, and now with season 2, people are jumping on the hate train. Hell, as someone who only kind of liked season 1, that's the main reason I watched this season. While the first season functioned as the fun blockbuster anime it wanted to be, this second season was unable to truly be what it wanted to be. Honestly, it's more depressing than hateful, and it didn't have to be this way. That's the anime industry for you, where blood, sweat, and tears are soaked up by cash that get put into the next season's 5 isekai shows. One Punch Man 2 is a casualty of the industry we're encouraged to support, and the worst part is people are ok with this. Written and edited by: CodeBlazeFate Proofread by: Peregrine read more

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