

**Read Ebook {PDF EPUB} The Burning Sands by Violet Winspear**



Violet Winspear.

Violet Winspear (b. 28 April 1928 in London, England – d. January 1989) was a British writer of 70 romance novels in Mills & Boon from 1961 to 1987.

In 1973, she became a launch author for the new Mills & Boon-Harlequin Presents line of category romance novels. Presents line books were more sexually explicit than the previous line, Romance, under which Winspear had been published. She was chosen to be a launch author because she, along with Anne Mather and Anne Hampson were the most popular and prolific British authors of Mills and Boon. [ 1 ]

In 1970 Winspear commented that she wrote her leading males as if they were 'capable of rape'. This comment caused uproar and lead to her receiving hate mail.[1]

Contents.

Biography.

Violet Winspear was born on 28 April 1928 in London, England. She worked in a factory since 1942, when in 1961 she sold her first romance novels to Mills & Boon. In 1963, she became a full-time writer. [ 2 ] She wrote from her home in the south-east England, that she never left, but she meticulously researched her far-flung settings at the local library. She never married, and had no children. She inspired her nephew Jonathan Winspear to write.

She said: "The real aim of romance is to provide escape and entertainment", but when in 1970 she commented: "I get my heroes so that they're lean and hard muscled and mocking and sardonic and tough and tigerish and single, of course. Oh and they've got to be rich and then I make it that they're only cynical and smooth on the surface. But underneath they're well, you know, sort of lost and lonely. In need of love but, when roused, capable of breathtaking passion and potency. Most of my heroes, well all of them really, are like that. They frighten but fascinate. They must be the sort of men who are capable of rape: men it's dangerous to be alone in the room with." The comment, that they were 'capable of rape' caused uproar and lead to her receiving hate mail.

Violet Winspear died at January 1989 after a long battle with cancer.

Book Notes.

Violet Winspear's novels take the readers around the world. Even though many of her storylines are uninspiring, she excels at boldly using the written words to vividly bring to life the surroundings of her plots. For example, *The Palace of the Peacocks* (1969).

Many established Harlequin novelists such as Robyn Donald and Kay Thorpe, employ sexual antagonism in developing conflict in their stories. These devices are popular with modern readers. For instance, Robyn Donald creates leaping sexual awareness between men and women. Since men are quick to acknowledge this vital force, Robyn casts them into the role of hunter and as women label it as a weakness to despise and overcome, she makes them the prey. This is the adversarial set up that drives her plots forward.

Employing the same motif of sexual antagonism, critics say that Winspear, contrasts her hero and heroine in such extremes that the heroine lacks awareness of her own sexuality against the hero who is fully aware of his. This lends her stories an acute imbalance in character development where the heroine is left bemused with an alpha male hero who exerts overwhelming control over every situation. For example, *The Time of the Temptress* (1978).

Modern day critics will say that Winspear reinforces a non-entity driven personality of the heroine against a larger than life hero. It is not that the heroine lacks intelligence or initiative. But by today's standards she lacks self esteem in her role as a woman. Whereas Winspear makes it clear as to the sex appeal of the hero, it is not always graphically described why the heroine would be attractive to the male. As a consequence, although the heroine is duly attracted to the hero, it can remain unconvincing to those used to having such attractions graphically spelled out as to why the hero is likewise attracted to the heroine. For example, *The Awakening of Alice* (1978).

To modern readers, reading any of the older Harlequin romances can be painful in their depictions of women. What Winspear could do was beautifully was capture a time, a place, and a British view of the world. Her descriptions of the internal dialogue of her heroines was innovative at a time when most heroines were two dimensional.

One must consider the social mores of the mid 20th century. Although these books were written after the sexual revolution, it was still a "bad" woman and not a "good" girl who would choose to have sex. Therefore, having the choice taken away from the heroine by plot devices like being captured, or being forced to marry yet secretly in love with a hero took that choice away. The heroine relieved herself of moral responsibility in the eyes of the reader.

