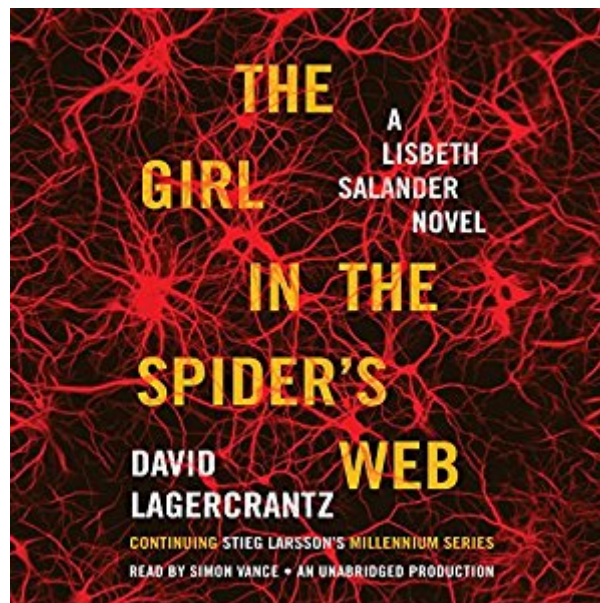




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The Girl In The Spider's Web: A Lisbeth Salander Novel - Millennium Series, Book 4



Synopsis

Continuing Stieg Larsson's Millennium Series. In this adrenaline-charged, up-to-the-moment political thriller, Stieg Larsson's Lisbeth Salander and Mikael Blomkvist are back. The troubled genius hacker and crusading journalist thrilled the world in *The Girl with the Dragon Tattoo*, *The Girl Who Played with Fire*, and *The Girl Who Kicked the Hornet's Nest*, which have sold more than 80 million copies worldwide. David Lagercrantz is a Swedish journalist and best-selling author of fiction and nonfiction. He was hand selected by the Larsson estate to write this standalone sequel based on Stieg Larsson's characters.

Book Information

Audible Audio Edition

Listening Length: 13 hours 22 minutes

Program Type: Audiobook

Version: Unabridged

Publisher: Random House Audio

Audible.com Release Date: September 1, 2015

Language: English

ASIN: B00VGKA6O

Best Sellers Rank: #52 in Books > Audible Audiobooks > Mysteries & Thrillers > Suspense
#59 in Books > Mystery, Thriller & Suspense > Mystery > International Mystery & Crime
#458 in Books > Audible Audiobooks > Fiction & Literature

Customer Reviews

Had this been the release of a 4th novel by Steig Larsson about Lisbeth Salander, I would have been beside myself with anticipation and excitement. As it was, I approached this read with a bit of trepidation but open interest. The story is good and it makes a credible (enough) fast paced suspense novel. What is lacking is the electricity and visceral intensity that filled every scene with Lisbeth contained in the trilogy by Larsson. I felt like I was viewing Lisbeth from the outside in, rather than the inside out. Larsson's Lisbeth is the strongest and most unpredictable female character in modern fiction, or maybe of all time. That is why we couldn't put his books down and couldn't wait for the next. Lisbeth raised our blood pressure, kept us up all night, and we rooted for her success in vengeance like no other. With this book, I was 95% complete and had no trouble putting it aside to go to the grocery store. That says a lot. I felt distanced from the characters. I was aware it was just a story, not THE MOST EXCITING character and scenes I felt like I lived and died with in the earlier

books. Would Larsson approve? Of the story itself, yes. Of the story telling, no.

