



The Emergence of Omegaverse: Where Does Omegaverse Come From?

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Abstract

Over the past decade, the “Omegaverse” (Alpha/Beta/Omega (A/B/O) dynamics) has grown from a niche online fanfiction trope into a prolific, multi-million-dollar global publishing phenomenon. Grounded in a rigid framework of biological determinism, the subgenre divides human society into immutable sexual and reproductive hierarchies. While academic interest in the Omegaverse has steadily increased, existing literature remains notably fragmented, relying on localized case studies of isolated fandoms or short historical snapshots. This study addresses this methodological gap by presenting a comprehensive, global historical synthesis that maps the macro-evolution of the subgenre across six decades. Tracing its development from its analogue, print-zine origins in 1960s Star Trek fandom, through its rapid digital codification in early 2010s Western online spaces (Supernatural and Teen Wolf), the paper details its subsequent transcultural migration and commercialization across East Asia. By analyzing its thematic transformation into Japanese Boys' Love manga, South Korean webtoons (manhwa), and censored Chinese danmei literature, this study explores the central paradox of the Omegaverse: its capacity to simultaneously enforce patriarchal, non-consensual power dynamics and serve as a radical, subversive laboratory for queer liberation and feminist critical dystopias.

Keywords: Omegaverse, Fanfiction, Transcultural Media, Slash Fiction, Biological Determinism.

Introduction

The Omegaverse has emerged as one of the most prolific, complex, and controversial genres within online fan fiction in recent years (Abdulhaková, 2025, p. 14; Popova, 2017, p. 88). Originating as a niche trope, it posits an alternative universe governed by strict biological determinism, where humanity is divided into a hierarchical system of sexual dominants (Alphas), sexual submissives (Omegas), and a neutral middle class (Betas) (Busse, 2013, p.

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289). This world-building relies heavily on animalistic physiology, including scenting, pheromones, mating cycles (heats and ruts), and the capacity for male pregnancy (Mpreg) (Alter, 2020; Busse, 2013, pp. 289-290).

The academic interest toward Omegaveres has grown alongside the subgenre's popularity, but historical accounts within the existing literature remain notably fragmented. Foundational fan studies have successfully traced the earliest precursors of the genre to science fiction fandoms of the late twentieth century, most notably the Star Trek concept of pon farr—a biological imperative forcing individuals to mate or die (Busse, 2013). The modern Omegaverse, however, officially crystallized in 2010 within a Supernatural kink meme community, where an anonymous prompt established the foundational Alpha, and “bitch male” (Omega) dichotomy. Beyond Western platforms, Asian studies researchers have explored the genre's transcultural migration, investigating its adaptation into Japanese commercial manga, Korean pop-culture fandoms, and Chinese literature (Snigda Sarkar & Banerjee, 2024; Snigdha Sarkar & Banerjee, 2023). More recently, legal scholars have even begun examining the subgenre's contentious leap into for-profit publishing and the resulting copyright disputes (Alter, 2020).

However, while this previous research offers valuable qualitative insights, it suffers from a significant methodological gap: it primarily examines the Omegaverse in isolated, highly localized snapshots. Prior scholarship frequently analyzes minute sample sizes within a single fandom or a specific cultural context, failing to capture the macro-level historical evolution of the genre across an extended timeline. Furthermore, existing studies have often restricted their focus to binary power dynamics, neglecting the rich, systematic interplay of all secondary genders that collectively construct the societies within these texts.

This study differentiates itself by proposing a comprehensive, global historical approach. It intentionally trades the localized, narrow depth of previous case studies for a broad, chronological synthesis. By mapping the genre's continuous evolution from its amateur Western origins to its Eastern commercialization and beyond, this study provides the first unified historical narrative of the Omegaverse. It demonstrates how a localized internet trope matured into a highly contested, global literary movement, offering equal critical weight to the entire spectrum of secondary genders rather than isolating specific biological functions.