*The Time of the Temptress* (1978) conveys its jungle surrounding very realistically, especially with an episode where an unsuspecting Eve is besieged by crabs. Caught amidst an African civil war, Eve and Wade are forced to make their escape out of the jungle on foot. Despite Wade's ceaseless taunts and jeers, in a case of Stockholm syndrome, where Eve finds herself totally dependent on Wade for her rescue, she falls in love with him.

Even an unimaginative melodrama such as the *Valdez Marriage* (1977) retains its vivid portrayal of place and atmosphere. In *Valdez Marriage*, a young girl is lured to the side of a school friend by his overbearing brother. She is blamed for the accident which crippled her friend, even though

the latter's uninvited groping caused the car accident. Add to this a dour housekeeper, sexy distant relative and an ancient mansion.

The Palace of the Peacock (1969) is a Violet Winspear classic. In this story Winspear showcases a Java island and its people with extreme delicacy contributing to both realism and a sense of escapist reading one and the same time for her post-World War II English readers.

In The Palace of the Peacock (1969) Temple Lane reveals a streak for adventure when she travels to a far away island in the Java Seas in search of her fiance Nick. A disillusioned Temple takes the initiative to pose as a boy to obtain the last cabin bunk available in the outgoing steamer. She then accepts a temporary job offer by Dutchman Ryk van Helden, a local plantation manager.

A criticism of this story must be that although Temple is excited by Ryk, the question goes unanswered as to why should Ryk find Temple desirable. It happens that in the island of Bayanura, Temple is the only white women for miles. And so, despite Temple Lane's spunky attempts at adventure, critics point to another of Winspear's unoriginal heroines.

A plain Jane Alice in Awakening of Alice (1978) steps out of her comfort zone as she travels to a Greek island to tidy up a mess created by her glamorous sister. The awakening of love in this story is more convincing since it also gives a reason for the hero's attraction for Alice who resembles his past fiance. However, the imbalance in the equity between the two main characters is apparent when Alice is held against her wishes by the Greek hero, with whom she falls in love.

Another classic Court of the Veils (1968) also stands out for this reason because the hero spells out his attraction for the heroine for being a 'deep girl' compared to her foil who preferred much dancing and frivolous gaiety.

Joanna in Rain Tree Valley (1971) reads an advertising for home help. She answers the add, and gets the job. Adam, the alpha male hero is abrasive, but Joanna falls for him anyway.

The heroine of Black Douglas (1971), forever complaining about the deficiencies in her looks, is accepted by the hero who is blind.

The local color to add 'eh' after each sentence is unavoidable when reading Violet Winspear. However, unlike Flora Kidd's rendering of Scottish inspired dialogues, Winspear's attempt takes away from the general flow of conversation rather than adding substance to it.

Violet Winspear writes in a style that is not sufficiently modern for present day readers. However, the use of archaic turn of phrasing and dialogues create a by-gone era mood in step with her subject material.

Bibliography.

Single Novels.

Lucifer's Angel (1961) Wife Without Kisses (1961) Strange Waif (1962) House of Strangers (1963) Beloved Tyrant (1964) Love's Prisoner (1964) Cap Flamingo (1964) Bride's Dilemma (1965) Desert Doctor (1965) Tower of the Captive (1966) Viking Stranger (1966) Tender Is the Tyrant (1967) Beloved Castaway (1968) Court of the Veils (1968) Blue Jasmine (1969) Palace of the Peacocks (1969) Unwilling Bride (1969) Dangerous Delight (1969) Pilgrim's Castle (1969) Chateau of St. Avrell (1970) Cazalet Bride (1970) Castle of the Seven Lilacs (1971) Bride of Lucifer (1971) Dear Puritan (1971) Black Douglas (1971) Raintree Valley (1971) Little Nobody (1972) Silver Slave (1972) Rapture of the Desert (1972) Devil in a Silver Room (1973) Kisses and the Wine (1973) Forbidden Rapture (1973) Glass Castle (1973) Noble Savage (1974) Palace of the Pomegranate (1974) Girl at Goldenhawk (1974) Dearest Demon (1975) Devil's Darling (1975) Satan Took a Bride (1975) Darling Infidel (1976) Sin of Cynara (1976) Burning Sands (1976) The Sun Tower (1976) Love Battle (1977) Passionate Sinner (1977) Time of the Temptress (1977) Love in a Stranger's Arms (1977) Loved and the Feared (1977) Valdez Marriage (1978) Awakening of Alice (1978) Desire Has No Mercy (1979) Sheik's Captive (1979) A Girl Possessed (1980) Love's Agony (1981) Man She Married (1982) By Love Bewitched (1984) Brides Lace (1984) Secret Fire (1984) House of Storms (1985) Sun Lord's Woman (1985) Syn of Cynara (1986) The Honeymoon (1986) A Silken Barbarity (1987) Primavera em Veneza (1982)

