

Analysing The *Sakuga* Technique in The Animation of *Mob Psycho 100* (2016)

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ABSTRACT

What aspects of an action scenario make it effective? That question has been on the minds of filmmakers, animators, audiences, and fans for a while, and there are as many responses as possible to it. However, there might be a few general characteristics that, when applied in one way or another, give a scene its personality and, perhaps, make it enjoyable for the viewer thanks to the *Sakuga* technique. In this paper, the researcher will discuss the topic of *Sakuga*, one of the branches of the animation method by analysing the *Sakuga* technique in the animation *Mob Psycho 100* released in 2016. The researcher will also cover the background research on the term *Sakuga* used in this study. *Sakuga* is a type of animation that is mostly used in the Japanese anime series *Mob Psycho 100*. The researcher will discuss the relevant use of this animation technique and how it influences or has an impact on other animation subcultures when using this method, in addition to the study problem statement and the research objective, both of which are presented in this paper. A topic that is relevant to the research investigations and its constraints will be decided together with the objective and its challenges. The study's importance, scope, and limits will all be addressed along with the Animetism Theory from the book *The Anime Machine* as the theoretical framework.

Keywords: *Storytelling, 2D Animation, Animetism, Sakuga Technique*

INTRODUCTION

Studio Bones was established in October 1998 by Masahiko Minami, Hiroshi Saka, and Toshihiro Kawamoto, who were employees of Sunrise at the time. The animated series *Mob Psycho 100* (2016) was made by the studio and was broadcasted in the year 2016. The narrative centres around the protagonist, Shigeo Kageyama, commonly referred to as Mob, a juvenile individual endowed with exceptional psychic powers, as he endeavours to achieve the state of contentment he desires. The inaugural season was broadcast throughout July and September in the year 2016. The television series *Mob Psycho 100* (2016) employs the artistic technique known as *Sakuga* as a distinct medium for conveying its dramatic elements

and narrative. This utilisation of Sakuga exemplifies its versatility as a means of artistic expression across various forms of media. Hence, the objective of this study is to ascertain the significance of *sakuga* animation techniques and to analyse the specific use of the *sakuga* technique within a particular episode of *Mob Psycho 100* (2016) as a means of acknowledging the diligent efforts invested in the production of the series. *Sakuga* refers to a distinct sequence within Japanese animation (*anime*) that exhibits notably superior quality and is employed to highlight a moment of great significance. In his research titled “Exploring *Sakuga*: Part 1: *The Birth of Otaku, the Birth of Sakuga*” by Matteowatz (May 8, 2021), it has been asserted that inquiring about the definition or significance of *Sakuga* from various individuals will yield a diverse range of responses. However, most of these comments are expected to revolve around the subsequent concepts: *Sakuga* refers to a form of animation characterised by its exceptional quality and often produced by highly skilled animators. Animation encompasses a broader scope beyond the mere visual representation of objects and movements displayed on a screen. In alternative terms, animation refers to the process of imparting movement to an object or entity through the creative efforts of an individual. While the term “anime” is commonly used to encompass several forms of visual media, including animation, it is distinct from other Japanese terms that also relate to animation. According to Tonari Animation (2022) in The Anime Survival Kit, the term *Genga* in Japanese denotes “key animation.” It pertains to a technique that involves utilising data derived from E-conte to generate diagrams, instructions, and annotations that delineate the utilisation of layers, character postures, acting, animation, backdrop components, and effects to establish the framework for the *Douga* (stage). Ultimately, this method serves to create the final artwork and animation instructions. It might also be used to describe the final version of an animated scene. Therefore, the term implies that it is only a minor component of a larger production process and that it is conceivable to ambiguously attribute its production to several distinct agents while providing credit to the primary movers. The primary objective of this research study is to analyse contemporary animated series that prominently exemplify the concept of “*Sakuga*,” with a specific focus on the animated television series *Mob Psycho 100* (2016) produced by the renowned studio Bones.

