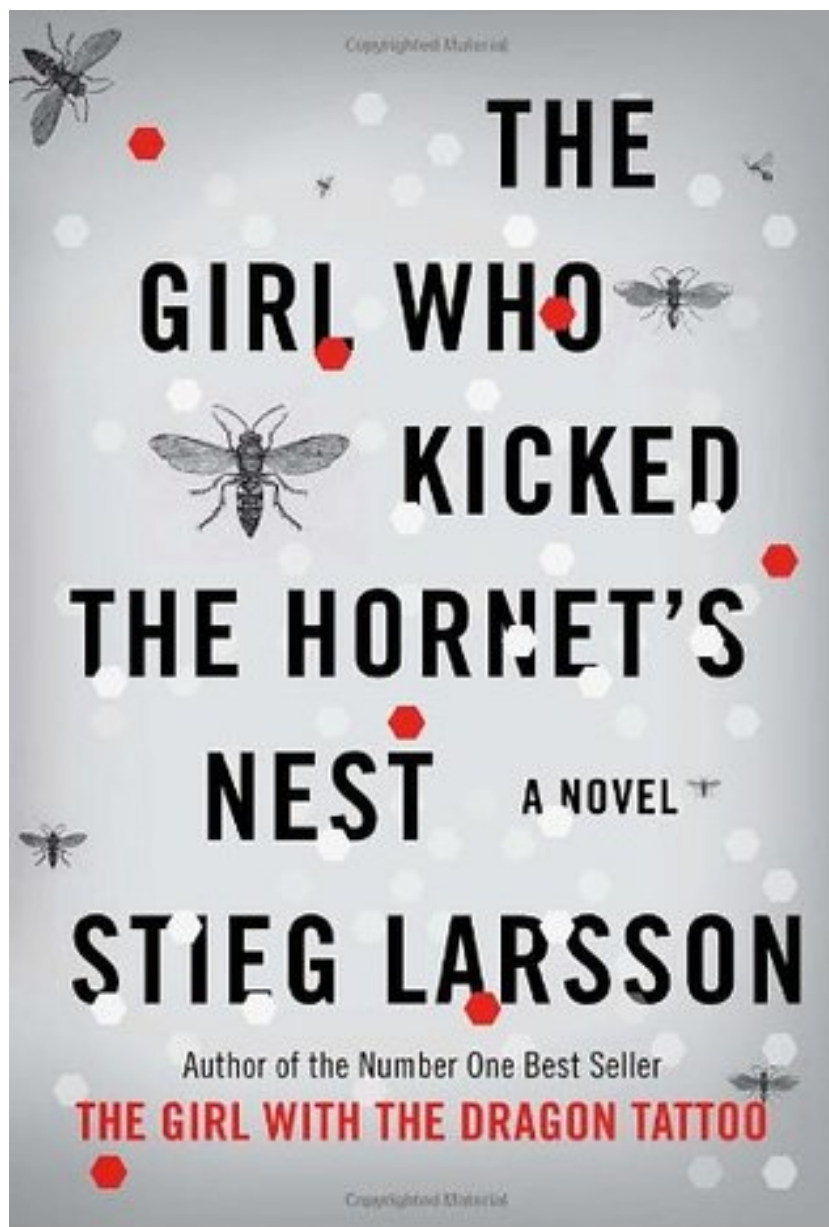


The Girl Who Kicked the Hornet's Nest Book PDF Download



By:
Stieg Larsson

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What people Say:

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These books really shouldn't work. Stieg Larsson is a very weird writer. He likes to tell us absolutely everything someone is doing. If Stieg wrote the story of my morning, it would go like this:

"Joel woke up around 7:45 a.m. and looked at the clock. He decided he didn't need to get up yet and hit the snooze button. When the alarm sounded again, he dragged himself out of bed and used the toilet. He brushed his teeth and then dressed in a blue striped shirt, black tie and flat front dress slacks

