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The contestants for "Love Island" in Denmark. Nordic versions of foreign reality TV shows tend to be more wholesome in some ways, and more outré in others.

## 'Love' in a cooler climate

BRITAIN, FROM PAGE 1

color locus of all Britain's gender and sexual anxieties."

The show has already moved beyond Britain: There are versions airing in Australia and Germany, and one is planned for the United States. Like new versions in Finland, Norway and Sweden, Denmark's "Love Island," which has been airing six nights a week since Oct. 22, demonstrates the show's wide-ranging appeal. But how does it play in the land of "hygge" and gender equality?

The Nordic region is no stranger to reality TV. But its homegrown fare tends to be either very wholesome — a show about cutting, stacking and burning firewood in Norway, for example — or decidedly more outré — like "Gay Army," in which gay men are subjected to military training by a drill sergeant.

ITV, the company that makes "Love Island," thought that the show would go over especially well in the Nordic countries, said Mike Beale, the company's managing director for the region. "There are a lot of dating shows in Scandinavia," he said. "But we thought the nature of this one would especially appeal to that market because it breaks the normal tropes of reality shows."

ITV was also drawn to the Nordic countries because they are among the most digitally advanced in the world, Mr. Beale said.

The audience uses an app to vote on outcomes, like which two contestants to send on a date. And although the show airs nightly on conventional television,

it can also be streamed on demand. "About 270,000" viewers watched the Oct. 22 premiere in Denmark, the broadcaster TV3 said in a statement. Of those, 78,000 watched it on television. That week, the "Love Island" app was also the country's most frequently downloaded.

At first glance, any accommodations to local tastes in the Nordic versions are difficult to detect. With their decidedly

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un-hygge bubblegum-colored bedspreads and sometimes surgically enhanced casts, the shows appear to be close copies of the original.

For the careful observer, however, deeper regional differences emerge.

In the Swedish, Finnish, and Norwegian versions, alcohol — strictly controlled in those countries — scarcely appears.

In Norway, where cultural values tend to emphasize community over individual achievement, Rune Biseth, the show's producer, had a difficult time finding contestants.

"There are a few people who have a passion for getting famous," he said in an interview. "But it's hard to find them. And when you do, you have to be careful, because if they show off too much, the audience won't trust them."

Melinda Beckman, 29, a fan of the

show from Kouvola, Finland, noted a similar difference. "The Finns haven't been as quick to jump into action" as the British were, she said, referring to an episode in which only one woman announced the man she liked. "I think that's more about us being reserved than not being interested."

And in famously feminist Sweden, one of the games from the original British show that was criticized as sexist has been toned down. The original "melon challenge" required women to bounce suggestively atop a watermelon until it broke, while the men looked on. In Swedish "Love Island," couples launched themselves together at the fruit.

The Danish version's most obvious differences have to do with attitudes toward dating and sex, said Jeanet Rosenkjaer, editor in chief of Reality Portalen, a popular reality TV news website. Danes, she said, "aren't judgmental about sex. It's a paradox: We're really open when it comes to sex, but we're closed when it comes to dating."

That was evident during a game in which the women felt up the entire bodies, including groins, of the men, who were clad only in underwear. "Since the '60s and '70s, women in Denmark have learned to take control of their bodies and their sexuality," said Bastian Larsen, a sex therapist and dating coach based in Copenhagen. "So it's normal for them now to take the initiative. They're verbally upfront about what they want."

In the British version of the game, the women restricted themselves to touch-

ing biceps and abs. Even with explicit groping, however, the Nordic versions of "Love Island" have not matched the ratings of their British forebear.

Sweden, for example, averaged 73,000 viewers per episode, though streaming drew 94,000 per episode, according to ITV. In Denmark, the televised version has also lagged behind other reality shows.

Lars Sejr, a reporter who covers TV for the Danish newspaper Ekstra Bladet, said a hit show on TV3 "normally gets between 150,000 and 250,000" viewers. "This one got 78,000 at its premiere. And it went down from there."