The technique known as *Sakuga* can be employed to accentuate specific scenes within an episode. According to kVIN (2016), describing the battles as merely cool would be an understatement. While they may not be the central emphasis of the series, they undeniably serve as noteworthy highlights. The gap for this research is to study and identify which technique has been used in each episode of *Mob Psycho 100* (2016). The research will involve the systematic observation and analysis of each episode of the television series *Mob Psycho 100* (2016). The series features a variety of unique *Sakuga* techniques that need to be studied so that they can be applied to the researcher's final-year project animation. The acquisition of a technique must align with the genre that was attended and serve as the focal point of the animation cut. Consequently, the researcher is compelled to elucidate the importance of studying the Japanese animation technique referred to as *Sakuga* within this discourse, as well as endeavour to cultivate an appropriate *Sakuga* technique to implement in the researcher's forthcoming final-year animation endeavour. The researcher has outlined several objectives to fulfil the criteria of this paper. The primary objectives include the identification of *Sakuga* techniques employed in the animation series *Mob Psycho 100* (2016), the analysis of various *Sakuga* techniques utilised in a specific episode of *Mob Psycho 100* (2016), and the development of effective *Sakuga* techniques for implementation in the researcher's animation projects. The meaning of research aim pertains to the delineation of the goals of a research attempt through the formulation of specific research objectives. Each stage of the research process, including data collecting, argument construction, and conclusion development, should be guided by established principles (Ryan, 2022). Several research questions have been set by the researcher in carrying out the process of studying the *Sakuga* technique to demonstrate it in animation. The research question pertains to the utilisation of *Sakuga*, a term in animation, inside the *Mob Psycho 100* (2016) series. This question intends to ascertain the semantic significance of the term *Sakuga* as it pertains to the animated series *Mob Psycho 100* (2016). Another question is to distinguish the *Sakuga* technique used in the animation of *Mob Psycho 100* (2016). Lastly, what *Sakuga* technique can be developed for implementation in the researcher's animation project based on *Mob Psycho 100* (2016). Furthermore, this study could potentially provide a significant contribution to the community, as well as to animators and students engaged in the study of animation, by offering insights into the effects of *Sakuga* as observed by professionals within the animation business.

Moreover, the present study aims to function as a valuable reference for those within the community who possess an interest in comprehending the concept of *Sakuga*, as well as determining the appropriate animation style or *Sakuga* technique that ought to be employed to generate captivating animation sequences for the researcher's animation endeavour. This study focuses only on the outcomes of the *Sakuga* method, which is a concept that appears in the anime *Mob Psycho 100* (2016). The series captivates and motivates both viewers and aspiring animators through its numerous unforgettable sequences and events. Consequently, the limits of the study indicate the possible presence of substantial deficiencies in the research. The utilisation of the *Sakuga* technique from *Mob Psycho 100* (2016) has certain limits for animation producers seeking to acquire comprehensive knowledge and employ intricate and demanding procedures that may prove tough for inexperienced animators in their creative endeavours.

LITERATURE REVIEW

The researcher will provide an overview and conduct a comprehensive analysis of the *Sakuga* technique employed in the *Mob Psycho 100* (2016) series. This discourse will encompass various sections, specifically focusing on the identification of the *Sakuga* animation technique employed in the anime series *Mob Psycho 100* (2016), the analysis of diverse *Sakuga* techniques utilised in a specific episode of *Mob Psycho 100* (2016), the formulation of efficient *Sakuga* techniques for implementation in animation projects, and further exploration of the Animetism theory as the theoretical framework.

Identifying The *Sakuga* Animation Technique in *Mob Psycho 100* (2016)

Mob Psycho 100 animation is like any other anime production process. The production of an anime is a complex and multifaceted procedure that encompasses multiple stages and steps. However, the primary focus of the researcher's investigation centres on the animation process, namely the application of *Sakuga* techniques. According to Washi (2011), the creator of the Washi Blog, "Key Animation" is considered one of the stages in the production of anime. The key animators commence their task of producing the animation drawings in accordance with the provided storyboard. The quantity of frames produced by a key animator for a given movement is contingent upon the key animator's aims and the characteristics of the cut, while also considering limitations imposed by time and budgetary constraints. As a result, a proficient and committed key animator has the potential to captivate the audience by surpassing the prescribed elements in the storyboard and incorporating their distinctive artistic style into a particular sequence. Certain animators are given the opportunity to deviate from conventional storyboards to create *Sakuga* animations. According to Washi (2011), the term *Sakuga* strictly pertains to the drawings within an anime, however, it is commonly employed to encompass the entirety of the animation.

Sakuga (Japanese for "drawing images") is a term used in anime to describe scenes in a show or movie where the animation quality is greatly improved, either to make a dramatic point or to make the action more interesting. Its pronunciation is "sa-ku-ga." For those who are unfamiliar, the term "*anime*" refers to all Japanese animation. The word "animation" was shortened to create the phrase. Anime exhibits a discernible aesthetic and narrative style, as well as thematic and conceptual elements, owing to its longstanding production within Japan over several decades. In the last four decades, anime has emerged as a widespread cultural phenomenon, garnering a substantial international following and undergoing translation into other linguistic contexts. Cirugeda (2015) is identified as an author affiliated with the website animenewsnetwork.com. The author describes the meaning of *sakuga* in his discourse titled "The Joy of *Sakuga*." The term "anime" is derived from the Japanese language and refers to the art of animation. It has been adopted by enthusiasts beyond the borders of Japan to denote exceptional movement and visual storytelling. Anyone who possesses a sufficient level of familiarity with anime is undoubtedly cognizant of the cost-effective technique frequently utilised by studios, wherein they employ impactful editing techniques during dramatic sequences. The topic of scenes characterised by rapid and

significant gains in animation quality is a recurring theme in discussions. Whether it involves a scene with subtle yet significant character performances or a gratifying sequence showcasing stunning animation.