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"Joel woke up around 7:45 a.m. and looked at the clock. He decided he didn't need to get up yet and hit the snooze button. When the alarm sounded again, he dragged himself out of bed and used the toilet. He brushed his teeth and then dressed in a blue striped shirt, black tie and flat front dress slacks he'd purchased on sale at Kohl's. He made himself a cup of coffee, fired up his 13-inch Macbook laptop and checked his email. He had 14 messages. 11 of them were advertisements from various mailing lists or spam emails encouraging him to enlarge his penis. One message was from his mother and two more were shipping notices for books he'd purchased from Amazon.com. He read the note from his mother but decided to reply later. He then deleted all the messages but the two from Amazon and closed his laptop. He sat on the couch and stared into space, drinking his coffee and thinking."

Most writers would probably start the scene several paragraphs later, when I finally get to work (that's where the real excitement happens! I check even MORE email!). (Plus it turns out I'm not even a main character.) But for some reason, this style is, I don't know, endearing instead of annoying. I love the way he tells us every time Mikael has a cigarette or what he likes on his sandwiches. And hey, at least I know what brand of cell phone everyone is using.

It's kind of weird how the series wound up being not at all what I was expecting. Book one was closest, a serial killer story that was nevertheless a weird mash-up of political potboiler and are-the-lambs-screaming-Clarice murder fun. But then book two was mostly about the internal politics of the Swedish police and media industries. And the big climax of the trilogy comes down to an incredibly extended legal thriller, Grisham-style. I assume. I've never read a John Grisham book.

But really, everyone knows why the books work, and it's because of the characters. Stieg approached the whole trilogy as a sort of manifesto about the injustices heaped upon women in Swedish society, and illustrates them via a host of compelling, level-headed, fairly well-rounded women who are fun to read about even when they spend every other page having sex with the Stieg

stand-in. Everyone loves Lisbeth, of course, and this installment does a good job of fleshing out her back story and explaining how exactly one winds up a tattooed, antisocial computer-hacking genius with an insatiable hunger for revenge and Billy's pan pizza.

This is an excellent wrap-up to Lisbeth's story and the trilogy, leaving exactly one thread hanging, and a small one at that, which is remarkable considering it's number three in a planned run of 10. It leaves Mikael and Lisbeth in a great place, and pays off pretty much everything that was established over the previous two books. That it does so with a histrionic courtroom scene, all the better.

I don't read legal thrillers but I love courtroom scenes in movies, especially when judges say stuff like "I'm going to allow it, but you'd better be going somewhere with this." No one says that here, but only because apparently you can do whatever the fuck you want in a Swedish courtroom without bothering to talk to the judge at all. On the bright side, a flustered prosecutor does break out another old chestnut --"This is highly irregular!" -- that almost makes up for it.

So, yeah, I'm a little sad that Lisbeth has stalked off to that big Ikea-furnished apartment in the sky to join her creator. And I wish Stieg didn't eat quite so many of the fatty sandwiches and Billy's pan pizzas he loved detailing so much (hey, write what you know). If book 4 never emerges from that mythical laptop, though, this is a pretty good place to end things.

Grace Tjan

What I learned from this book (in no particular order):

1. You can use duct tapes to close up serious wounds; they keep the blood in and the germs out.
2. You can be shot in the head and STILL have photographic memory, though annoyingly, you will forget the solution to that pesky Fermat's Theorem that you have just discovered.
3. Congenital analgesia is a useful condition to have for mafia henchmen and Bond villains.
4. Muscular, one meter eighty-four tall Latina policewomen who can out-wrestle a ma

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4. Muscular, one meter eighty-four tall Latina policewomen who can out-wrestle a man are HOT.

