

Compositional semantics: An introduction to the syntax/semantics interface. By PAULINE JACOBSON. Oxford: Oxford University Press, 2014. Pp. 448. ISBN 9780199677153. \$45.

Reviewed by ROBERT HENDERSON, *University of Arizona*

Pauline Jacobson's *Compositional semantics* is a comprehensive introduction to formal semantics with a focus on those phenomena with the greatest potential to elucidate the interplay between syntax and semantics in natural language meaning. Let me emphasize the adjective *comprehensive*. This book contains nineteen substantive chapters covering everything from Semantics I staples like generalized quantifiers and scope ambiguities to negative polarity items, focus semantics, and a host of binding phenomena like weak crossover and donkey pronouns. Though broad in this way, the book is laudably modular and so could be used in a variety of courses focused at a graduate or upper-division undergraduate level. My overall recommendation is to strongly consider this text for your next semantics class, especially if you plan to focus on compositional issues.

All introductory textbooks in a field as large and diverse as formal semantics must make hard choices about empirical coverage, technical depth, and philosophical outlook. There is no one right way to teach formal semantics, and so my goal is to detail the choices made and to consider their necessary tradeoffs. This is a well-constructed textbook. Assumptions do not leak in, either from outside the text or from chapters that are meant to be isolated from surrounding chapters. The exercises vary appropriately in difficulty and are solvable from the assumptions in the text. They require the student to both comprehend the material and be able to generalize from it. The one exception to the book's usability might be the typesetting of the formal material, which defaults to typewriter standards in many places (e.g. using the letter *v* for \forall , $\langle \dots \rangle$ for $\langle \dots \rangle$, etc.). This impedes readability, especially where there are (semi)clashing notations. For example, brackets are used for denotations, as in $[[\dots]]$, but also for delimiting, as in $[\dots \wedge [\dots \vee \dots]]$, as well as for marking expressions as strings, as in $[\dots]$.

Empirically, *Compositional semantics* is top-notch. J has a vision, namely to teach formal semantics through an investigation of the syntax-semantics interface, and she does not back down from it. The result is an introductory textbook with more discussion of, for example, weak crossover than you might expect. I contend this is a good thing. The focus on the interface means that students are not merely given toy systems, but will leave a course based on this book with real understanding of ongoing debates about the semantics of, inter alia, pronouns, ellipsis, quantifier scope, and relative clauses. Students will understand not only the analytical possibilities, but also the data that can be used to distinguish them. The tradeoff is that there is less here on standard Semantics I topics such as pragmatics and intentionality, but this tradeoff is reasonable given the depth achieved in other areas.

J's *Compositional semantics* also strikes a nice balance in terms of technical depth. The text is organized around constructing increasingly more complex fragments, which are summarized in a set of appendices. The fragment method is a tried and true means of introducing semantics and works well. Each time we extend the syntax we get a concomitant extension of the semantics, which gives the resulting system a well-built feel. In constructing these fragments, J makes the interesting choice to postpone the introduction of the lambda calculus until the middle of the book. Up to that point the objects that natural language expressions denote in the model are described in plain English as much as possible, though with the help of a type system. This is a nice approach, but when we finally come around to seeing HIGHER-ORDER LOGIC (HOL), the book seems almost afraid to admit that HOL is a language in its own right, which can be interpreted in a model. This fear seems to flow from its commitment to directly interpreting English in previous chapters. The result is a presentation of HOL that is a bit idiosyncratic and may not help students in their future studies. However, this quirk is made up for in later sections that masterfully introduce the formal ideas behind directly compositional and variable-free approaches to many core linguistic phenomena. I am excited to be able to assign parts of this book as groundwork in future advanced semantics seminars on the syntax-semantics interface.

Finally, we come to the question of philosophical outlook. Here J turns what would be a liability for other authors into a source of real richness. The book's guiding methodological principle is that a semantics for natural language should be as compositional as possible, with no intermediate languages or levels of interpretation. This means that at multiple points the text argues against other possible analyses that have weaker constraints on the syntax-semantics interface. The result is that students learn how to make solid arguments about the structure of the interface. There is no other introductory text that takes these kinds of debates as seriously, and I believe that this book will guide a new generation of semanticists to think rigorously about how syntax and semantics interact.

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The Oxford handbook of derivational morphology. Ed. by ROCHELLE LIEBER and PAVOL ŠTEKAUER. Oxford: Oxford University Press, 2014. Pp. 927. ISBN 9780199641642. \$55.

Reviewed by GEERT BOOIJ, *University of Leiden*

This handbook is the second in a series of four Oxford University Press handbooks on morphology, of which one, also edited by Lieber and Štekauer (2009), deals with COMPOUNDING, one with INFLECTION (edited by Matthew Baerman, 2015), and a fourth one (to appear in 2017) with MORPHOLOGICAL THEORY (edited by Jenny Audring and Francesca Masini). The book is divided into two parts. The first part deals with a number of concepts and issues in the analysis of derivation (understood as all types of word formation minus compounding) and contains a number of chapters on the various types of formal processes involved in derivation (twenty-four chapters in total). Part II consists of fifteen chapters on word formation in various language families, a chapter on 'Areal tendencies in derivation', and a concluding chapter on 'Universals in derivation' written by the two editors.

After an introductory chapter by the editors that specifies the scope of the handbook, we find two chapters on demarcation issues. In Ch. 2, PIUS TEN HACKEN deals with the demarcation of inflection and derivation and presents a useful survey of the debate on this distinction. He correctly points out that the choices made in the demarcation of these two domains of morphology are theory-dependent. The distinction between contextual and inherent inflection, the latter being closer to derivation than contextual inflection, is not mentioned, nor is the discussion of the intermediate cases in Andrew Spencer's monograph on *Lexical relatedness* (Spencer 2013). In Ch. 3, SUSAN OLSEN gives a fine overview of the debate on the demarcation of derivation and compounding. She presents a good summary of the gray zone between compounding and derivation, and the related issue of the gradual transition of words to affixes (that is, semi-affixes or affixoids, which are words embedded in compounds and with a specific bound meaning, as discussed in Booij & Hüning 2014). Olsen also deals with synthetic compounding and the analysis of synthetic compounds such as *powerholder*, which might be analyzed as either *power + holder* or *powerhold + er*; she opts for the first analysis and therefore assigns *powerholder* the structure of an N + N compound. She correctly points out that certain types of reduplication may also be analyzed as compounding, for instance, the contrastive reduplication of the type *salad-salad*.

Ch. 4, 'Theoretical approaches to derivation' by ROCHELLE LIEBER, focuses on the issue of how the relation between the form and meaning of complex words should be conceived. Both the conceptual level and the phonological level have a rich structure. As to the mapping between