Based on the researcher's observations, the series *sakuga* or animation technique incorporates various visual elements, including squashes and stretches, which result in a loosely defined depiction of characters. Additionally, this technique involves the intentional distortion of certain limbs to create a striking impact on the characters' focus, particularly evident in combat sequences. A reduced number of frames is used to create a sense of rapidity and disarray within the image. In the video titled "*Breaking Down Mob Psycho 100's Incredible Animation [Episode 1] | Animator Spotlight*" by *The Canipa Effect* (2016), it was observed that the focus of the animation production did not prioritise the incorporation of computationally generated (CG) backgrounds, as no credited CG artists were identified. The keyframes of the cart in the anime series *Mob Psycho 100* (2016) were exclusively illustrated by the same artist responsible for *One Punch Man* and *Space Dandy*. The camera spirals in the tunnel sections were created by Keiichiro Watanabe only via the use of drawings. Additionally, there exists an impact frame sequence depicting a blast attack, accompanied by a visually striking manoeuvre that showcases the emergence of a blinding light onto the screen, effectively transitioning into another scene. *Sakuga* refers to the artistic renderings of animations, and the researcher has observed that the impact and excitement experienced by the audience are dependent upon the specific techniques applied by the animator.

Analysing Different *Sakuga* Techniques That Were Used in A Certain Episode of *Mob Psycho 100* (2016)

To gain a comprehensive understanding of *sakuga*, it is important to educate oneself on the artistic techniques employed in the production of animation and the equipment utilised in its creation. In their publication titled "The Illusion of Life," Disney animators Frank Thomas and Ollie Johnson delineated many techniques, as cited by Matteowatz (2020) in his scholarly essay entitled "*Exploring sakuga: A Sakuga Starter Pack*." Moreover, the primary objective of this discussion is to examine the production process behind the *Sakuga* animation in the series *Mob Psycho 100* (2016). According to an article titled "*Mob Psycho 100: Introduction and Episode 1*" on Sakugabooru.com, it is stated that *Mob Psycho 100* (2016), along with *Flip Flappers* by Kiyotaka Oshiyama, has been widely anticipated by Japanese animation enthusiasts as one of the most highly anticipated TV anime of the year (Liborek, 2016). Before delving into Episode 1, it is crucial to discuss the origins of these elevated expectations, notwithstanding the exceptional quality of the advertising material. Consequently, Yuzuru Tachikawa, the director of the film, and Yoshimichi Kameda, the character designer, exhibit significant potential. According to kVin (2016), the action in *Mob Psycho 100* has recently left a strong impression, however not in the manner one might initially expect. Characterising the fights as merely cool would be an inadequate description; while they may not be the primary emphasis of the series, they undeniably serve as notable highlights.

Based on *The Canipa Effect* (2016), the video highlights a distinctive artistic style, resembling brushwork, used in a particular scene within the series. A camera cut that is characterised by its roughness, unpredictability, sketchiness, and loudness does not implore the viewer to direct their attention towards it; rather, it forcefully confronts the viewer with its artistic and visually overwhelming impact. The phenomenon of a sketchy effect is observable in specific episodes inside the scene known as "Mob Explosion," wherein ink lines are present, encircling the character. The series also incorporates the technique of dynamic glass painting, which centres around spirits and the representation of emotional states through colour. The application of glass paint was also observed during the denouement of the first season of the animated television series *Mob Psycho 100* (2016). To enhance the dramatic depth of the scene, the series regularly utilises a spinning camera technique that has been executed by proficient animation experts. The cinematography in the film is quite impressive, and the transition into the Val creature's unconventional graphics effectively maintains our engagement with the narrative. Rather than causing confusion, these visual transitions serve as a powerful means of portraying the antagonist through animation.

Aside from that, it is worth noting the presence of a distinctive painting style in specific episodes, characterised by the utilisation of the Reigen technique scene. This particular scene showcases the character Reigen employing his unique skill in a manner that elicits hilarious effects. In another example, the animation used a shaky sketch effect to convey the emotional state of the character Mob in Episode 2. Additionally, a painted glass method was employed to introduce a surreal element to the scene. Regarding the subject of painted glass, the underlying concept of the animation entails the utilisation of a glass sheet as a medium for manipulating slow-drying oil paints to generate images and frames inside the animation. The aforementioned genre of animation is widely regarded as one of the most demanding and infrequently seen genres of animation. Nevertheless, upon the completion of her studies at Tokyo University of the Arts in 2015, animator Miyo Sato secured employment for the project by showcasing similar work in her portfolio. The user was involved in the production of several spirits and contributed to the development of the concluding sequence. Yuzuru Tachikawa, the director, aimed to create a distinctive and original production. The objective of his work was to present non-traditional visual notions within the realm of anime. Additionally, he issued a call for individuals proficient in paint-on-glass animation as a component of the project, to which Miyo Sato promptly replied. Sato undertook the task of animating the opening sequence, along with various additional sequences. Notably, one of the more exceptional moments involved the portrayal of Mob consuming rotten milk. The forceful manipulation of paint observed in the animation technique known as paint-on-glass, along with Sato's artistic ingenuity, facilitated the creation of extraordinary transitions that effectively distinctively conveyed a sense of hopelessness.

