

## Mapping Indexicality in Walter Benjamin's *The Arcades Project*

### I. Background

“Flânerie,” Walter Benjamin observes, “can transform Paris into one great interior”.<sup>1</sup> Impelled by association, the flâneur embraces a form of acquiescence: to the tactile landscape impressing upon the attention, to the constellation of fragments flourishing in the consciousness, to the “far-off times and places [interpenetrating] the landscape and the present moment”.<sup>2</sup> The nature of this process is inexorably indexical, through which an arrangement of signs impels the liberation in the present of a series of recollections. From its trace emerges the subject, a combination of associations linked by memory, interiority, and spatiality.

This project seeks to interpret the text of *The Arcades Project* as a collection of indexical gestures, reading instances of linguistic deixis as concretized moments of textual interiority. According to Charles Sanders Peirce, the word “this” is a certain type of index, which “calls upon the hearer to use his powers of observation, and so establish a real connection between his mind and the object”.<sup>3</sup> As a gesture *within* the text, the word “this” takes on a different kind of identity. Couched in a grammatical context, it becomes a marker of intratextual reference and a signifier of its own position. It embodies something close to a textual consciousness capable of remembering, anticipating, and referring to itself.

Given the context-dependent meaning of deixis and the subjecthood implicit to its operation, this project endeavors to track every instance of the word “this” in *The Arcades Project*, classify the context of each instance along distinct spatial and temporal axes, and visually represent each convolute as a meandering path through time and space. The spatial movement evoked by the deictic instance, along with the temporal movement represented in linguistic modality and tense, forms the basis of its trajectory.

### II. Methodology

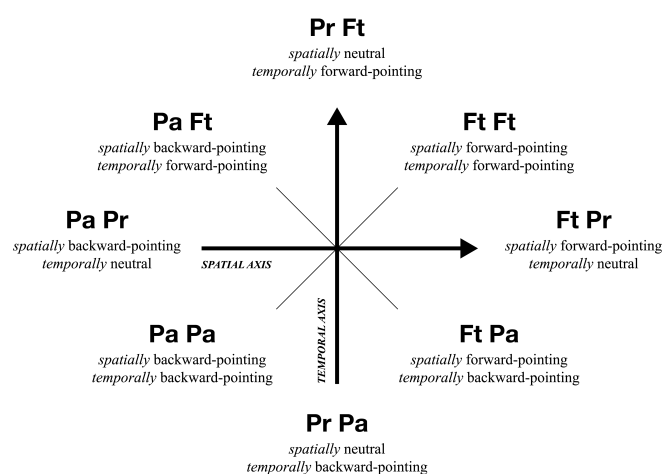
I conducted the computational portion of this analysis on a plaintext version of *The Arcades Project*.<sup>4</sup> For initial text scraping, part-of-speech classification, and combination tracking, I leveraged three interrelated resources: the Python programming language, the tokenizing and classification functionality offered by the Natural Language Toolkit<sup>5</sup> (NLTK) platform, and the part-of-speech tags associated with the Penn Treebank project.<sup>6</sup> All source

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1. Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge: Harvard University Press, 1999), 422.
  2. Benjamin, *The Arcades Project*, 419.
  3. Charles S. Peirce, “Logic as Semiotic: The Theory of Signs,” in *Philosophical Writings of Peirce*, ed. Justus Buchler (New York: Dover Publications, Inc., 1955), 110.
  4. Benjamin, *The Arcades Project*. Accessed December 26, 2015.  
[https://archive.org/stream/BenjaminWalterTheArcadesProject/Benjamin\\_Walter\\_The\\_Arcades\\_Project\\_djvu.txt](https://archive.org/stream/BenjaminWalterTheArcadesProject/Benjamin_Walter_The_Arcades_Project_djvu.txt)
  5. For full documentation of the NLTK platform, see <http://www.nltk.org/>.
  6. For a list of these tags, see Appendix B.

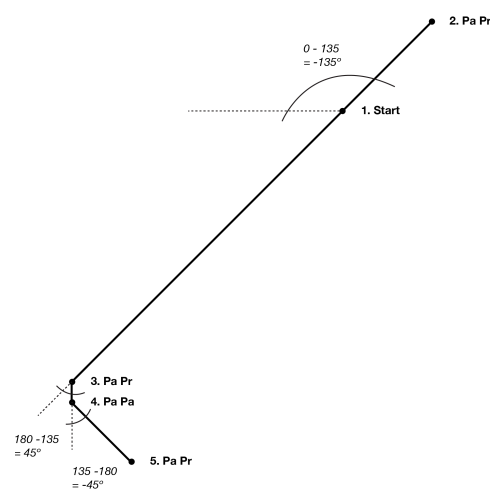
code, as well as all raw and subsequently edited data, is available in the project's GitHub repository.<sup>7</sup>

The primary motivation behind my approach was to recode each convolute into a simplified system retaining the formal and semantic nuance of each instance of “this.” I recorded every instance as a trio (as opposed to a single word) by tracking the part-of-speech-classified tokens immediately preceding and following its appearance. The use of a triple-word construct enabled the easier categorization of each instance, which facilitated the detection of spatiotemporal patterns.