1. The Genesis: A Fanzine, a Vulcan, and the Catalyst of Biological Fate

To comprehend the genesis of the Omegaverse, one must read about an era preceding the advent of the internet, digital archives, and instantaneous global communication. It is necessary to immerse oneself in the 1960s, a period characterized by the sound of mimeograph machines, the meticulous assembly and stapling of documents, and a postal system that functioned as the essential circulatory network for a dynamic, emerging subculture (Coppa, 2006, p. 48). The tangible realm of early media fandom initially established the conceptual foundation of the Alpha/Beta/Omega hierarchy. It emerged not as a complete system but as a collection of speculative, transformative ideas stemming from a profound analytical affection for the television series *Star Trek* (Busse, 2013, p. 318). The Omegaverse's origins are intricately intertwined with the history of its primary fanbase, the advent of slash fiction, and the distinctive narrative opportunities afforded by Mr. Spock's hybrid human-Vulcan genetics.

The fan base that emerged around *Star Trek* after its cancellation in 1969 was remarkable in its organization, fervor, and creative productivity. The society was predominantly established and maintained by women, who utilized their secretarial and administrative expertise to develop intricate networks of communication and production (Coppa, 2017, p. 18). They were instrumental in organizing several seminal modern media conventions and

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pioneered the concept of fanzines. These amateur publications played a pivotal role in fostering a sense of belonging, encompassing a wide range of content, including episode analysis, fan art, letters, poetry, and, most notably, fanfiction. The production of a fanzine necessitated a meticulous dedication. Narratives were composed on manual typewriters, pictures were drawn by hand, and pages were produced on ink-scented mimeograph machines or, subsequently, early photocopiers. The zines were subsequently compiled, stapled, and dispatched to subscribers, thereby establishing a concrete connection among fans nationwide and, ultimately, globally (Jenkins, 1992, pp. 161–162). This pre-digital milieu fostered a unique brand of creation, characterized by a gradual, intentional, and profoundly collaborative atmosphere. Within this environment, fans presented, discussed, and developed concepts over extended periods, one zine at a time.

Concurrently, an innovative narrative genre was emerging within this dynamic ecosystem. This phenomenon, termed “slash fiction”, draws its name from the slash symbol used in fan discourse to denote a sexual pairing, such as “Kirk/Spock” or “K/S” (Hart, 2016, p. 17; Hellekson & Busse, 2014, p. 76; Huber, n.d., p. 8). These narratives explore the latent homoerotic tensions among male characters within mainstream media. The profound, emotionally resonant, and frequently altruistic connection between Captain James T. Kirk and his first officer, Spock, served as the foundational element of this novel cinematic genre. The series portrays the relationship between the two characters as one of profound love and mutual reliance, as Gene Roddenberry characterized it (A. Jamison et al., 2013, p. 87). Nevertheless, fan authors recognized the potential for greater possibilities. The conventional emotional intimacy of the characters’ relationship was expanded into a romantic and sexual dimension (Goldmann, 2022, p. 84; Jenkins, 1992, pp. 175–176), and fiction was employed to explore the unarticulated profundities of the relationship in a manner unattainable by network television in the 1960s.

The early K/S narratives were more than mere sources of physical arousal; they constituted intricate psychological examinations. The exploration of themes such as isolation, identity, and the challenges of forging connections that transcend societal norms, both human and Vulcan (Lamb & Veith, 2014, p. 98; Russ, 2014, p. 84), serves as a fundamental underpinning of the narrative. In this setting of challenging limits and investigating the “what if” of the Kirk-Spock relationship, fan writers began to focus on the most extraterrestrial facet of Spock's character: his biology. This element subsequently served as the pivotal catalyst that initiated the pre-Omegaverse, the period preceding the emergence of the term “Omegaverse” in fan studies.

The impetus for this shift was the premiere episode of Season Two, “Amok Time”, which was broadcast in 1967 (Busse, 2013, p. 318; Campillo Arnaiz, 2018, p. 118; Penley, 1997, p. 130; Seifrit, 2021, p. 41). The episode introduced the concept of *pon farr*, defined as the Vulcan reproductive instinct. The script characterized this phenomenon as a biological necessity occurring every seven years, compelling a Vulcan to return to their home planet to engage in procreation or confront insanity and death due to the profound hormonal and neurological disruption. Subjects under the influence of this state have been observed to demonstrate atypical levels of violence, emotionality, and irrationality. For the first time, he is entirely subject to the whims of his body. The episode is particularly significant to the K/S relationship because it culminates in a ritualistic duel to the death in which Spock appears to slay Kirk. This act unexpectedly alleviates the Vulcan's *pon farr* by relieving the profound emotional strain.