There was also a technique in which a still frame or scene from Episode 4 of the series was transformed into *sakuga*. The animation was executed by Sara Moroyuki. In the video titled *Breaking Down Mob Psycho 100's Incredible Animation [Episodes 2–12] | Animator Spotlight, The Canipa Effect (2016)* examines the animation of *Mob Psycho 100 (2016)*. In the context of animation production, Moroyuki, an individual key animator, undertakes the responsibility of executing the key animation for a certain episode independently. Undertaking solo key animation projects presents a formidable challenge since it necessitates the completion of a whole 20-minute animation within a specified timeframe, with sole responsibility for all aspects of the episode. Hence, it is inevitable that static frames would be used to interrupt the flow of action. Nevertheless, Moroyuki compensates for this deficiency with the implementation of innovative shot design, physical contortion, and editing techniques. In episode 4, the portrayal of Teruki's shadows exhibits a hazy and indistinct quality, strategically used to evoke a sense of unease and psychological unrest within the character. The tasks that were typically assigned to the finishing team are now imbued with animation. This demonstrates the potential for time efficiency and enhanced distinctiveness in animation. Episodes 3 and 10 of the animated series *Mob Psycho 100 (2016)* were executed by animators Kazuto Arai and Miso. Two persons who demonstrated their ability to produce complex effects animation have made the deliberate decision to collaborate on two scenarios that undeniably demanded the expertise of seasoned pros. In the third episode, Arai endeavoured to facilitate Dimple's ability to emit a beam from his mouth. This development suggests that the beam possesses considerable strength and potency. However, it is important to note that the depiction of the blast is not limited to a singular manner. In addition, there exists a remarkable period of frames preceding the blast, when sets of lines are strategically positioned around the character Dimple. This particular arrangement effectively contributes to the gradual intensification and anticipation of the impending event. Subsequently, Miso executed an aerial counteroffensive manoeuvre, which was aesthetically documented by the camera. In Episode 10, the team shows a resurgence by confronting a situation in which Teruki confronts the formidable fire strike unleashed by Miyagawa. Arai regains dominance, perceiving the fire as a rapid flow of fluid, accompanied by sparks and a forceful intensity that necessitates additional delineation and meticulous attention to particulars. The style of the flames also changes, this time focusing on the shape of the fire and how it flickers wildly, and you can clearly see where it switches from Arai to Miso.

As a result, the animators' team may animate more freely and creatively because they aren't concerned with the character models, making the show the most anticipated of all. The show possesses numerous qualities that render it highly compelling and deserving of viewership. In 2016, *Mob Psycho* emerged as a notable anime production, characterised by its *sakuga*, or high-quality animation. The series

explored the topics of individuality and self-perception, employing innovative animation methods and conceptual approaches to effectively convey these ideas. It's a show that won't be forgotten in a year, and the researcher may use it to display some of the best works by some of his favourite animators.

Developing Effective *Sakuga* Techniques to Be Used in The Researcher's Animation Projects

Upon conducting a review of the animation techniques used in the animated series *Mob Psycho 100* (2016), the researcher has identified some pertinent strategies that have the potential for integration into the researcher's next animation endeavours. The researcher must select techniques that can capture the audience's attention while ensuring that the shown animation possesses a profound sense of impact. Eliciting a sensation of both unease and exhilaration among the spectators. The researcher's animation project will be developed with an action-themed focus and a comedic element. Hence, the selection to incorporate Sakuga techniques inside the animation genre to be created, namely within the shonen series, as stated by Milford Library (2020), pertains to a certain type of anime referred to as "shonen anime," which is specifically tailored for a young male audience. In most instances, the central protagonist embodies a physically robust male figure, possessing proficient expertise in martial arts and the ability to augment his strength. Characters such as Son Goku from the anime series *Dragon Ball* and Monkey D. Luffy from the manga series *One Piece* exemplify the characteristics commonly associated with this particular genre. The profound esteem that these characters possess for their companions, together with their unwavering willingness to defend them, represent two of their most prominent attributes. *Mob Psycho 100* (2016) is categorised as a shonen series as well. The researcher posits that adhering to the "Tokusatsu" motif, a Japanese type of film and television drama characterised by superheroes and extraordinary effects, and drawing inspiration from Yoshimichi Kameda's sketchy line style, is a suitable technique to be employed. The animator's artistic approach is particularly well-suited for imbuing the action with a sense of impact that is essential for the researcher's animation project. According to *The Canipa Effect* (2016), the visual elements that require enhancement and serve to showcase animators' ingenuity are characterised by their roughness, sketchiness, unpredictable nature, and loudness. In his interview, Tachikawa affirmed that Yoshimichi Kameda was responsible for animating the entirety of the series *Mob Psycho 100* (2016). Furthermore, Tachikawa expressed his intention to present this work as his own and to elucidate the profound connection between ONE and Kameda's artistic contributions. Both the unpredictable nature of the mangaka and the equally dynamic animator consistently exceed expectations, offering an abundance of creative elements. Tachikawa emphasised the aspiration to generate novel visual concepts that have not yet been explored. In an ideal scenario, the experience of viewing *Mob Psycho 100* (2016) can be likened to the act of unveiling a container filled with exceptionally thrilling revelations, and the individual expressing this sentiment was not engaging in jest.