Stephanos Saga.

The Honey Is Bitter (1967) Dragon Bay (1969) The Pagan Island (1972)

Romanos Saga.

Tawny Sands (1970) No Man of Her Own (1981)

Mavrakis Saga.

The Child of Judas (1976) Love is the honey (1980)

Anthologies.

The Fifth Anthology of 3 Harlequin Romances by Violet Winspear (1981) The Sixth Anthology of 3 Harlequin Romances by Violet Winspear (1983)

Graphic Novels.

Blue Jasmine (Art by Masae Hashimoto ) Passionate Sinner (Art by Yoko Hanabusa) Lucifer's Angel (Art by Yoko Hanabusa) Desert Doctor

(Art by Naomi Hibiki) Dragon Bay (Art by Rin Ogata) Love is the Honey (Art by Amii Hayasaka) The Child of Judas (Art by Misao Hoshiai) The Burning Sands (Art by Misao Hoshiai) Time of the Temptress (Art by Misao Hoshiai) Pilgrim's Castle (Art by Misuzu Sasaki) Sun Lord's Woman (Art by Rinko Nagami) A Silken Barbarity (Art by Kaishi Sakuya)

Musicals.

In 1983, Takarazuka Snow Troupe staged Blue Jasmine .

Director / Playwright: Ken Ako Composer / Arranger: Takio Terada, Kenji Yoshizaki Kasim ben Hussayn: Rei Asami Lorna Morel: Kurara Haruka Rodney: Michi Taira.

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Considered a legend in the romance community and influenced many authors, including Muriel Jensen, Jane Porter, Trish Morey and Sandra Marton. She also inspired her nephew Jonathan to write. She passed away at the beginning of 1989 after a long battle with cancer.

Details about THE BURNING SANDS BY VIOLET WINSPEAR ( MILLS & BOON - VINTAGE )

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Refunds by law: In Australia, consumers have a legal right to obtain a refund from a business if the goods purchased are faulty, not fit for purpose or don't match the seller's description. More information at returns .

The Burning Sands (Harlequin Comics)

After Sarah hurts her leg falling from a horse, she quits her modeling career in search of a new life—being employed in the royal palace of Morocco. She's greeted at the airport by a man whose blue eyes light up as if they were on fire. He claims to be a servant of the Berber sheikh Zain Hassan, and immediately spirits her off into the desert. Sarah quickly realizes that she's at his mercy; even if she tries to escape, his intense blue eyes see through her every move. But what does he want from her? What will become of her—she's been kidnapped in the desert!.

The Burning Sands by Violet Winspear.

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by Violet Winspear.

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This edition was published in 1976 by Mills and Boon in London .

Written in English.

— 185 pages.

When Sarah's career as a model came to a disastrous end, and soon afterwards her fiancé jilted her, she knew she must find something else to do - preferably something that would take her a long way from England and its unhappy memories. But was she doing the wisest thing in taking a job as companion to the sisters of Zain Hassan bin Hamid, Khalifa of Ben Zain in the heart of the Moroccan desert? For once she had arrived at the Khalifa's casbah, with no hope of escape, Zain Hassan bin Hamid announced that he had other plans for her. He needed a son; Sarah was his chosen wife - and the marriage would take place in a few days.

Subjects.

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