Yet any lack of drama may be because of another strong cultural value: consensus. In the Norwegian show, Andreas Kronheim, 27, a programmer on an oil rig with flowing blond locks, was voted off two days before the final.

"Everybody got along so well," he said of his fellow cast members in an interview. "I never felt scared that any of the other guys would take my girl. It wasn't a competition, it felt more like a vacation."

Should the Norwegian version be renewed in spite of its low ratings, Mr. Kronheim had some advice for the producers.

"We're a little reserved — we don't want to stand out or act spoiled," he said. "But maybe the show would have been better if there were more people who acted crazy."

Or maybe, he added, "it would have been better if we'd had more alcohol."

## Poet illuminated women's isolation

JUDITH KAZANTZIS  
1940-2018

BY ILIANA MAGRA

LONDON Before she found her voice as a feminist poet, Judith Kazantzis, who had grown up in one of Britain's most prominent literary families, began writing as an escape from the humdrum life of a housewife.

"Trapped" was one way she described it, in her early poem "Home." Another poem, "One a.m., November," published in 1977, evoked a kind of domestic isolation:

*the vibrant, experienced dishwasher  
drums in the night  
the cat bunches on the very edge of the  
ping-pong table  
lulled  
by the swish and wallow of saucepans*

"I began to write to remedy the despair of a young housebound mother," she wrote in an author statement submitted to the British Council, an organization that promotes culture abroad.

In a career that spanned nearly four decades, Ms. Kazantzis, who died on Sept. 18 at 78, published 12 collections of poetry, numerous essays and a novel, "Of Love and Terror," published in 2002.

Her writing explored themes like the power relations between men and women and the abuses of power against the weak, and when it was first published in the 1970s, it resonated with an emerging new feminism — one that was giving a platform to women to express their repressed anger toward patriarchy, find a place in the literary establishment and, perhaps more important, connect with one another.

In their book "A History of Twentieth-Century British Women's Poetry," Jane Dowson and Alice Entwistle wrote that in her 1980 poem "The Long-Haired Woman," Ms. Kazantzis observed how women use "a kind of underground communication system which defiantly uses public places and channels to cut through the isolation of female life, allowing women surreptitiously to 'move out of place' both as individuals and in concert."

It is a kind of network, they wrote, that Ms. Kazantzis described in these lines:

*listening from woman to woman  
from house to pub to flat to cafe to  
house  
on the phone  
to the next woman*

Ms. Kazantzis wrote in free verse, her language intelligent but not didactic, powerful but not polemic. It could be witty, with traces of sarcasm. She portrayed women as complex, to correct literature's pigeonholing them in one-dimensional characterizations as goddess or villain. For example, in her volume "The Odysseus Poems" (1999), she reimagined Homer's epic as a tale "about men and women, not men and men," as she wrote in a postscript. In her poem "Queen Clytemnestra," which was included in her collection "The Wicked Queen" (1980), the vengeful wife of Agamemnon was presented "not as a crazy bitch, but as a human being with strong passions and good reasons," the poet and novelist Michèle Roberts wrote in an obituary in The Guardian in October.

"She would take the old patriarchal myths and tear them apart and remake them," Ms. Roberts, a friend of Ms. Kazantzis', said in a telephone interview. She added, "Her writing always felt like something new."

Ms. Kazantzis also wrote about motherhood, love and aging, as she did in 2004 in "The Mary Stanford Disaster," about the loss of much of a fishing vil-

lage's male population in 1928 when a lifeboat carrying 17 men capsized:

*This is the story I tried to tell you in August  
and failed, that difficult white week  
when the children splashed and swam  
in the mouth of the Rother, in the harbor,*

*and I struggled down too, a lame mermaid,  
and overweight, but the only grown woman  
to take on the no of the quick strong current.*

Judith Elizabeth Pakenham was born on Aug. 14, 1940, in Oxford, England, and grew up in Sussex.