For fan writers, *pon farr* was a rich source of narratives. It proffered a definitive, science-fictional rationale for examining issues of fragility, necessity, and loss of agency in the ordinarily stoic and hyper-rational Mr. Spock. This narrative device was employed to create a compelling biological story, compelling the characters to confront circumstances of profound

intimacy and reliance. In her book, Coppa (2017) further explains that observations illuminate the early K/S writers as “amateur gender and sexuality theorists”, adeptly utilizing the established science fiction motifs of the series to “compose novel narratives concerning male intimacy”. The instrument that the group primarily used was called *pon farr*. They initiated the composition of numerous narratives that elaborated on the premise, contemplating scenarios in which Spock could not return to Vulcan, the cycle occurred more frequently, or a reliable companion could alleviate its consequences.

The Omegaverse is a subgenre of fanfiction that originated in the tradition of *pon farr* from the Star Trek series, as previously mentioned (Barone, 2019, p. 12). Identifying a singular narrative as the unequivocal patient zero is challenging, given the decentralized, transient nature of early fanzines. Nonetheless, fan scholarship consistently identifies a narrative or set of narratives published in the K/S fanzines during the early and late 1970s. These narratives are characterized by an expansion of the conventional concept of *pon farr* into uncharted realms. The proposed biological reality for Vulcans was characterized by a cyclical pattern, analogous to the estrous cycle of animals, with the crisis replaced by a recurring cycle of seven years.

In these proto-Omegaverse narratives, the Vulcan biological imperative encompasses not just mating but also bonding. The condition rendered the Vulcan profoundly susceptible and emotionally receptive, engendering a biological necessity not solely for sexual gratification but for the companionship and support of a reliable spouse. Kirk, as Spock's *t'hy'la*, which is a Vulcan phrase from the novelization of Star Trek: The Motion Picture denoting “friend, brother, lover”, was the sole individual capable of offering this assistance (Roddenberry et al., 1979, p. 22). The narratives elucidate Kirk's profound care for Spock, spanning multiple cycles, establishing a connection that transcends the boundaries of friendship and is acknowledged by Spock's inherent biology. This dynamic shift led to a significant change in the power balance within their relationship. The capable and formidable Starfleet officer found himself in a period of complete reliance on a dominant biological imperative, which overshadowed his role as second-in-command.

This narrative structure, which originated in K/S fanzines, encompassed all the essential elements that would later be formalized as the Omegaverse. The concept of a “secondary gender” dynamic, rooted in reproductive biology, was initially introduced alongside a character's core social role. Spock, a Starfleet officer, exhibited a periodic mating drive. Secondly, the concept of a biologically driven “heat” was presented as a fundamental narrative element, engendering vulnerability and necessity (Penley, 1997, p. 130). Thirdly, the concept of a “fated bond” was examined, defined as an emotional and physiological connection acknowledged and necessitated by the body itself. Despite the absence of explicit Alpha/Omega terminology, the fundamental framework of a dominant “Alpha-like” character (Kirk, the guardian and nurturer) and a temporally susceptible “Omega-like” character (Spock, the one in distress) was distinctly.

The prevailing intellectual of the era is believed to have contributed to these creative advancements. The 1960s and 70s represent a significant era of social transformation, during which speculative fiction reached a high point in its interrogation of conventional gender and sexual norms. In Ursula K. Le Guin's 1969 novel *The Left Hand of Darkness*, the Gethenians are introduced as an ambisexual species (Andersson, 2020, p. 3). Members of this species undergo a monthly phase of sexual receptivity, known as *kemmer*, during which they exhibit either male or female traits (2020, p. 6). This widely esteemed and extensively read work demonstrated that science fiction may serve as a potent instrument for envisioning societies liberated from rigid gender boundaries. The impact of these concepts, disseminated among the same communities of fervent science fiction readers who authored fanfiction, is significant.