In his video, *The Canipa Effect* (2016) also discussed the glass painting style employed by Miyo Sato. The technique can be replicated through the utilisation of digital tools designed for the purpose of time management. The painted glass techniques employed in the researcher animation project were designed with the purpose of conveying the backstory of the characters. This artistic choice aimed to evoke a sense of nostalgia, akin to the nostalgic atmosphere seen in Episode 12 of *Mob Psycho 100* (2016). The inaugural episode of the introduction to *The Canipa Effect* (2016) references the character in question during its concluding video segment. In this proposed scenario, we suggest implementing a camera rotation technique to capture Mob's performance, which involves the display of a multitude of impressive visual effects. Prior to encountering the monster, we propose introducing an additional character that will execute a visually captivating walking sequence, filmed from a low-angle perspective. Furthermore, to enhance the climactic scene of the episode, it is proposed that the camera and the artist responsible for spirit-drawing collaborate in orchestrating a visually dynamic sequence including a combination of fluctuating lighting conditions and the dispersal of explosive liquid fragments. This sequence will culminate in the depiction of despondent crowds. This resource can serve as a valuable reference for effectively portraying characters who exhibit heightened displays of authority.

The final confrontation in the researcher's animation project can incorporate the impact frame style developed by Yuki Igarashi and Yutaka Nakamura. The utilisation of a frantic camera approach, characterised by rapid motions and a loss of focus on the subject, serves as an effective means to depict a heated fight scene; conveying the character's strong desire to swiftly conclude the fight. The technique can also serve as the focal point of the animation production. The animation technique used in Arai and Miso effectively utilises camera angles and framing to enhance the impact of a blast assault, as exemplified in Episode 3 during Dimple's attempt to execute such an attack. The utilisation of the "before blast frame" strategy serves as an indicator of an anticipated forceful attack. In addition to this, the utilisation of the "splash fire" style is intended for integration within the monster transformation sequence or after the attack scene, thereby enhancing the character's intimidating appearance.

Animetism Theory

As LaMarre (2009) states in his book, *The Anime Machine* (2009), the rapid movement of a robot, bullet, or train does not result in a shift of animetism's attention away from the window. It is still focused on examining the cross-, side-, and lateral effects of speed. Consequently, animetism serves to highlight the way speed defines the visual field into multiple layers or levels. Moreover, it gives the notion that the Earth is in a state of motion, as opposed to solely the train. In a YouTube video produced by the department of Film & Media Studies, in his analysis of the Anime Machine, LaMarre claims that anime predominantly exhibits a stylistic approach known as animetism. This approach involves the deliberate acknowledgment and incorporation of the flat layers of transparent celluloid that constitute the image, as opposed to concealing them. In contrast, cinematism, which aims to create the illusion of traversing a populated world, often relies on forward motion. The technique of Animetism involves the deliberate separation of the image into many planes, achieved by arranging translucent celluloid planes vertically on the animation stand. This method is employed to introduce a diverse range of visual elements within the image. The major focus of animetism lies in the movement on and between surfaces, as opposed to movement in the vertical dimension.

Chanoyun (2018), in his 2018 review of *The Anime Machine* (2009), stated that LaMarre compares cinematism and animetism to ballistic motion to show the difference between the two. As he puts it, cinematism turns "everywhere in the world into a target, and the eye becomes one with the bomb." He continues, "The essence of cinematism lies in the use of the mobile apparatuses of perception, which serve to give the viewer a sense of standing over and above the world and thus controlling it, and to collapse the distance between viewer and target, in the manner of the ballistic logic of instant strike or instant hit." Cinema, then, is about giving people power; it enables them "be in control" of their surroundings and learn more about them. Cinema was able to do this with a multi-plane camera, in which several planes would move up and down to make it look like the depth of the scene was changing. Although animetism "is not about movement into depth, but movement on and between surfaces," Animetism is when you like how open the spaces between layers feel or when you like how the layers come together. Cinematism is an aesthetic of movement that replicates forms of cinematic realism through animation. It's frequently characterised by realistic movement into depth or a recreation of cinematic space. Lamarre describes it this way:

“The essence of cinematism lies in the use of mobile apparatuses of perception, which serve (1) to give the viewer a sense of standing over and above the world and thus of controlling it, and (2) to collapse the distance between viewer and target, in the manner of the ballistic logic of instant strike or instant hit.” (Lamarre, 2009, p. 5).