She was the fourth child of Elizabeth (Harman) Pakenham, a historian and biographer who wrote as Elizabeth Longford, and Frank Pakenham, a Labour politician and eventually a peer as the 7th Earl of Longford.

Her parents became Lord and Lady Longford in 1961, and in England the family became known as the "literary Longfords."

Judith's oldest sister is Antonia Fraser, the biographer and novelist and widow of the playwright Harold Pinter. Her other siblings include the historian Thomas Pakenham, the novelist Rachel Billington and the diplomat Michael Pakenham. Another sister, Catherine, a magazine writer, died at 23 in a car crash in 1969. A godson of their parents was the journalist and novelist Auberon Waugh.

"All the children turned out clever," her mother was quoted as saying in The New York Times Magazine in 1984.

**She described herself as a "gadfly poet against injustice."**

Ms. Kazantzis refused to use her hereditary title of lady. "She was a lifelong socialist," Ms. Roberts said, adding, "I think she didn't think it was right to use any sort of class privilege."

Ms. Kazantzis studied history at Somerville College, at the University of Oxford, and married Alec Kazantzis, a maritime lawyer and son of Greek immigrants, in 1963; the marriage ended in divorce in 1982. (He died in 2014.)

Sixteen years later she married Irving Weinman, an American lawyer and writer who died in 2015. She is survived by two children from her first marriage, Miranda and Arthur; and her four siblings. Her death was confirmed by Andy Croft, who runs Smokestack Books, the publisher of "Sister Intervention" (2014), Ms. Kazantzis' last collection of poetry. He did not specify the cause or where she died.

Ms. Kazantzis turned to political activism later in her writing career. She, Mr. Weinman, who was Jewish, and the writer Naomi Foyle founded an organization called British Writers in Support of Palestine.

She said her activism was fueled in part by her opposition to the conservative policies of Prime Minister Margaret Thatcher and in part by frequent trips to the United States, where she was introduced to "new politics and new landscapes," she once said.

Those political leanings were expressed in her poems. She wrote, for example, about the experience of women in Jeddah, Saudi Arabia, in "In Memory, 1978," and about the genocide of Guatemalan Mayans in the 1980s in "A Poem for Guatemala" (1988).

Later in life Ms. Kazantzis described herself as a "gadfly poet against injustice."

"Often obliquely, by myth satirically retold," she explained, or more intimately through "my own dreams and sorrows."

## A mission to save coral reefs

RUTH GATES  
1962-2018

BY KATHARINE Q. SEELYE

Ruth Gates, a renowned marine biologist who made it her life's work to save the world's fragile coral reefs from the deadening effects of warming water temperatures, has died in Kailua, Hawaii. She was 56.

Dr. Gates died on Oct. 25. The Hawaii Institute of Marine Biology in Manoa, where Dr. Gates was director, announced her death, at Castle Hospital. Robin Burton-Gates, her wife, said that the cause was complications of surgery for diverticulitis. Dr. Gates also had cancer that had spread to her brain, she said.

Dr. Gates had wanted to be a marine biologist since she was a child, having been entranced by coral reefs when she saw them on the televised exploits of the underwater explorer Jacques Cousteau. "I have the utmost respect for corals," she said in the Netflix documentary "Chasing Coral," which was released in 2017 and won an Emmy. "They're really sophisticated animals."

A precious natural resource, coral reefs are often called the rain forests of the ocean because they provide a nurturing habitat for critical sources of food for millions of people, in addition to serving as a major source of tourism dollars.

But over the last few decades, at least a third of the world's reefs, which are highly sensitive to temperature changes, have died, the victims of a rise in global warming, ocean acidification, ecotourism, pollution and commercial overfishing. Scientists say warming trends suggest that much more could be destroyed in the next 30 years, with coral serving as the canary in the coal mine for the eventual collapse of the ocean ecosystem.