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They facilitated the development of an atmosphere in which a fan writer might examine the canonical notion of pon farr and recognize the potential for a significantly more intricate and dynamic framework of biological responsibilities.

The genesis of the Omegaverse was not a solitary event, but rather a convergence of factors: a devoted and imaginative fan base, an emerging narrative genre centered on male intimacy, a canonical plot mechanism conducive to elaboration, and a broader cultural spirit that challenged conventional gender and sexual norms (Coppa, 2006, pp. 46–48). The authors of K/S fanfiction, utilizing typewriters and mimeograph machines, functioned as amateur geneticists of creativity. They identified a distinctive, atypical trait-Pon Farr (Busse)-and incorporated it into their aspirations for more profound, intimate narratives. Eventually, fans developed a new narrative structure based on biological determinism to create a permanent, unbreakable romantic bond between the characters. This narrative concept was initially limited in circulation within the fanzine print media. It remained within the community's scope, allowing the codification of elements of this subgenre, expanding its distribution across various fandom communities, and facilitating its adaptation and evolution into the global phenomenon known as the Omegaverse today.

2. Transnational Media Evolution: The Omegaverse from Western Fandoms to Global Industries

The Omegaverse, a subgenre within fanfiction characterized by its unique blend of anthropomorphism, hierarchy, and sexuality, finds its origins in a fascinating intersection of classic media and modern digital culture. Emerging during the paper-and-ink era, specifically from the mid-1960s to the early 1970s, the groundwork for this genre was laid by the iconic television series *Star Trek* (Campillo Arnaiz, 2018, p. 118). However, it was the early 21st Century internet fandom that allowed the Omegaverse to evolve from a niche concept into the extensive genre that captivates audiences today. At the crux of this transformation is the transition from traditional fanzines to digital platforms, including LiveJournal, FanFiction.net, and ultimately Archive of Our Own (AO3). This shift not only marked a significant change in how fanworks were produced and disseminated but also enabled an immediate exchange of ideas among diverse fandoms (Busse, 2013, p. 319). The communal, real-time production of narratives became a hallmark of online fandom, formalizing what was once merely a specialized concept into a widespread phenomenon.

The early 2010s witnessed a notable surge in the Omegaverse's popularity, particularly within the fandom surrounding the television series *Supernatural*. Central to this fandom are the intricate and often tumultuous relationships between brothers Sam and Dean Winchester, which served as a fertile ground for creative expression and trope development in fanworks. One particularly influential fanfiction, titled *I Ain't No Lady, but You'd Be the Tramp*, emerged as a significant catalyst for the expansion of the Omegaverse narrative framework (Fazekas, 2020, p. 97). Throughout 2010, numerous fanfics began to incorporate similar power dynamics and "knotting" sex as seen in *I Ain't No Lady*, effectively establishing a foundation for the genre. By the middle of 2011, the term "Omegaverse" had become recognizable in fanfiction communities, with readers increasingly aware of its established "rules" and common tropes (Busse, 2013, p. 319).

The groundwork for the Omegaverse is steeped in themes of hierarchies and biological determinism. The werewolf genre, a prominent influence, introduced a distinct lexicon of pack dynamics featuring terms like "alpha," "beta," and "omega." This terminology, derived from outdated and largely discredited wolf-pack studies, offered both a convenient and emotive shorthand for exploring hierarchical social structures-both animalistic and human (Entrikin, 2023). Central to Omegaverse narratives is the portrayal of distinct physiological traits and

social behaviors. The concept of “knotting,” a physiological response in canines during mating where the male's anatomy swells, becomes crucial in establishing an intense bond between partners (Popova, 2018, p. 10). This biological, animalistic characteristic, intertwined with the A/B/O hierarchy, energized the fan community, fostering stories rich in complexity and raw emotion (Busse, 2013, pp. 317–318; Campillo Arnaiz, 2018, pp. 119, 122). Key behaviors, like the heat cycles experienced by omegas and the rutting seasons of alphas, became commonplace in these narratives. Additionally, practices such as “scenting” which is a non-verbal communication form that signals emotional connection and it gained prominence, further enriching the narrative landscape (Barone, 2019, p. 10; Seifrit, 2021, p. 48).

