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Fluid Kinship: Queer, Crip, and More-than-Human Relations in Anna-Marie McLemore's *Lakelore*

Abstract

This article argues that Anna-Marie McLemore's *Lakelore* theorizes *fluid kinship* as a relational mode that joins queer, crip, racialized, and more-than-human forms of belonging. Focusing on Bastián and Lore, two nonbinary, neurodivergent teenagers of Mexican descent, the novel imagines intimacy not as stability or resolution but as an ongoing practice of mutual recognition, interdependence, and ecological relation. Bringing together queer and crip theory, Latinx speculative fiction, and more-than-human feminist thought, the essay examines queer/crip temporalities, ecological companionship through the lake and alebrijes, and intersectional embodiment as race, transness, and disability shape belonging. *Lakelore* is analyzed as a site of theory-making that reimagines care through cultural memory, creativity, and more-than-human relation, showing how the novel expands Latinx speculative fiction through queercrip ecological worldmaking.

Keywords: queercrip, kinship, Latinx, embodiment, more-than-human.

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> "I set the dolphin down on the lapping water. The teal body stretches and grows until the alebrije looks like some ancient sea dinosaur. Then the alebrije swims down into the world under the lake." (McLemore 19)

Lakelore, Anna-Marie McLemore's 2022 young adult novel, follows two Mexican American, nonbinary, neurodivergent teenagers, Bastián and Lore, whose lives converge around a small lakeside town and a submerged realm beneath the water. The novel opens with a childhood encounter at the lake and returns to it years later, when the characters meet again as teenagers amid personal and ecological instability. What begins as a wary rescue during a storm becomes an unfolding practice of recognition. The two learn to name themselves, narrate their differences, and inhabit non-normative ways of moving through time, school, family expectations, and desire.

As the lake's weather turns volatile, its submerged world begins to press back against the surface: storms reopen what had been sealed off, memories return, and the boundary between "below" and "above" becomes increasingly unstable. The novel builds as Bastián and Lore realize that surviving the lake's pull also means surviving the social pressures that police their bodies and stories. Their movement from mistrust toward mutual visibility becomes the novel's primary arc of transformation. The central tension of the story is a layered struggle for livable relations. It asks how to survive institutions and families that misread (or refuse) queer and disabled life, and how to build forms of care that do not require normalization. As Bastián navigates ADHD, trans embodiment, and the pressures of being read as "brown and trans" in public space, Lore lives with dyslexia, gendered misnaming, and a history of flight. The lake, as well as the community memories clustered around it, becomes a site where these pressures can be reworked rather than merely endured.

The novel's speculative elements stay close to local ecology and cultural practice. Bastián creates papier-mâché alebrijes that externalize specific anxieties. This practice of making bright hybrid creatures, rooted in Mexican folk art, has been passed down through his family. Bastián's bisabuelo, or great-grandfather, learned the creative praxis from the alebrijes' originator, Pedro Linares, who began depicting the fantastical animals in the 1930s (McLemore 13). When released into the lake, the alebrijes animate in the underwater world, carrying affect into an ecological register and returning as companions. In one scene, Bastián sets a dolphin-shaped alebrije on the water and watches it stretch, transform, and swim down into the world under the lake (19). The act becomes a small ritual of letting-go, one that links embodiment, creativity, and more-than-human relations.

Building from this narrative arc, this article argues that *Lakelore* stages *fluid kinship* as a relational mode that emerges across queer, crip, racialized, and more-than-human experience. In this context, fluid kinship refers to forms of relation that move beyond biological, heteropatriarchal, and state-centered models of belonging and instead emerge through interdependence, permeability, and shared vulnerability. The term draws on earlier kinship scholarship that understands kinship as affiliation beyond blood or reproduction, but it also resonates with recent work on oceanic kinship. Katharina Fackler and Silvia Schultermandl define oceanic kinship as both "kinship with the ocean and kinship shaped by the ocean," stressing practices of mutual care grounded in collectivity and affiliation (197). This framework is especially useful for *Lakelore*, where kinship is materially and narratively mediated by water. The lake shapes how memory, affect, and belonging move, and it reorganizes relations across human and more-than-human life. Fluid kinship thereby addresses flexibility in social ties, as well as a watery and ecological mode of belonging that resists fixed boundaries and linear genealogies.

