One of the chief goals of Halliday's Systemic Functional Linguistics (SFL) is to provide a grammar which is useful for the purposes of text analysis. Following in the footsteps of Halliday's own analysis of Golding's *The Inheritors* and Kennedy's analysis of Conrad's *The Secret Agent*, among others, Nørgaard's analysis of selected prose works by James Joyce provides yet another good example of how the model can be put to good use in the analysis of literary texts.

Nørgaard's book is organised into five parts. Following a brief introduction in part one, part two is a summary of the theory, starting with an account of the relation between language, meaning and context in terms of genre and its realisation by the three variables: field (topic of a text), tenor (relations between its interlocutors) and mode (textual organisation of a text) and their experiential, interpersonal and textual meanings, respectively. This is followed by a presentation of grammatical systems which realise each of these three types of meaning, i.e. Transitivity, Mood and Theme, respectively, as well as other key concepts in SFL, such as grammatical metaphor and ergativity. For anyone not already versed in Hallidayan theory, this is a clear, informative introduction to the model as well as a critical discusssion of some of its strengths and weaknesses, such as some of the problems in classification within the system of Transitivity.

In the remaining three parts of the book, Nørgaard applies the SFL model to three of Joyce's texts (one short story, *Two Gallants*, and selected passages from *Ulysses* and *Finnegans Wake*). Nørgaard's purpose is not, however, just to use the SFL model to interpret these texts, but also to explore the usefulness of the model itself, and her analysis is combined with interesting discussions of methodological considerations, such as the need to take contextual variation into account when making statistical analyses of transitivity patterns across long stretches of texts, and the problems of analysing thematic progression in narratives with dialogue. Nørgaard also suggests ways of extending the model by widening the concept of lexical cohesion to include the creative use of unusual lexical sets.

The focus of Nørgaard's literary analysis is on the literary text as a functional act of communication between the author and reader, and in her selection from Joyce's literary production, which stretches from literary realism to highly experimental modernism, she sets out to examine how this act of communication takes place in a realistic mode of writing, which is transparent, easy to decode and thus relatively "reader-friendly", and in a less conventional mode of writing which places high demands on the reader to decode the text. SFL is a particularly useful tool for this purpose as it is a paradigmatic system of choices "which helps us see and make sense of deviations against a background of that which we could have chosen instead." (p.215).

Starting with *The Two Gallants*, which is written in the mode of literary realism, Nørgaard combines a critical discussion of the results of Kennedy's earlier SFL analysis of this text with her own analysis of features such as vocatives, naming, polarity, modality, and shows how together the linguistic resources expressing the experiential, interpersonal and textual meanings of the text work together to construe the active/passive dichotomy of the two main characters, and the power relations between them. In this text the communication between the author and reader is uncomplicated in that Joyce conforms to the more or less expected choices within these three systems of meaning, thereby creating a credible fictional representation of reality without drawing our attention to the status of the story as a text.

In *Ulysees*, which is an example of Joyce's more experimental, modernist writing, the act of communication between the writer and the reader is complicated by the fact that Joyce breaks away from conventional paradigms, making the text less transparent than *The Two Gallants*. Nørgaard concentrates on two aspects of the text which she claims contribute to making the text less transparent: cohesion, i.e. the connections between meanings in the text, and genre, which is seen in SFL as recognizable patterns of the language usage in a context of culture. With illustrative examples from the selected passages, Nørgaard shows how in both these aspects Joyce defamiliarises and challenges his readers. In cohesion this is done by making distant connections over long stretches of text rather than adjacent sentences and by leaving connections unresolved in passages of internal character reflection encoding the consciousness of the individual. In genre this is done by activating signals of genres which are unsual and unexpected in the

literary context, such as religious discourse, journalism and music. The genre signals considered here are mainly the lexicogrammatical choices which create stylistic variation in the text, and the significance of the generic stages in the text is only very briefly touched upon.

Finally, Nørgaard's interpretation of Joyce's work finishes with a brief but close reading of the first page of *Finnegan's Wake,* which is Joyce's most experimental and least accessible writing. In this text Joyce severely complicates the act of communication between the author and reader by creating new and rejecting conventional ways of construing meaning. Using SFL, Nørgaard demonstrates, how the reader is forced to use their awareness of the language system in order to decode the text. This, in turn, foregrounds the reader's awareness of language as a meaning-making resource and the text as nothing but a fictional construct.

In conclusion, Nørgaard must be congratulated on making this substantial contribution to the linguistic analysis of literary texts. On the one hand, she demonstrates how the literary critic can use SFL to throw light on different modes of literary writing and to describe in a systematic scholarly way what it is that makes modernist writing more challenging for the reader to decode. On the other, Nørgaard's critical discussions of methodological considerations bring up issues which are highly relevant and of great concern for linguistic researchers working within the theory. As a representative of the latter, my only objection is that the analysis of Joyce's modernist writing has been based on extracts which have been selected because they appear to be of particular significance for the purpose of the investigation as a whole and in relation to certain specific aspects of the theory that are being applied. There is always a risk that this may raise the question of to what extent the model is being used to explain already existing intuitions about the text rather than to uncover new meanings. In this respect, then, the general approach of the book is somewhat more selectively descriptive than empirical. Above all, its main strength is the excellent way in which it shows the connection between language as a meaning-making resource and the analysis of literature, thereby closing the gap between linguistics and literary criticism.

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