The motif of the “mating bite,” wherein an alpha marks their omega, is another essential feature of Omegaverse tales. This action not only symbolizes a physical connection but also establishes a deeper, often psychic bond. This aspect of the narratives elevates the stakes of relationships, incorporating themes of destined romance and significant consequence. Furthermore, male pregnancy (Mpreg) has become synonymous with the Omegaverse, presenting a fascinating twist on traditional gender roles and dynamics. This phenomenon fulfills a long-held desire within slash fandoms to see male couples explore biological families (Cherry, 2022; Entrikin, 2022, p. 22). Having solidified itself in the *Supernatural* fandom, the Omegaverse quickly infiltrated the fanbase of MTV's *Teen Wolf*, harnessing the show's thematic focus on lycanthropes to amplify its appeal. The dynamics explored in *Teen Wolf*, particularly the relationships between human characters like Stiles Stilinski and the alpha werewolf Derek Hale (often referred to collectively as “Sterek”), allowed for the seamless integration of the A/B/O framework. This adaptability highlighted the versatility of the Omegaverse and demonstrated its potential to enrich storytelling across various narratives.

As the *Teen Wolf* fandom adopted the Omegaverse with remarkable enthusiasm, authors began constructing elaborate universes where the secondary gender hierarchy regulated all facets of participants' lives. These narratives examined not only personal relationships but broader societal structures, often engaging in critiques of prejudice and intolerance. Omegas were frequently portrayed as a vulnerable, subjugated class, contributing to a rich layer of social commentary embedded within the overarching fantasy (Campillo Arnaiz, 2018, pp. 121–123). The complexities of these narratives gave voice to marginalized experiences, exploring themes of power and identity in ways that resonated deeply with readers. By 2016, the Omegaverse had evolved into a comprehensive, self-sustaining genre, driven by the innovative forces of these two fandoms and the user-friendly tagging and searching functionalities offered by sites such as AO3. What began as a collection of clichés had transformed into a cohesive and adaptive alternate universe (AU) framework, capable of accommodating diverse partnerships across various fandoms (Busse, 2013). This evolution exemplified not only the change in content but also the emerging sophistication of fandom culture. While the Omegaverse gained prominence in the West, its thematic elements found resonances in various East Asian contexts, particularly in Japan, China, and Korea.

In Japan, the concept of gender fluidity has long been explored in anime and manga, particularly through the lens of *yaoi* (boys' love) and the fantasy genres. The Omegaverse aligns well with the existing Japanese tropes of gender-bending narratives and non-traditional relationships (Snigda Sarkar & Banerjee, 2024, p. 129). Japanese fandoms have embraced the Omegaverse, creating rich worlds that often delve into social hierarchies similar to those explored in Western texts. In particular, the A/B/O tropes have been integrated into the language of class and societal roles, a theme prevalent in various *shoujo* and *shonen* narratives. Writers often use the Omegaverse to challenge societal norms and expectations around masculinity and femininity, crafting stories where emotional depth and relationship complexities are at the forefront. China has seen a burgeoning interest in the Omegaverse, which aligns with the rising popularity of *danmei*, a genre of boys' love fiction (Zheng, 2016,

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p. 163). The strict censorship faced by authors has led to creative adaptations of Omegaverse themes, exploring dynamics of power, love, and intrigue despite regulatory constraints. Chinese Omegaverse works often mirror societal concerns, such as gender roles and social mobility, embedding critiques within fantastical narratives. As the genre flourishes online through platforms like Jinjiang Literature City, it has become a space where fans can discuss and explore identity in a nuanced manner, often layering Omegaverse narratives with elements of traditional Chinese culture (Yang & Xu, 2016, p. 172; Zheng, 2016, p. 168). In Korea, the Omegaverse has been notably influential within the realm of webcomics (manhwa) and web novels. The genre resonates with the rising interest in intricate relationship dynamics, particularly in the context of social hierarchies shaped by age, status, and gender (Snigda Sarkar & Banerjee, 2024, p. 209). Many Korean creators use Omegaverse settings to explore the pressures of societal expectations, particularly regarding masculinity and familial obligations. The use of mpreg in Korean narratives has grown significantly, echoing cultural discussions around parenthood, inheritance, and family structures, making it particularly relevant in a rapidly changing society.