Fluid kinship also speaks to Donna J. Haraway's insistence that kin must be reimagined outside the narrow terms of family, lineage, and reproduction, and argues for making "oddkin" (*Staying* 2). Here, Haraway focuses on kinships as forms of relation that develop across heterogenous beings and worlds, with kin stretching to include all species, human and otherwise (*Staying* 103). This resonates with Kafer's concept of "crip kin," which emphasizes kinship as being more than what is biologically or legally recognized and highlights "the queer possibilities of intimacy with other presences and entities" ("Crip Kin" 1). Together, these formulations help clarify that in *Lakelore*, kinship is made through queercrip interdependence, creative practice, and more-than-human companionship. Bastían and Lore discover a connection with one another, and they inhabit a relational world where access, affect, water, and alebrijes all participate in the making of a livable relation. In the novel, these fluid kinships emerge through three interwoven dynamics: (1) queer/crip temporalities shaped by neurodivergent rhythms and access needs; (2) ecological companionship, in which the lake and the alebrijes function as co-regulators of affect; and (3) intersectional embodiment, where racialization and transness reconfigure the everyday conditions of safety, visibility, and belonging.

Beyond treating the novel as representation alone, I read its storytelling as theory-making. Alternating first-person voices, watery imagery, and patterns of repetition and return produce a model of intimacy grounded in interdependence. The analysis centers close readings of key scenes across the novel and traces how the plot moves from isolation and misrecognition toward mutual visibility through relational forms that exceed the human and the normative.

Central to this study is the conceptual overlap between queer theory and crip theory. Queer theory, emerging from scholars such as Judith Butler, Eve Sedgwick, and José Esteban Muñoz, interrogates normative constructs of gender, sexuality, and time. Crip theory, as shared by Robert McRuer and Alison Kafer's work (see McRuer, *Crip Theory*, and Kafer, *Feminist*), builds on queer theory's anti-normativity arguments while centering disability and neurodivergence. Kafer stresses "crip time" as a refusal of linear, productivity-driven, and developmental expectations (*Feminist* 25). In practice, crip time names flexible pacing shaped by access needs, fluctuating capacity, medical and bureaucratic schedules, and interdependence, not by capitalist "on-time" milestones. Crip time is also a political framework. It expands what futures can look like by rejecting the idea that a single "normal" timeline is the only livable one. Carrie Sandahl highlights the intersection of queer and crip theories by examining autobiographical performances by crip and queer artists to identify "where queerness and 'cripdom' intersect, separate and coincide" (25). Sandahl shows how this challenge unfolds performatively. Crip/queer artists expose how compulsory able-bodiedness and compulsory heterosexuality are mutually reinforcing, and they also make visible points of friction when queer spaces reproduce ableism or when disability discourses presume heterosexual norms. Her formulation of "queering the crip and cripping the queer" (Sandahl 37) therefore names overlap without collapsing difference, and it resonates with the relationship between Bastián and Lore, which is built through mutual recognition, shared embodied knowledge, and non-linear temporal unfolding.

The work by Eli Clare provides an important framework for understanding the intersections of disability, environment, and embodiment. In *Brilliant Imperfection*, Clare critiques "cure" as a dominant cultural story that measures disabled lives against able-bodied norms and treats difference as something to be fixed (12–13). Against this, he reframes interdependence as ordinary and generative. He presents it as an ethical practice of living with and through others and rejects the idea that it signals a failure of autonomy (135–36). Clare also links disability to place by showing how access, sensory life, and vulnerability are negotiated in ecological spaces (forests, streets, homes), making the environment a lived dimension of embodiment. For Clare, creativity is not ornamental. It is a practice of survival and world-making that refuses shame and builds coalitional care (143–45). Such a perspective aligns with the novel's representation of alebrijes and the lake as affective and ecological companions in Bastián's and Lore's journeys. Together, these queer and crip theoretical frameworks offer a foundation for analyzing how the novel narratively constructs intimacy, temporality, and embodiment.

Instead of approaching these categories separately, the novel brings them into relation. Queer recognition happens through crip time, disabled embodiment is understood through an ecological imaginary, and intimacy is structured through shared vulnerabilities and relational openness.