The Nitty Gritty: Michael Blomkvist is an investigative journalist without a story and Lisbeth Salander is a undercover crusader without a cause. What happens when Sweden's best duo run out of things to do? Well if you are Wasp and one of the best hackers in the world you tackle the biggest game in town, the United States National Security Agency, or the NSA. And if you are Blomkvist you find yourself in the middle of a murder investigation by the strangest of circumstances. Lisbeth is on the hunt for an elusive group of hackers responsible for some of the biggest intellectual heists in the century, and a couple of murders and Blomkvist is hot on her trail. This group who call themselves the Spiders have targeted Lisbeth and a Swedish scientist on the cusp of breaking through to A.I. Driven by vengeance and a sense of her own brand of justice Lisbeth is going to hunt them down to the last line of code and Blomkvist will shine a light on their illegal activities of its the last thing he does...and it might just be. **Opening Line:** "Frans Balder always thought of himself as a lousy father." **The Good:** LISBETH IS BACK!!!! I can't tell you how excited I was when this book was announced. I fell in love with Blomkvist and Salander after the first book. I admit I waited for all the hype to die down before I dove into the books, but once I did I was in a fan hook, line and sinker. I was gutted when I found out Larsson had died. Beyond the loss of a short life the world lost a literary gem. Larsson singlehandedly changed the game of crime novels in Sweden and indeed the world. Since the publication of the Millennium trilogy Sweden has seen an explosion of crime novels with brilliant leads and wonderful plots. I've found myself thumbing through the crime section more than the fantasy aisle since I first read Girl who Kicked the Hornet's Nest. Lisbeth is the sort of person you want to have on your team when you're in a jam. She's the hail mary everyone needs in their life. And Blomkvist is better than Youtube, Facebook, Twitter and all of it if you want the world to know your story. **The Bad:** We all know about the controversy surrounding the publication of this book. Eva Gabrielsson, his writing partner and his life partner has been vocally against the publication of the book, especially its author, but Larsson's brother and father have literary rights over his estate and they approved the book and its author. So its a sticky situation with family on both sides of the issue. I bought the book all the same. **The Girl in the Spider's Web** is like your favorite article of clothing that your mother accidentally shrunk in the dryer. It's still yours and it fits, but something just feels off about it. The shoulders don't lay down like they used to. The color is a smidge lighter than it was yesterday. Its still the same garment but its not. That's what this book was like. Of course I wasn't expecting the writing to be the same. Larsson and Lagercrantz are two different people and sometimes I appreciated their different writing styles, but more often I wanted

Larsson's flair for cutting through all the purple prose and getting to the meat of the issue. Larsson has a way of introducing characters with such clarity that I could describe them to a sketch artist and everyone in the world would recognize who it was and with Lagercrantz he jumps right into the action and then we get a little background on the character, but it's not lasting. I had to go back and reread the first chapter about Balder to remember who he was when he was mentioned again. Larsson didn't mind breaking the rules of fiction. He didn't start his book off with action. He didn't open up in the middle of a scene. He didn't have to. He had a compelling story to tell and you either sat down to listen to it or you didn't. He wasn't going to use trickery or slight of hand to capture your attention. Lagercrantz just falls right in line with the rest of the Fiction Hall Monitors. Every rule is followed to the letter, and yeah the story is compelling but the rigidity with which the rules are adhered to is distracting and disorientating to say the least. The book is only 431 pages long and it took 410 pages to get to the point. This book felt like it was pandering to us the audience and to the characters. In the past books, Lisbeth's abilities came into play because the situation called for them. In this book it's like the book that calls for the abilities. Lagercrantz has put the cart before the horse. Everything revolves around Lisbeth's abilities. Ok so if you want everything to revolve around Lisbeth and her hacking abilities then this book should be her book, but she is largely absent. The bad guys get more page space than she does. Which is a shame. Lisbeth Salander is a literary treasure and she should be treated with the respect she has earned. The Girl in the Spider's Web feels like poorly conceived fan fiction. My Hope if the Series Continues: That Lagercrantz sits down and reads the Millennium till he can quote a line from any page and then he really starts to study it. I want him to find a way to stick to the Larsson school of writing fiction because following the rules is boring and Salander and Blomkvist deserve better than that. I think it would really open up his writing and give him a freedom he might enjoy.