The genre serves as a unique lens through which fans can examine and interrogate predetermined connections and the complexities of identity formation. Its inherent flexibility has allowed fans to explore an array of alternate realities that challenge normative understandings of gender and relationship dynamics. Moreover, the Omegaverse parallels many contemporary discussions surrounding consent, agency, and power structures within relationships. As fan authors navigate the intricacies of the A/B/O dynamics, they delve into the consequences of power imbalances, highlighting the varying degrees of agency afforded to different characters. By confronting these issues head-on, Omegaverse narratives can serve as critical tools for exploring the complex interplay of social power structures, intimacy, and consent within both fictional and real-world contexts (Dang, 2023; McCain, 2020; Popova, 2018, 2021). The engagement with such complex themes in fan fiction underscores the medium's significance as a site for creative exploration and social critique. As fans create, share, and interact with these narratives, they foster communities that celebrate diversity, challenge conventions, and amplify marginalized voices.

The Omegaverse has evolved into a potent cultural artifact representing the ever-shifting landscape of fandom, where traditional boundaries between creators and consumers blur into collaborative, dynamic spaces of storytelling. In conclusion, the Omegaverse stands as a testament to the transformative power of online fandom in shaping and expanding narrative universes. As it continues to evolve, it invites deeper reflection on themes of hierarchy, gender, and societal expectations, paralleling broader cultural conversations about identity and belonging. The genre, born from the seeds of classic media, now flourishes in the realm of digital creation, forever changing how stories are told, shared, and understood within the expansive tapestry of fandom culture. The journey of the Omegaverse from a niche concept to a beloved genre encapsulates a quintessential aspect of contemporary fan culture: the power of community and collaboration in crafting new worlds and meanings.

Results and Discussion

This study's chronological mapping of the Omegaverse across six decades reveals that the genre is not merely a collection of static, sexually explicit tropes, but a highly adaptive, transcultural phenomenon. By shifting the scholarly focus away from localized fandom snapshots and onto a unified macro-narrative, several overarching results emerge concerning the interplay of biological determinism, participatory media, and globalized commerce.

The Macro-Evolutionary Trajectory of the Genre

The primary finding of this historical synthesis is that the Omegaverse operates on a continuous continuum of narrative formalization. What began in the 1960s and 1970s as an isolated, speculative biological inquiry into Vulcan physiology (pon farr) within Star Trek fanzines has systematically transitioned into a structural ecosystem:

- 1) The Analogue Era (1960s–1970s): Established the core thematic blueprints-cyclical mating urges, deep-seated emotional and physical vulnerability, and instinctual “fated bonds” (t’hy’la)-relying heavily on physical print networks and collaborative zine editing.
- 2) The Digital Era (2010s): Accelerated the codification of the Alpha/Beta/Omega (A/B/O) dynamic within the Supernatural and Teen Wolf communities. Digital metadata structures, specifically the tagging and archiving tools on Archive of Our Own (AO3), transformed these distinct tropes into an open-source, universally applicable Alternate Universe (AU) template.
- 3) The Transcultural Commercialization Era (Mid-2010s–Present): Shifted the subgenre from an amateur, non-profit transformative practice into a highly lucrative global industry spanning Japanese Boys’ Love (BL) manga, South Korean digital webtoons (manhwa), Chinese *danmei* web novels, and mainstream Western paranormal romance.