Lastly, grounding the essay in Latinx disability studies clarifies the concepts of disability, belonging, and embodiment in *Lakelore*. Julie Avril Minich states that Chicanx studies and disability studies "speak meaningfully to one another" and uses the concept of "Greater Mexico" to rethink political belonging apart from fixed national boundaries (12–13). Susan Antebi likewise understands disability as forming within "complex, interdependent, and shifting continuums" and defines "intercorporeality" as the "mutual dependency and referentiality linking bodies to one another" (3–4). Together, Minich and Antebi situate *Lakelore*'s queer and neurodivergent embodiments within relational, racialized, and transnational frameworks of belonging. Antebi also draws on McRuer's concept of crip futurity, particularly as a way "to recognize the persistent temporal contours of human differences" (104–05). McRuer's more recent attention to disability within a "global politics of austerity" (*Crip Times* 4) and to the "paradoxical role of disability and 'access'" (132) further clarifies how space, recognition, and political belonging are shaped. His turn toward "inhabitable spaces and worlds" (135) extends this framework and foregrounds disability in *Lakelore* through questions of livability, relation, and belonging rather than as an isolated identity category.

Another important framework locates the text in dialogue with Latinx speculative fiction. Sami Schalk speaks to the political astuteness of speculative fiction and how it can provide commentary on our world and "make us imagine alternative possibilities" (1). Renee Hudson (n. pag.) and Maia Gil'adí (186–87) agree that Latinx speculative works resist dominant dystopian or universalizing speculative modes by grounding their imaginaries in racialized "liberatory" Latinidad, resistance and belonging within the temporality of past, present, and future. Gil'adí also speaks to the manner in which Latinx speculative texts narrate historical violence and trauma (197). However, *Lakelore* diverges from this trend by focusing on healing, belonging, and kinship. Using queercrip and ecological relations, this divergence expands the scope of Latinx speculative fiction to include stories centering care and interdependence. Furthermore, Hudson contends that Latinx speculative fiction is often representative of lived histories, such as those of migration and cultural continuity, and is rooted in contemporary experiences of marginalization.

Lakelore exemplifies this tendency by locating its speculative elements, including the underwater world of the lake and living alebrijes, within a recognizable Latinx cultural context. As noted earlier, the shared artistry

of creating alebrijes in Bastián's family represents an intergenerational transmission of Latinx artistic tradition by placing the speculative nature of the living alebrijes as more than fantastical decoration and resists falling under cultural appropriation. Antonio Córdoba and Emily A. Maguire, editors of *Posthumanism and Latin(x) American Science Fiction*, showcase in their introduction to the book how Latinx speculative writings focus not only on technologies or futurisms, but also on the expression of Indigenous and Latinx ecological worldviews. These worldviews challenge anthropocentric binaries and imagine permeable boundaries between human and nonhuman worlds. The novel participates in this mode by rendering the lake not as a backdrop but as a sentient and relational presence that shapes characters' identities and experiences.

The third theoretical strand for this study draws on more-than-human scholarship and ecocritical feminist theory. An application of Stacy Alaimo's concept of transcorporeality, the movement of matter, affect, and agency across human and nonhuman bodies, provides a framework for understanding of how the lake functions narratively (48). In the novel, Bastián's emotional states flow into alebrijes, which then enter the lake, transforming both the creatures and the water. The lake, in turn, influences the characters' perceptions, movements, and memories, thereby enabling transcorporeal exchange. Moreover, more-than-human scholarship points out that nonhuman entities are not passive settings but agents and companions (Haraway, *When Species* 250). Such scholarship challenges anthropocentric ideology by rejecting the view that humans are the sole makers of meaning, relation, and agency. The alebrijes become co-actors in the narrative by not only carrying away Bastián's anxieties but also by accompanying Lore underwater and visually manifesting emotions that are otherwise difficult to articulate. By drawing on these works, this article reads the lake and alebrijes as central to the text's exploration of identity and kinship. They mediate between human and nonhuman worlds, between personal affect and ecological systems, and between cultural memory and speculative imagination.

Across these fields, queer and crip theories, Latinx speculative fiction and more-than-human studies, scholars and activists have centered fluidity, relationality, and alternative epistemologies. Yet few works bring these frameworks together like the storytelling in *Lakelore*. McLemore's novel provides a unique case for engaging with how speculative narratives can generate theory through story by voicing queercrip and ecological kinships rooted in Latinx cultural understandings. This review of relevant scholarship provides the theoretical foundation of this study, demonstrating that the text operates at the intersection of multiple critical conversations.

