

Introduction

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'Invasive species' is a topic that has been popularised in the media only recently, despite plants and animals spreading across the world for, and over millions of years. Their distribution has been accelerated through transport networks, the climate crisis, tourism, colonialism, and even deliberate introductions. This raises important concerns about native species, and the ethics surrounding measures that can be taken to protect them. Coastal and estuarine invaders are perhaps less visible than birds, mammals or plants, yet they cause the same amount of ecosystem instability as their non-watery counterparts.

Mitten crabs (*Eriocheir sinensis*), Wakame Seaweed (*Undaria pinnatifida*), and Wireweed (*Sargassum muticum*) are all on the radar as invaders in the UK, and other parts of the world. This sequence considers possible ways of looking at these species from a posthuman perspective. Stemming from fieldwork, shore surveys, and interdisciplinary shadowing, they highlight the way in which these creatures inhabit their new homes, and hint at the idea of boundaries, both human and non-human. The text is displayed organically across the page whilst following the stricter rules of shore survey protocols. Schematic layout is expanded as the drafts shift towards more finished forms, in a hybrid open-field poetics of periphery. *Mitten Crab* represents a section of intertidal burrows, focusing on the survey method of burrow casting, which can controversially trap specimens at the end of tunnels. *Wakame watch* explores the concept of plaited text to mirror its intricate and long fronds. The reading direction of both these poems is arbitrary. *Wireweed* replicates a scaled down version of the Natural History Museum's 'Big Seaweed Search' survey protocol, where a five-metre-wide strip running from high-shore to low-shore represents the survey plot.

A transcorporeal mode of thinking is aimed at the rhetoric of socio-political and economic discourse/ debates, partly as counterpoint/ riposte, and partly to trigger a broader engagement with individual species whose site-specific dwelling is highly controversial. Through hydro-metaphors, new materialist modes of viewing, and the sublime, these poems explore the *wateriness* of our own bodies as well as the non-human creatures which dwell within *waters*, whether they belong there, or not.

Wireweed

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weaves its way in non-native shore
feet tangled holdfast to pseudo-
perennial life brush strokes
buoyant air vesicles populate pool
nudge native species paint
strong temperature stratification
the stand stews in sun
lanceolate leaves unnaturally short
in alien water live feed caught
in epibenthic entanglement blurs
and dims on frond's missing midrib
grazers cannot grasp the rapid
growth pace place step wireweed
masks life unwebbed fingers
plunge comb epiphyte
overgrowth glean molluscs
through canopy guzzle germlings
numbers perpetually on the rise
whole plants raft draw to coast
like magnets migrating fingers
intertwined with barbed wire
shedding branches dispersed
by currents grip the oyster's growth
lines smothered in leaf-like laminae
hit against shifting substrate
lashings sink with sediment
the tide stirs the view distracts
from sickness

leathery toothed wrack
contrasts with clusters
forms distinctive features

papery spiral wrack
traces twisted receptacles
on salt-stained skin

rock weed's varied morphology
bares the shore's inner workings

Mitten Crab

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revealed labyrinth casted burrows spread under seaskin mitten soft sediment carried out to sea with trash ingested ingesting land perforate
traps water off course bulbous complex chambers carapace camouflaged survey counts lost in tunnels preserve
takes in mudbanks mind map of expectation defied by unravelling centripetal forces of water in the body reuse
the Tamar bodies caught in the intertidal portion creatures' clutter matter altered to fit compendium of hearts under levees pulse collapse fragment cyclical system hyperestuary
thins with tide and swallow stale bubbles of stream of lease and release desire
caught in cave
tide-pending

Wakame watch

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follow low tide rocky substrate fades	out to sea	platted limbs like submerged moai	body of water	split in two life stages bleeds in fronds	from home to host
provides habitats among the other kelp	wakame	on vertical rock refuses to dry	it is set to rain	shelterless forest fouls ribboned spore-bearing structure	report sighting systematically
immigrant mermaid's premium part	hair to harvest	travelled and thriving tidal pull grips ankles	take as needed	some are unwelcome under twisted thinking	of capitalist carapace
air pocket travels trapped under wrapper	on the surface	adipose eyelid infinitely regressive	watches and wades	as it tears a bubble rolls shifts the spectrum	and perpetuates