Transcultural Adaptation and Narrative Metamorphosis

The data demonstrates that as the Omegaverse migrated globally, its biological rules were radically recontextualized to reflect local cultural landscapes, regulatory constraints, and regional literary traditions:

Regional Market	Core Narrative Innovation / Sub-genre	Sociopolitical Function & Adaptation
Western Fandom / Markets	Slash/AU Fanfiction, Indie Paranormal Romance	Exploration of body autonomy, dark romance, and explicit consent boundaries.
Japan	Commercial BL Manga, “Fated Pair” (unmei no tsuban), Workplace Romance	Melodramatic exploration of soulmates; cozy, slice-of-life alternative queer family models.
South Korea	Digital Webtoons (manhwa), Rigid Caste/Angst Systems	Intense socio-economic hierarchy critiques, power struggles, and dramatic redemption arcs.
Mainland China	Danmei Fusion (Xianxia/Wuxia ABO)	Evasion of state censorship by encoding intimacy and queerness through non-sexual biological metaphors.

In Japan and Korea, the visual nature of manga and webtoons codified specific anatomical expectations (e.g., broad-shadowed Alphas vs. slender, delicate Omegas). In contrast, Chinese *danmei* literature subverted these rigid gender binaries by blending A/B/O dynamics with traditional fantasy genres, demonstrating the elasticity of the trope. Furthermore, stringent government censorship in China forced creators to use the inherent mechanics of the Omegaverse—such as scenting or fated psychic bonds—as encrypted signals of

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queer intimacy, transforming an explicitly erotic Western trope into a nuanced, emotional narrative mechanism.

The Dichotomy of Biological Determinism: Regressive vs. Progressive Space

The structural analysis of the contemporary Omegaverse highlights a persistent critical paradox within the scholarship. The genre simultaneously serves as an enforcement mechanism for patriarchal structures and a radical laboratory for queer liberation:

The core tension of the Omegaverse lies in its foundational reliance on biological determinism. By constructing a society where primary gender is secondary to immutable biological hierarchies, the texts risk normalizing non-consensual dynamics, social stratification, and patriarchal dominance.

However, the findings show that the community actively utilizes this deterministic framework as a “feminist critical dystopia”. By utilizing the male pregnancy (Mpreg) trope, the Omegaverse completely decouples reproduction from female anatomy. This subversion challenges heteronormative and cisnormative frameworks by providing a speculative domain where male-male couples can realize biological kinship and form alternative families entirely outside real-world patriarchal or legal boundaries. Ultimately, the results of this study show that the Omegaverse is far more than a passing internet trend. It is a highly sophisticated, multi-layered narrative system that continues to challenge, reflect, and reshape contemporary global discourses on power, gender roles, and the complexities of human consent.

Conclusion

The Omegaverse has evolved significantly from its origins in the 1960s as a fan-created genre within Star Trek fanzines, disseminated via mimeograph machines. This evolution has resulted in the Omegaverse’s status as a commercially viable global subgenre. Its trajectory exemplifies the transformative potency of fan creativity and cultural adaptation. This biologically driven framework of desire, rooted in Spock’s Pon Farr, was further solidified by the advent of the internet, finding fertile ground in fandoms such as Supernatural and Teen Wolf, where its core principles were codified and given a name. This digital abundance enabled the Omegaverse to spread throughout the Pacific Ocean, where it was enthusiastically received and had a significant influence. In Japan, it seamlessly integrated into the commercial Boys’ Love manga industry, emphasizing couples whose relationship is considered destined. South Korean webtoons introduced an intense melodrama and social commentary to the genre. At the same time, Chinese wuxia and xianxia writers ingeniously blended it with traditional narratives, circumventing strict censorship to explore intimacy through hidden biological imperatives.

This remarkable adaptability, however, has not been without controversy. The Omegaverse is a state of paradox, existing as a space that is simultaneously celebrated and contested. Critics have correctly identified its foundation in biological determinism, contending that the alpha/beta/omega hierarchy can perpetuate regressive power dynamics and raise complex questions about consent. Nevertheless, for its numerous fans and creators, it functions as a significant and distinctive queer laboratory for exploring identity. By decoupling the act of reproduction from female anatomy through the popularization of male pregnancy (Mpreg), the genre radically challenges heteronormative and cisnormative assumptions, thereby creating a fantasy space where queer families can be biologically realized.

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