Animetism, by contrast, is an aesthetics of movement that is not necessarily invested in this kind of reproduction of cinematic space. It is a kind of movement in animation that often favours what Lamarre terms “open compositing.” Lamarre describes animetism’s use of open compositing this way:

“[Animetism] Favours an “open compositing” in which layers of the image are allowed to move more independently of one another. While open compositing tends to work against

sensations of movement in depth, it makes possible other sensations of movement” (Lamarre, 2009, p. 37).

Anime lacks concern as much about how the picture is put together or how it hides the gaps between the different layers as the camera (or watching location) changes. But animetism is not the opposite of the arrangement. In an "open composing" type of anime, the different parts of the picture are encouraged to move around without being tied to each other. Open composition lets you have some types of movement experiences, but it often gets in the way of movement experiences that are based on depth. He says in the video *Speed Racer (2008), Cel Animation, and Animetism* that the elements in different layers will look like they move apart or closer together as they get smaller or bigger as you move the camera, which is like how anime simulates camera movements. The appearance of "in" or "out" is like having the curtains open and closed or being in very close focus. The way the characters are arranged here makes it clear that they weren't taken by the same camera but were added together as different layers.

The movie incorporates the technique of quick lateral camera movement, a characteristic aspect commonly found in anime. In the field of animation, a common tendency is observed wherein lateral camera movement is favoured over full animation, serving as an illustrative instance of animation reduction. This preference stems from its ability to facilitate workload efficiency for animators. In order to simulate a rapid lateral camera movement, animators have the ability to use abstract motion lines on a loop, as opposed to redrawing perspectival shifts for each individual frame. Nevertheless, outcomes might be regarded as a conceptual representation of pure motion rather than an accurate portrayal of movement in physical space.

Animetism is a technique that involves the manipulation of the relative movement of several layers. This is a technique for modifying the multiplanar image. The camera's viewing location no longer retains its privilege and is relegated to simply becoming another layer. This phenomenon is observable throughout the animated sequences of the show, namely in the combat scenes, wherein the background exhibits minimal movement while the characters engage in motion.

RESEARCH METHODOLOGY

To obtain a better understanding of the issue that this research is analysing, a study design must be conducted. Marek (2019) states that the utilisation of this research design will facilitate the examination of a previously explored theory, specifically the theory of animetism as initially expounded by Thomas Lamarre in his seminal work *The Anime Machine* (2009), widely regarded as one of the most significant publications dedicated to the study of animation, particularly within the field of anime. The collected material relating to the issue is largely supportive of this study. However, to ensure the credibility of the obtained information and ascertain its appropriateness for supporting this study, various comparisons will be conducted.

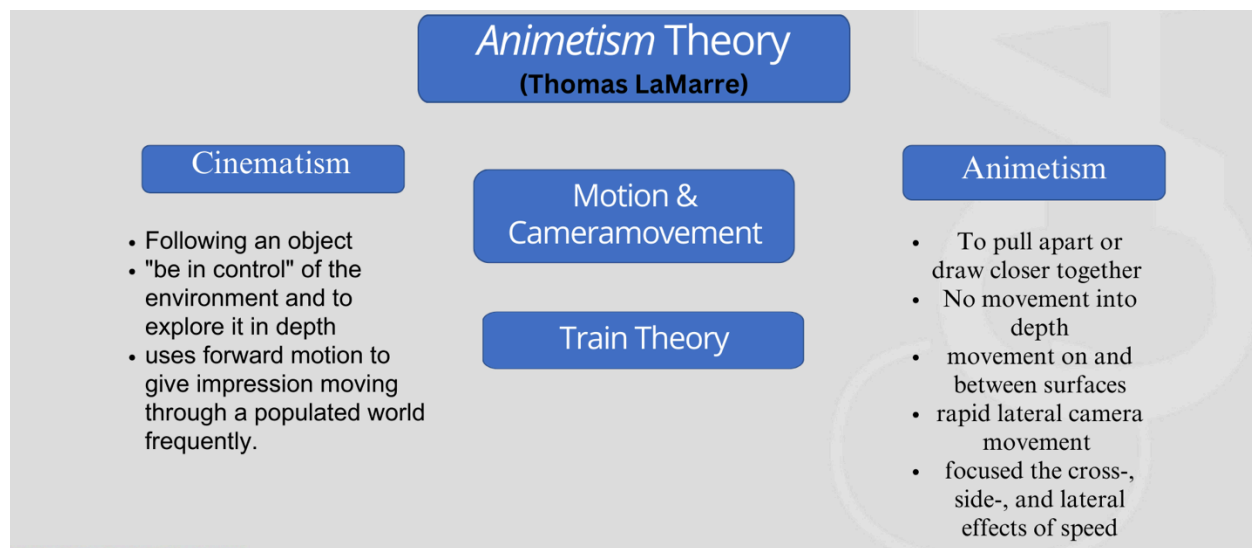


Figure 1. Theoretical Framework
(Source: Original, 2023)