Methodologically, this article uses critical content analysis as an interpretive, theory-driven approach to examining how a young adult narrative organizes power, embodiment, and belonging through plot, voice, and figurative language. Following Kathy G. Short's account of critical content analysis as a critical stance that locates power in social practices and reads for both inequity and sites of resistance (4–6), this analysis reads McLemore's work as a representational and theory-making text that organizes meaning and positions readers toward particular understandings of queer, crip, racialized, and more-than-human life. In keeping with qualitative content analysis processes, I read the novel multiple times, beginning with an immersion reading to experience the narrative as a whole before returning for analytic rereadings guided by the theoretical frame.

Across subsequent rereadings, I conduct close readings of key incidents and turning points, and move between theory and narrative detail to develop claims. Three analytic tools organize this narrative analysis: (1) focalization and voice—how alternating first-person narration shapes what can be known, named, and withheld; (2) social processes of characters—how institutions, family expectations, and public surveillance distribute agency and risk across race, gender, and disability; and (3) closure—how the novel resolves (or refuses to resolve) its central tensions, and what assumptions its ending invites readers to accept or reject (Short 11).

Within this analytic approach, four cross-cutting lenses guide what I look for in each selected scene: voice and perspective, metaphor and watery imagery, queer/crip temporalities (including repetition, return, and pacing), and intersectional embodiment (race, transness, neurodivergence, disability, and ecology as co-constitutive). These lenses are applied across the article's three thematic sections on queer/crip intimacy, more-than-human kinship, and racialized belonging so that each section explicitly tracks how narrative form (voice, imagery, time, embodiment) produces the thematic claims being made.

QUEER AND CRIP INTIMACIES

Reading through focalization and pacing, I show how alternating narration produces queer/crip intimacy by making neurodivergent processing and relational pauses structurally central to the scenes that bring Bastián and Lore together. One of the central achievements of the narrative lies in its representation of queer and crip intimacies through Bastián's and Lore's interconnected stories. Rather than framing disability and queerness as separate or additive identities, McLemore renders them mutually

constitutive, echoing Sandahl's argument that "queering the crip and cripping the queer" is a reciprocal process that disrupts both normative heterosexuality and able-bodiedness. Using first-person narration, scenes of mutual recognition, and temporal shifts, the novel develops a narrative of intimacy that is neither linear nor easily codified. Also, the story alternates between Bastián and Lore's voices, each marked by distinctive rhythms, concerns, and sensory orientations.

A key example occurs in Bastián's reflection on their ADHD:

> My brain is a shifting landscape. . . . So I try to claim all of myself, whenever I am in the seiches that move through my brain. It's the only way I can break out of thinking that I am only as good as the last thing I've done, or as the weather inside my brain. (McLemore 279)

Here, McLemore connects the physical and emotional geography of Bastián's neurodivergence to the environmental phenomenon of seiches, oscillating wave movements in lakes. Bastián's crip temporality, as Kafer describes it, resists capitalist and developmental time, and Bastián experiences shifting internal tides in place of linear progress (*Feminist* 27–28). A close reading shows that this moment functions as character development and as a crip narrative intervention whereby the use of the lake positions ADHD not as a deficit but as a rhythm shaping subjectivity and relationality.

This rhythm also governs how intimacy begins between Bastián and Lore. Their first lengthy encounter at the inlet is neither romanticized nor presented as instantaneous recognition. More quietly, it unfolds through hesitation, embodied gestures, and cautious trust. When Lore moves to help Bastián out of the rising inlet due to a storm, they state, "'If you don't want to pull me down with you,' . . . 'then don't grab my hand, grab on to my forearm,'" to which the hesitant Bastián internally voices, "I don't know this person, and I have no faith that they're steady enough, no matter what part of their arm I grab" (McLemore 50). A key scene occurs shortly after more water comes in the inlet, and Bastián decides to reach out and grab Lore's arm. This moment uncovers layered meanings, including Bastián's neurodivergent processing, the characters' embodied awareness of physics and vulnerability, and their emergent trust in a stranger. The scene also shows the ways in which connection organically manifests in times of shared risk and embodied negotiation.

In this same chapter, Bastián internally processes whether "this person is like me" by observing their low voice, loose clothing, and hair "stuffed into a beanie, some of it fluffed out in front to look like a boy's haircut" (51). Lore's response to Bastián's presence is similarly inflected by gender

fluidity and past trauma. Their interior narration during this meeting reflects mutual recognition and becomes a site of queercrip worldmaking. The text constructs dual narrators to stage scenes of recognition by showing how queer and trans individuals often find kinship through subtle, embodied cues more than explicit declarations. Throughout the novel, crip and queer intimacies are linked with how characters navigate shame, silence, and misunderstanding. Bastián's narrative voice changes rapidly between external stimuli and internal calculations, mirroring the fragmented yet deeply aware temporality of living with intersecting marginalized identities. Meanwhile, Lore navigates their own history of running and hiding, including their formative encounter with the underwater world as a child, a memory they cannot easily articulate to others.

