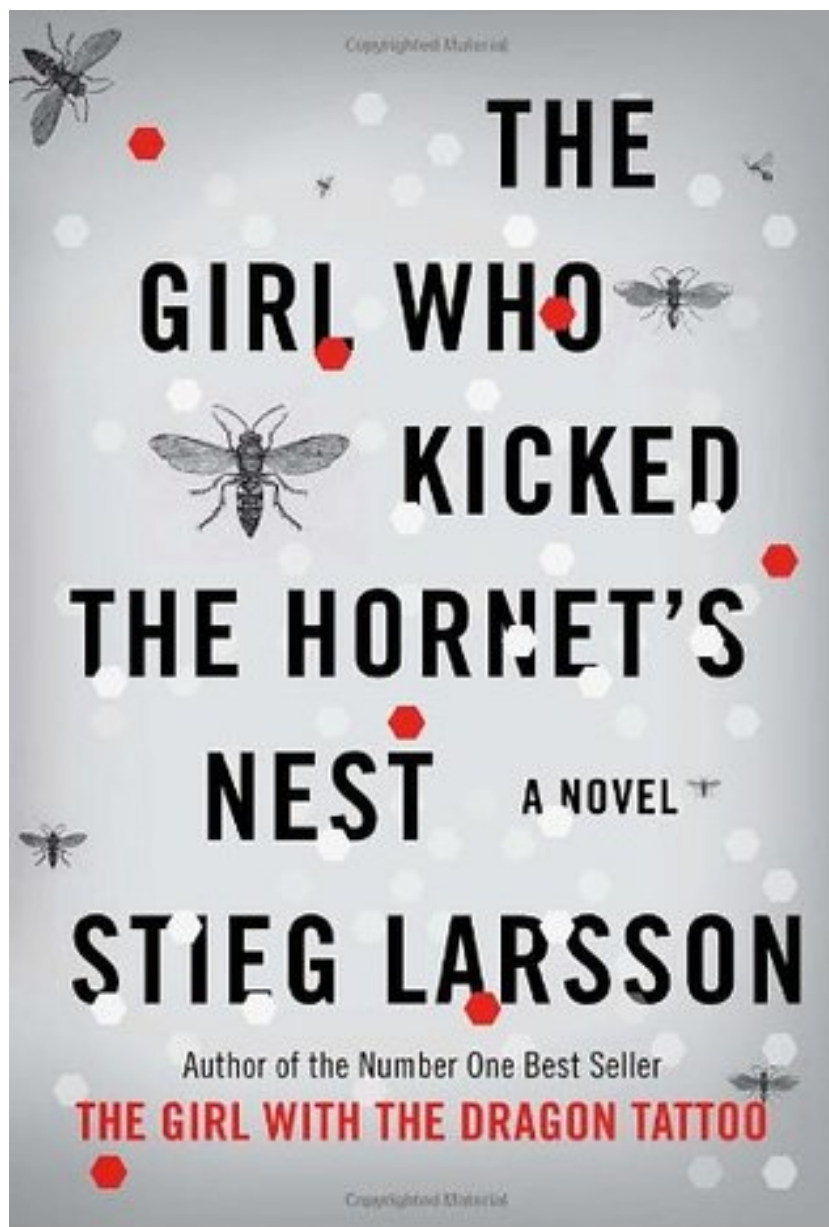


The Girl Who Kicked the Hornet's Nest Book PDF Download



By:
Stieg Larsson

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What people Say:

unknown

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

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

Jayson

| Very Good

A predictable outcome with no real surprises along the way, but characters are well drawn and the pace never slows.

Shayantani

Dear Steig Larsson,

I absolutely hate you! But, I think I love you too. While every author has some characteristic quality, yours seem to be aggravate your readers. 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. So many contradictory feelings

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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?

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.

Jeffrey Keeten

Even if Lisbeth Salander had been raised in a normal environment of a white picket fence, with a

swing in the backyard, a dad flipping burgers in a haze of barbecue smoke, and a smiling,

Even if Lisbeth Salander had been raised in a "normal" environment of a white picket fence, with a swing in the backyard, a dad flipping burgers in a haze of barbecue smoke, and a smiling, sundress wearing mother, she would have been abnormal. As it was she was the daughter of a psychotic, deranged Russian father who lived under a blanket of security because he defected with secrets that the government was interested in knowing.

Zalachenko beat Lisbeth's mother so severely that she sustained brain damage that left her nearly a vegetable. He wasn't prosecuted. After all she was a whore, just a whore, or so they say, but then "trusted" government official can leak any information they want and have it lapped up by the media.

Lisbeth tried to kill her father.

Okay.

She tried to kill him twice, but he is a tough old bastard.

Let's just say the environment that Lisbeth was raised in required her to embrace the more abnormal aspects of her personality to survive. So why did she try to kill her father?

They are related, but they have never been anybody's concept of a family. She also has a half brother named Niedermann who can't feel any pain and is a genetic giant of freakish strength.

I think everyone knows the story of Stieg Larsson, the author of this trilogy. He died from a heart attack shortly after dropping off the three manuscripts for the Millennium novels with his publisher. It is imperative that readers read these books in order. If you attempted to read this one first, for instance, you would be lacking a lot of critical back story that will definitely heighten your enjoyment of the book. So no short cuts, no cutting to the end, the journey must be taken. You must take the blows along with Lisbeth so her eventual triumph will be your triumph as well.

The first book The Girl With the Dragon Tattoo is a mystery. The second one The Girl Who Played with Fire is a thriller. This one is a courtroom drama. Larsson wrote this trilogy in the evenings for entertainment purposes as an escape from the real world. He was an investigative reporter and I'm sure most of the time real life was too real for him. It was as if he were playing with different writing formats, proving that he could write one as well as another. There are rumors that his girlfriend has a partial fourth book locked up on a laptop computer until the legal issues with Larsson's estates can be settled. I think Larsson was brimming with stories and had created a heroine, uniquely compelling, with sustainable appeal that would have kept him on the bestseller list for years.