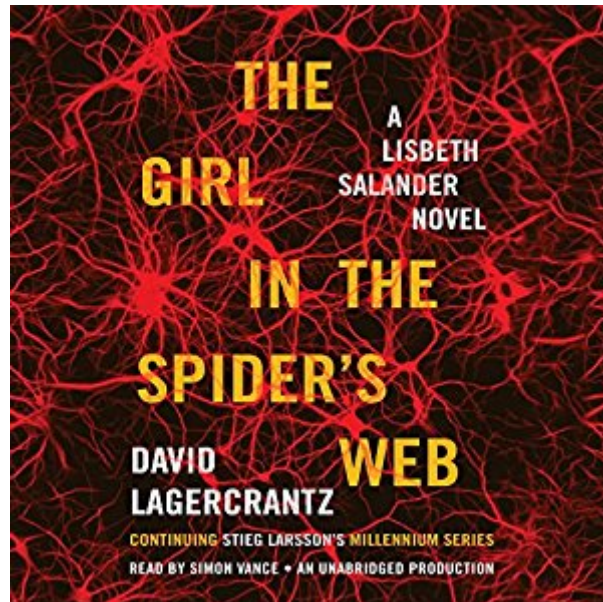


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The Girl In The Spider's Web: A Lisbeth Salander Novel - Millennium Series, Book 4



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 and 22 minutes

Program Type: Audiobook

Version: Unabridged

Publisher: Random House Audio

Audible.com Release Date: September 1, 2015

Whispersync for Voice: Ready

Language: English

ASIN: B00VGIIKA6O

Best Sellers Rank: #30 in Books > Mystery, Thriller & Suspense > Mystery > International

Mystery & Crime #41 in Books > Audible Audiobooks > Mysteries & Thrillers > Suspense #421

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Customer Reviews

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.

THE GIRL IN THE SPIDER'S WEB by David Lagercrantz, translated by George Goulding (MacLehose Press, 27 August 2015) Reviewed by Craig Sistor 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).

[Warning: Some Spoilers] This book doesn't live up to the precedent set by Stieg Larsson's brilliant books. The reason for this is simple: David Lagercrantz seems to fundamentally misunderstand Larsson's characters. The dynamic Mikael Blomkvist has suddenly become the sort of man who lies around his house moping and making his living writing mediocre stories. His previous works have been reduced to a cœscoops, rather than reflecting Blomkvist's mania for the truth.

(Lagercrantz also seems to have forgotten that Blomquist is in possession of a sizable fortune, which he earned for his work finding Harriet Vanger.) Incidentally, Larsson's Blomquist would never have named a folder he intended Lisbeth to find "Lisbeth Stuff." More disappointingly, Lagercrantz has reduced the scope of Lisbeth. Larsson's underlying premise is the crime that lies in confining people to descriptions set by social norms. Yet Lagercrantz's characters seem primarily interested in her unusual appearance. What is more upsetting is the stench of victimhood that is attached to Lisbeth through the title. In the first three books she has a dragon tattoo, she kicks a hornet's nest, she plays with fire. She has made choices and is taking actions. Here she is caught by a spider's web. She is passive. I can go on, and talk about the fact that Lagercrantz has cut out two strong female characters (Mimi and Sonja), and that he misrepresents Blomquist and Berger's relationship. (Larsson's Berger doesn't sleep around with just anyone. She is faithful to Blomquist and Beckman. Yet in this book Blomquist jokes about her relations with another man.) I couldn't bring myself to read past the first third of the book, so I suppose maybe these issues are resolved later on.

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Spider-Girl, Vol. 1 No. 43; March 2002
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