Dr. Gates was one of the leading scientists trying to protect coral from such a fate. As director of the Hawaii Institute of Marine Biology, which is part of the University of Hawaii at Manoa, she was developing a "super coral" that could be bred to be more resilient to the heat and



Ruth Gates worked to develop a "super coral" that could be bred to be more resilient in the heat and acidity that are assaulting reefs as global temperatures rise.

acidity assaulting the marine environment.

"I always think of the planet as a jigsaw puzzle, and there are all these pieces that must fit together to create the picture," she said this year in an episode of the HBO documentary series "Vice." Losing pieces like coral reefs or the polar ice cap, she said, "will ultimately wipe us out as a species."

In addition to doing cutting-edge research, Dr. Gates brought a passion to her work that animated a larger-than-life personality and made her a sought-after public speaker and the subject of numerous videos. She was president of the International Society for Reef Studies; she spoke about her work at the United Nations and at the Aspen Ideas Festival; and she mentored a generation of graduate students.

She was, many said, a Renaissance woman.

"She could do everything well," Ms. Burton-Gates said in a telephone interview. "She was good at computers, fantastic at business, she could remodel homes, she was a fantastic cook, she had a third-degree black belt in karate."

She was also, Ms. Burton-Gates said,

"a great athlete in school." And, it turned out, she could sing. At a karaoke night in Honolulu in 2015, she surprised everyone and stopped the show by belting out "Diamonds Are Forever."

Mostly, Dr. Gates, who was British, put her communications skills in the service of saving corals. And she used her command of the Queen's English to great effect.

"She used to laugh about the fact that you could say the most inane thing, but if you had a British accent people would believe you," Dr. Margaret McFall-Ngai, director of the Pacific Biosciences Research Center at the University of Hawaii at Manoa, said in a telephone interview.

"It's a very rare day that you have a scientist as charismatic as Ruth," Dr. McFall-Ngai said. "She was the Carl Sagan of coral reefs."

Ruth Deborah Gates was born on March 28, 1962, in Akrotiri, Cyprus, where her father, John Amos Gates, was stationed while he worked in British military intelligence. Her mother, Muriel (Peel) Gates, was a physical therapist. With her parents constantly traveling, Ruth grew up chiefly in a boarding

school in Kent, England. She received a bachelor's degree in marine biology from Newcastle University in 1984 and a doctorate there in the same subject in 1990.

She did much of her initial studying of corals in Jamaica, just as Caribbean corals were starting to die. She conducted additional research at the University of California, Los Angeles, and the University of Hawaii.

She met Ms. Burton-Gates, an illustrator, in 2014 through a mutual friend. They married on Sept. 28. A brother, Tim, also survives her.

In 2013, the Paul G. Allen Family Foundation offered \$10,000 for the most promising proposal to mitigate problems caused by an increasingly acidic ocean. Dr. Gates and Madeleine van Open, of the Australian Institute of Marine Science, won the challenge with their plan to develop highly resilient coral strains, much the way farmers breed stronger crops.

The foundation subsequently awarded them a five-year, \$4 million grant, with the longer-term goal of creating a stock of tough coral strains that could replace dying coral reefs around the world.

The work has its skeptics. One major question is whether the development of these new coral strains is scalable for worldwide application.

Beyond that, some people question whether this process will actually narrow the diversity of corals, which could lead to unintended consequences.

Dr. Gates was generally unfazed by the criticism.

"I hate to say it," she said in an interview with Fast Company magazine this year, "but climate change is doing the most obscene genetic narrowing experiment that has ever been done."

Her laboratory remains dedicated to pursuing her work.

"Instead of dwelling on the problems corals are facing, Ruth was focused on developing and testing actual solutions," Kira Hughes, research project manager at the Gates Coral Lab, said by email. "She took action — to do something now — that would ensure coral reefs survive into the future."



Judith Pakenham in 1962 with Alexander Kazantzis, her fiancé. In a career of nearly four decades, she published 12 collections of poetry, numerous essays and a novel.