By analyzing these scenes narratively, we see that intimacy in *Lakelore* is neither purely romantic nor purely platonic. It is queercrip intimacy formed through shared embodied experiences, non-normative temporalities, and mutual visibility. Late in the novel, this dynamic is named with clarity: "We go forward. To the rest of the world, we vanish. But to each other, we're seen" (280). Being seen here involves recognizing neurodivergent rhythms, gender fluid embodiments, and shared vulnerabilities. Through voice, gesture, and temporal structure, the narrative produces a form of intimacy that challenges normative narrative arcs of friendship or romance.

MORE-THAN-HUMAN KINSHIP AND EMBODIMENT

Through watery imagery and metaphor, I trace how the lake and the alebrijes function as narrative agents that reorganize affect and time. They are not merely a setting but participants in identity formation and communal relations. Importantly, these relations also restructure time. The lake's cycles and seiches offer a non-linear clock that aligns with neurodivergent pacing, allowing feelings to recur, drift, and return instead of resolving on a normative developmental timeline. Grounded in ecocritical feminist theory, particularly Alaimo, this analysis treats the lake and alebrijes as more than background elements. They operate as agents in the narrative's unfolding. From the beginning, the lake is presented as a liminal entity consisting of both air and water. Bastián and Lore are the only ones who have witnessed the underwater world, as it was a place that Bastián had never shared before because the lake had never opened up to anyone else (McLemore 8). This underwater space is not a distant place of fantasy. The underwater world sits alongside the human world and sometimes intrudes upon it, blurring boundaries between the real and the speculative. Sensory

detail renders this adjacency by showing the lake crossing mediums, with water behaving as airborne and animate matter:

> Then I saw the first flicker of iridescent blue lift off the water. It fluttered through the air, a slice of lake-silver wafting like a leaf. Then another followed it. Then a few more, then a dozen. Then a hundred, each of them like a butterfly with its wings made of water. (8)

Here the lake operates as what Astrida Neimanis would call a hydrological subject in reference to "watery bodiedness" (4). Neimanis posits that human subjectivity is co-produced through hydrological and ecological relations, the significance of which is to name the lake not only as a simple location, but as an active relational body that shapes human subjectivities.

The hybrid papier-mâché alebrijes Bastián crafts are equally significant. Initially, they function as tools for emotional regulation. Bastián learns from his brother, Antonio, while creating an alebrije to "'pick one thing that bothers you . . . and give it as much space in your brain as it wants, just for now'" (McLemore 14). Each alebrije embodies a specific anxiety or memory, such as a teal cat with a peacock's tail for not tracking when to take a course of antibiotics or a "yellow marmota with sherbet-orange wings" for losing a test assignment (14). Over time, Bastián releases these creatures into the lake, where they come to life and carry their "shadow boxes" of worry into an ecological world (21). The effect is twofold. Affect becomes material and mobile as it is moved into color, texture, and animal hybridity, and the lake becomes more than scenery as a receiving body that transforms what it holds. In this way, the alebrijes link interior experience to cultural inheritance and ecological relation, refusing an ableist demand that emotion remain privately managed and relocating care into creative, more-than-human companionship.

Lore's connection to the lake develops differently. After their childhood encounter, they find their name in the broken "LAKELORE" sign:

> This sign gave me my name. After I left that strange world underneath the water, and the boy who led me into it, I saw these letters. I'd been looking for my name for months. The name I'd been given when I was born had a kind of weight I couldn't carry. It was so distinctly feminine I didn't know how to hold it up. (47)

Their moment of naming is both personal and ecological, as Lore literally takes their name from the land-water interface. The scene's narration foregrounds Lore's sensory engagement with the sign and their affective recognition of belonging: "My fingers graze the worn wood, and it sends

a shiver of recognition through me" (47). In naming themselves after the lake, Lore forges a kinship with the place that resists ownership and mysticism, and affirms shared subjecthood.