THE GIRL IN THE SPIDER'S WEB by David Lagercrantz, translated by George Goulding (MacLehose Press, 27 August 2015) Reviewed by Craig Sisterson She's back. After all the waiting, anticipation, and controversy, Lisbeth Salander is back. It starts with a hand, beating rhythmically on a mattress in an unknown bedroom. Why is the hand beating? Whose hand is it? Whose bedroom? What does it mean? None of those questions are answered until much later in THE GIRL IN THE SPIDER'S WEB, and by then David Lagercrantz has taken readers on a heck of an absorbing ride. Let's address the elephant in the room: not everyone will be happy with this novel. Many people in the books world seem to have decided to avoid it or dislike it on principle: that no-one should continue Stieg Larsson's series, the three books of an intended ten that he'd written but never

published before his heart attack. But those who approach *THE GIRL IN THE SPIDER'S WEB* with at least a partially open mind will find themselves pleasantly surprised; it's a very good book. It's terrific to see Salander, who is much more than an antisocial goth hacker, back fighting against injustice in a new adventure. In her own inimitable way. Undoubtedly the creation of Salander was Stieg Larsson's greatest genius in his initial trilogy: while his tales were swirling epics addressing some dark issues simmering below the seemingly perfect surface of Scandinavian society, Salander was the lightning rod that elevated the stories into something more. In *THE GIRL IN THE SPIDER'S WEB* Lagercrantz does a fantastic job at delving deeper into Lisbeth Salander, offering readers more of an insight into this 'grown up version of Pippi Longstocking' (as Larsson considered her). Lagercrantz treads the fine line between providing more texture about an enigmatic character, without losing the mystery and uncertainty that makes them so compelling in the first place. Salander is the kind of iconic character who doesn't even need to be in the room to have a presence. Like James Bond, Zorro, Robin Hood, or Sherlock Holmes, she casts a shadow over a wider world, lingering in the minds and hearts of those she's touched, friends and foes alike. Early on in *THE GIRL IN THE SPIDER'S WEB*, Mikael Blomkvist is battling against money-driven evisceration of *Millennium*, the magazine he loves, when he meets a potential source in a bar to discuss a story tip. Things are stock-standard, and Blomkvist's eyes are glazing as he listens to chat about technology and corporate espionage, when he - and the reader - is suddenly electrified by the passing mention of a female hacker. From there, the story becomes much more interesting, for Blomkvist and the reader. As Blomkvist delves deeper, the story gets bigger and bigger. A world-renowned Swedish computer scientist, a verifiable genius, has seemingly abandoned his work and boarded himself up in his home. He wants to talk to Blomkvist, but is attacked before they can meet. His work has disappeared, and the only witness is an autistic child, who now becomes the target of a shadowy criminal organisation. Lagercrantz does well juggling all the players in this tale, from the driven staff of the NSA, who see spying on everyone as the way to protect their country's interests, to Eastern European gangsters, Swedish authorities, and dangerous figures from Salander's own past. While Salander and Blomkvist are the stars, there is a broad cast of fascinating characters who add texture and intrigue - and Lagercrantz does an elegant job keeping *THE GIRL IN THE SPIDER'S WEB* building then racing along rather than becoming convoluted. For those who love Scandinavian crime for the way it delves into social and personal issues, there is plenty of that on offer in the fourth Salander book, from issues of privacy, what the public is entitled to know, to the various ways technology can be used and abused, the changing face of the media, and much more. For me however, it is the evocation of Salander, who is one of the finest characters created in contemporary

fiction, which is the real highlight of THE GIRL IN THE SPIDER'S WEB. Much like Christopher Nolan did with his tremendous re-imagining of Batman, Lagercrantz delves deeper into Lisbeth while keeping her very much who she is. We see more and understand more, but remain fascinated, intrigued, and unsure. And when the final page came, I was no longer doubtful of whether the books should be continued or not. In fact, I am very much hoping that we will see more from Lagercrantz, Blomkvist and Salander in future. This review was first published on the Crime Watch website: <http://kiwicrime.blogspot.co.uk/2015/08/review-girl-in-spiders-web.html>

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