Shayantani Das

Dearest Steig Larsson,

I absolutely hate you! But, I think I love you too. While every author has some characteristic quality, yours seem to be to make readers pissed at you. Ever since I picked up the 1st book of this Millennium saga, I have regretted my decision countless times. You have forced me to bang my head on the wall, pull my hair, throw your books at the end of the room, and then pick it up again and read it like a mad woman, totally forgetting the outside world. You have left me with s

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I must commend you for your qualities, though. No one has ever created such impressive and realistic female characters. Lizbeth is always an inspiration, but I think you did an excellent job with all the other characters introduced in this book too. I must also state that you achieved the impossible task of making me like Berger. Indeed, that is a miracle! When you started explaining stuff about her leaving Millennium, I was totally mad at you. I couldn't wait to get back to Salander's part. Yet, you went on to create such realistic incidences! Berger's problems go nowhere near Lizbeth's, but they seem to be problems right out of real life circumstances. Then you introduce characters like Linder and Giannini, who are in one word amazing. You stun me Larsson, with your spectacular portrayal of women! I am so impressed!

now, hold on for minute!

Do not get too pleased.

You have made life hell for me for the past two months. Do you know how irritating it has been to see this book as a permanent fixture on my bookshelf and currently reading shelf? I mean, what is the point of all the unnecessary yakking? Why the lengthy details? Why introduce characters like

Salander's twin, and that Fegarula person? And why the hell do you add sex scenes that feel so completely out of place in the story. I must also comment on how Mikael's character has become too much of a Mary Sue. Desired by all women? Why is that so? I wonder how much of you is represented through him.:P

Also, I am so glad this saga is at an end. I am glad because I am certain that if there was another book, I would surely have gone ahead and bought it; in spite of my current experience. I am glad that I won't have to go through all of the emotional drama again, experience all the turmoil, and feel kinship for Salander.

I am happy and I am inexplicably sad.

Kemper

Lisbeth Salander, we hardly knew ye.

It seems like a particularly cruel joke that Steig Larsson died shortly after getting a deal to publish his Millennium Trilogy. Would he have continued on with these tales of Salander and journalist Mikeal Blomkvist if he would have lived? Unless the rumors are true about Larsson's long-time girlfriend having a laptop with a fourth book saved on it stuck in a safety deposit box somewhere as she fights with his family over the cash cow this series has become, w

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This one picks up almost immediately after the events of

, and I can't say much about the plot without spoiling that one. (Anyone interested in this series should read them in order if at all possible.) As the title indicates, Salander started an almighty shit storm in the last book. The anti-social, brilliant, violent, revenge-driven hacker has managed to kick off a constitutional crisis that shocks the Swedish government to the very highest levels and threatens numerous deserving douche bags with exposure of past crimes. Atta girl, Lisbeth!

Meanwhile, Blomkvist recruits a number of unlikely allies as he tries to save Lisbeth by publishing her true story as he plays a variety of dangerous cat-and-mouse games with the people trying to shut her up for good. Of course, his biggest headache will be convincing the pain-in-the-ass Salander to cooperate in trying to save herself.

Oddly enough, each book in the trilogy reads like a different type of genre story.

is a traditional whodunit mystery with modern twists.

was more of a fast-paced action thriller. And this one reads more like a legal suspense novel, including an incredible trial scene. There's an overall arc to the three books with events from the first one not paying off until near the end of this one, but they have three distinct personalities.

Georg

It seems to be unfair to rate the two first Millenium-novels by five stars and then give only three stars for the last one. On the other hand it is not fair to write two brilliant books and then publish a 600 pages long epilogue without much of a new story, either.

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Some trivia questions you will answer completely wrong if you have not read this book:

1. If you are in hospital and your father who wants to kill you lies in the room next to you, what would you do?

a) Call the police/a friend/your lawyer for security.

b) Keep quiet and arm yourself with a pencil.

2. Imagine you are the most famous reporter in Sweden and you are after the biggest story of this

otherwise story-free country. What would you do?

a) Keep my mobile switched on in case something new happens or someone needs my help.