In this research paper, the researcher uses qualitative research methodology, as the study only concentrates on the observation and categorization of non-statistical data derived from the television animation series *Mob Psycho 100* (2016). During the data collection phase, researchers commonly analyse observations for trends (Savenye & Robinson, 2004). The selection of a qualitative approach, such as a field study, ethnographic content analysis, oral history, biography, or unobtrusive research, together with the choice of materials, such as field notes, documents, audiotapes, and videotapes, has an impact on the structure and methodology of the analysis.

FINDINGS

In the research findings, *Sakuga* techniques are based on their creator or by a famous key animation artist. A comment from a Reddit post "Most of the animation staples are named not after their original users, but after the most famous ones."- Quartandoff (2020). This pertains to phenomena such as the "Gainax bounce," which first emerged in 1981, and the "Obari pose," initially popularised by Shin Matsuo. These techniques encompass various elements, including the Ebata walk, Yutapon Cubes, Obari Punch, and others.



Figure 2. Ebata Walk technique from One Punch Man OVA 1
(Source: <https://www.sakugabooru.com/post/show/63684>)

Article from WordPress stated that Ryouma Ebata is well known as the man who animates walking. Ebata Walk is currently a phrase named after his walking animation. Undoubtedly, there are further facets to his expertise; he possesses exceptional aptitude as a character animator, effectively harmonising exaggerated motion with more realistic elements to create highly memorable and charismatic moments. Yet, it is his approach to animating uncomplicated sequences depicting characters strolling that truly distinguishes his work. Examples of simple actions that can occur during physical movement include a character altering their balance, making an accidental error in their step, or executing a movement involving a rotation of the hip joint (Relyat08, 2016).



Figure 3. Yutapon cube technique from Space Dandy
(Source: <https://www.sakugabooru.com/post/show/63684>)

In his remark on the website Quora.com, Kevin Z. (n.d.) expressed his viewpoint of Yutapon, primarily focusing on the creation of aesthetically pleasing fragments. He argued that cubes had a greater sense of satisfaction and beauty compared to asymmetrical triangles. Furthermore, it should be noted that the decision to adapt anime from manga is often at the discretion of the director. All the illustrations are created by a single individual, with the assistance of a small team of editors. Consequently, most of the combat sequences depicted in manga have a reduced presence of debris compared to their counterparts in anime.



Figure 4. Obari Punch technique that applies in Pokémon
(Source: <https://www.sakugabooru.com/post/show/63684>)

Matteowatz (2021) in his writing from animtudes.com elaborates on the *sakuga technique* “The Obari punch” is a little more complicated than a straightforward punch to the camera. The defining characteristic of Obari's animation style is the notable emphasis placed on anticipation during the execution of punches. As noted by Kraker2k, an expert in Obari's work, the Obari punch can be deconstructed into three or four distinct postures. Of particular significance are the arm retracting motion and the forceful protrusion of the chest. In addition to its evident qualities, the Obari punch showcases a keen understanding of anatomical structures, whether human or mechanical, as well as a discernible sense of rhythmic coordination. Undoubtedly, animating the frontal position poses a consistent challenge, whereas the intermediate stances allow fluidity and natural movement.



Figure 5. Animatic from Spider-Man: Across the Spider-Verse used of Kutsuna Lighting
(Source: @SpencerWan/Twitter.com, 2023)

Kutsuna Lighting is a visual phenomenon that encompasses ray animations that emulate the movement of lightning. This distinctive visual effect is distinguished by the presence of zigzag patterns, which are skillfully crafted by Kenichi Kutsuna, as stated by BlackSakuga (n.d.) on Sakugabooru.



Figure 6. Showing animation effect in a single from Mob Psycho 100 episode 1
(Source: Sakugaespreso.com, 2021)

The analysis of *Sakuga* in the context of *Mob Psycho 100* (2016) reveals several noteworthy aspects. These include the presence of unconstrained and dynamic effects animation, the seamless execution of camera movements, and the incorporation of highly expressive cartoon facial expressions that evoke humour.