In essence, the lake is not a mere setting but a participant in Bastián's and Lore's queercrip becoming, with identities formed through watery entanglements (Neimanis 44). Alebrijes, too, represent more-than-human companions by carrying affect into ecological realms, mediating between the personal and the collective (Haraway, *When Species* 88). Through this analysis, we see water and alebrijes convey fluid, transcorporeal forms of kinship that challenge anthropocentric ideology. These forms of kinship push against the assumption that care, agency, and relationality belong only to human subjects. Instead, the lake and the alebrijes participate in affect, embodiment, and belonging, expanding kinship beyond the human.

RACIALIZED IDENTITIES AND BELONGING

Using social-process questions—who holds power, who is required to self-monitor, and who absorbs risk—I read scenes of school, public space, and family as distributing vulnerability unevenly across brown trans and disabled embodiment. Specifically, I examine the ways the novel narrates race, ethnicity, gender, sexuality, and (dis)ability (Schalk 4–6), as well as ecology. Here I use (dis)ability to emphasize that ability and disability are shaped together, and that what counts as disability depends on social context and norms. The protagonists are both nonbinary and neurodivergent, and they are also Latinx. Their racialization shapes how they move through the world, including how time is experienced and managed through rapid risk assessment and self-monitoring:

> I can't really tell anyone what it's like to be dyslexic. The same as how I can't really tell anyone what it's like to be nonbinary, or Mexican American. I can only tell them what it's like for me to be dyslexic. . . . We all have warehouses where our brains store words. . . . But for me, it's like I have two totally separate warehouses. (McLemore 142)

The novel reveals systemic ableism and racialized marginalization. Bastián's schooling experiences, medical interactions, and social navigation reflect multiple structures of exclusion. Yet, crucially, these experiences are not portrayed as tragic or isolating. They are embedded within community, cultural practice, and queercrip kinship. The narrative voice resists medicalization and pathologization, while centering agency, creativity, and collective care.

The lake and alebrijes also carry racialized meaning. As stated earlier, alebrijes come from Mexican folk art traditions and are taught through intergenerational family practices. The lake's lore is rooted in local Latinx communities—las viejas, who once read seiches like tides and fishermen who know how to interpret the sky: "The old men gauging the clouds, the old women reading the rise and fall of the water, they were probably the grandchildren and great-grandchildren of anyone who'd believed in the world under the lake" (McLemore 2). These ancestral knowledges are positioned to be lost, as "anyone who took the world under the lake as fact was long gone," and yet they persist through Bastián and Lore's embodied encounters (2).

This passage highlights how the author uses intergenerational memory and ecology to depict racialized identity as not merely cultural, but as relational and environmental inheritance. By applying multiple subjectivities in conjunction with ecology, the novel creates an alternative epistemology. Rejecting universal claims, the novel locates queer and crip experience within Latinx cultural landscapes, neurodivergent temporalities, and ecological kinships.

Across the novel's arc, from childhood encounter, to storm-driven reunion, to a final movement toward mutual visibility, *Lakelore* imagines belonging as a practice of relation rather than the achievement of normalcy. Bastián and Lore do not "resolve" queerness, (dis)ability, or racialization into stability. Instead, they learn to read their lives through non-linear rhythms (seiches, storms, returns) and through companions that exceed the human (the lake and the alebrijes). The story's closing gesture of vanishing to the outside world while being seen by each other marks a queercrip ending that refuses a celebratory arrival and favors ongoing interdependence (McLemore 280).

Reading these scenes together clarifies what I refer to as "fluid kinship," an ethic and aesthetic of connection that moves across bodies, water, art objects, and cultural memory. The lake operates as a porous archive of community knowledge and a co-regulator of affect. The alebrijes materialize anxiety and care in ways that reframe creativity as an access practice. The protagonists' racialized, trans, neurodivergent embodiments show how intimacy is negotiated under conditions of surveillance and risk. In bringing queer/crip temporality into sustained contact with Latinx speculative fiction and more-than-human feminist thought, the article argues that *Lakelore* does not simply illustrate theory. The novel makes theory available through narrative form, offering a culturally specific model of ecological, disabled, and queer relationality. This model of fluid kinship culminates in the text's closing articulation of "raw beauty" as a shared practice of remembering and sustaining one another, even when fear and vulnerability may remain present:

> But the raw beauty in us, it's something living and breathing. It's no more real or true above the surface or below it, but this is where we remind each other and ourselves of what we already know. We don't have to be unafraid of our hearts to be proud of everything they hold. (280)

Pride is reframed as relational, not individual, and fluid kinship becomes an ongoing sensibility of holding what is carried in bodies and in water, as well as a shared practice of holding and being held across difference.

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