Figure 7. A scene where Mob exercise evil spirit in episode 1
(Source: Sakugaespreso.com, 2021)

The primary aspect that needs emphasis is the exceptional integration of colour design and compositing, which effectively unifies the entirety of the scene. The purpose behind this cut is to showcase Mob's psychic capabilities to the viewers, hence it is fitting that Mob's power manifests through the most luminous and vibrant being within the given space. During the process of exorcism, the spirit exhibits a rapid sequence of vibrant neon hues, accompanied by the emission of sparks and flashing electrical arcs, resulting in a luminous display reminiscent of a rainbow. The rapid changes in colour schemes and compositing effects create a notable phenomenon known as "sub-drawing movement," which enhances the intensity of the scene without diminishing the liveliness of any individual keyframe.



Figure 8. Showing Sakuga of Dimple blown away by Mob barrier
(Source: @Yuyucow/Twitter.com, 2016)

The presence of light and the arrangement of lines in the image are indicative of a sense of gravity and dominance. The magnitude of the explosion appears relatively unremarkable in comparison to the protagonist's prior encounters in psychic battles. However, this perception is influenced by the show's manipulation of our perception. The inclusion of visually striking elements, such as vibrant background animation and whimsical impact frames reminiscent of ink, makes it challenging for this explosion to evoke a lasting impression amidst the consistently exceptional artistry displayed throughout the series.



Figure 9. Yutapon technique is used when the characters hit the ground
(Source: <https://www.sakugabooru.com/post/show/63684>)

Yutaka Nakamura was responsible for animating the action ending, which prominently showcased his distinctive stylistic characteristics, including impact frames and the renowned "Yutapon cubes." The utilisation of a transition from backdrop animation to background art is evident throughout his work.



Figure 10. The application of the sakuga technique called Wakame Shadow in the researcher's final year project
(Source: Original, 2023)

The animation sequence incorporates lighting effects to visually emphasise a powerful assault. Additionally, the researcher opted to incorporate the Wakame Shadow *sakuga* technique, which involves casting a shadow in the shape of seaweed-like strands around the character, to enhance the desired visual impression.



Figure 11. Punch sequence using *sakuga* technique in the researcher's final year project
(Source: Original, 2023)

To deliver a forceful impact in my work, the researcher used *Sakuga* technique developed by Obari. This style involves incorporating elements such as subtle movements indicating the buildup of anticipation before a punch is thrown by a monstrous creature, as well as utilising bold line sketches to convey the menacing nature of the impending attack.



Figure 12. The use of squash and stretch technique in the researcher's final year project
(Source: Original, 2023)

To enhance the forceful effect of the punch strike, the researcher developed a strategy involving the use of squash and stretch techniques on the monster's physique. Specifically, the posterior region of the creature's body would undergo elongation, while the front portion would experience compression as a result of the forceful hit delivered by the mecha's fist. Additionally, the researcher applied a lighting effect within a sub-drawing, wherein the lighting changes within a single frame.

CONCLUSION

In conclusion, the term *Sakuga* has undergone significant evolution since its creation, with its definition continuously expanding and broadening over time. Initially denoting the entirety of the animation domain, it has transformed into a recognition and commemoration of the skilled artisans responsible for its creation. The practice of *Sakuga* has emerged as a method of acknowledging the skills and dedication of animators in the creation of exceptional animation, through the systematic preservation and documentation of their artistic contributions. *Sakuga*, as a production strategy, is not based upon accidental circumstances or chance occurrences, but rather is a deliberate and premeditated process that involves the utilisation of proficient and seasoned animators. The artists demonstrate their creative abilities, expertise, and passion through their artistic endeavours, thereby producing visually captivating and intriguing instances that enhance the overall quality of the animation.

Moreover, *Sakuga* serves as a highly effective instrument for crafting visually captivating and dynamically animated sequences. These instances not only captivate audiences but also showcase the exceptional skills of the animators, establishing novel benchmarks for the quality of animation and advancing the boundaries of this artistic medium. The significance of *sakuga* persists as an important element in the ongoing development of the animation industry. Further research and exploration of this methodology, in conjunction with advancements in technology and animation software, will undoubtedly provide an array of visually captivating and emotionally resonant artistic creations in the forthcoming years. *Sakuga* animations are produced by a diverse range of methods. To enhance the visual appeal and realism of their sequences, animators employ a variety of approaches, including intricate character designs, fluid animation, meticulous attention to detail, and the strategic use of dynamic camera angles. The enhanced level of skill enhances the viewer's experience by immersing them in the narrative and intensifying the emotional resonance of the animation.

The art form known as *Sakuga* deserves recognition and appreciation, extending beyond its mere technical role within the field of animation. As viewers, we are afforded the privilege of witnessing the tangible outcomes of animators' unwavering commitment and diligent efforts. Through their invaluable contributions, the field of animation is elevated, hence igniting a profound sense of inspiration within forthcoming generations of artistic individuals.

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