The structural basis for this project was comprised of a framework that mapped every possible trio—in other words, every {*token preceding*}-{“this”}-{*token following*} combination—to two axes: one *spatial* (textual) and the other *temporal* (verb tense, modal). Each combination received a forward-pointing, backward-pointing, or neutral designation within each dimension. See Figure 1 for a list of possible pairings.



**Figure 1** Angle-defining framework for possible spatial and temporal combinations.



**Figure 2** Algorithmic line drawing using Convolute G as an example.

The *spatial* designation of a combination referred to the position of the referent of the word “this” in relation to the instance itself. The *temporal* designation referred to the point in time evoked by the linguistic context within which the combination was situated. A *spatially backward-pointing* gesture would thus represent an instance in which the word “this” points to the text preceding its appearance. Consider the following excerpt:

*On Baudelaire’s “religious intoxication of great cities”: the department stores are temples consecrated to this intoxication.*<sup>8</sup>

Within this instance, a combination of type {TO}-{DT}-{NN} (*to*, Determiner, Noun (singular or mass)), the word “this” refers to the intoxication mentioned in the preceding Baudelaire quotation. Because the quotation occurs before the word “this,” the instance is interpreted to

7. To view the GitHub repository for this project, see <https://github.com/emilyfuhrman/Y2015004>.

8. Benjamin, *The Arcades Project*, 61.

point “backwards” in space. Similarly, a *spatially forward-pointing* gesture would represent an instance in which the word “this” points to text following its appearance. See the excerpt below:

*...the figure of greatest effect, employed by all French orators from their podiums and tribunes, sounds pretty much like **this**: ‘There was in the Middle Ages a book which concentrated the spirit of the times as a mirror concentrates the rays of the sun...’*<sup>9</sup>

Within this instance, a combination of type {IN}—{DT}—{:} (Preposition or subordinating conjunction, Determiner, colon), the text gestures “forward” in space to the following quotation. *Spatially neutral* cases represented those for which discerning such directionality became too heavy-handed or ambiguous.

*Temporal* classification was driven by verb tense and linguistic modality. Consider an example of a *temporally backward-pointing* instance, below:

*Engravings from 1830 show how the insurgents threw all sorts of furniture down on the troops from out of the windows. **This** was a feature especially of the battles on the Rue Saint-Antoine. Cabinet des Estampes.*<sup>10</sup>

This instance, a combination of type {:.}—{DT}—{VBD} (period, Determiner, Verb (past tense)), designates something that *once* existed, given the past-tense form of the verb “was.” (Note: this combination simultaneously represents a *spatially backward-pointing* instance, since the word “this” refers to the actions of insurgence described in the preceding passage.) A *temporally forward-pointing* instance would likewise designate something that *will* (or *may*) exist. See the excerpt below:

*...the difficulty consists precisely in finding a form for art such that, with the best conscience in the world, one could hold that it is a higher art. **This** will never happen with most of what is propagated by the avant-garde of the bourgeoisie.*<sup>11</sup>

Within this instance, a combination of type {:.}—{DT}—{MD} (period, Determiner, Modal), the word “this” gestures forward in time due to the future tense of the word “will.” For full documentation of every instance type and classification, see Appendices C and D.

In order to visually encode the transformed data, I constructed a framework assigning a relative angle value to every possible spatial and temporal combination (Figure 1), and incorporated these angles into a Processing<sup>12</sup> sketch that traced the progression of spatiotemporal movement within each convolute as the meandering of a single line (Figure 2). See Appendix A for a full graphical index.

### III. Obstacles

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9. Benjamin, *The Arcades Project*, 120.

10. Benjamin, *The Arcades Project*, 137.

11. Benjamin, *The Arcades Project*, 395.

12. For comprehensive documentation of the Processing language, see <https://processing.org/>.

Though the cited plaintext file of *The Arcades Project* remained relatively true to the original publication, its characters, particularly the letters *b* and *h* rendered in Bodoni, were occasionally interchanged. In addition, photographic captions were sometimes out of order, which minutely impacted the calculated distance between instances.

#### IV. Interpretive decisions

In the course of defining spatial and temporal “direction” in each possible combination of tokens, I excluded parenthetical citations and replaced them with the text that would have surrounded a given instance had the citation not been present. In addition, as I used a part-of-speech classification method that interpreted dashes as colons, I could not account for the difference between an opening and a closing dash. This resulted in the misclassification of { : }–{DT}–{NN} combinations that did not happen to be spatially backward-pointing (i.e. “—this time a comic death—...”).

In addition, combinations {IN}–{DT}–{ : }, {VB}–{DT}–{ : }, and {VBZ}–{DT}–{ : } consisted mostly of instances setting up for a following statement (i.e. “consists in this:...”). Sometimes, however, the word “this” referred to the previous concept, not the following statement (i.e. “But even earlier than this:...”). I considered every instance of this combination to be *spatially forward-pointing*, under the assumption that the colon is essentially a gesture forward within the text, and that the former case would occur more frequently than the latter. I also marked {IN}–{DT}–{TO} combinations as *temporally forward-pointing*, because each identified instance seemed to gesture forward rather than backward (i.e. “follows naturally from this to ask..” and “is this to say..”). Finally, I took every instance of “this” directly preceding a quotation to be likewise *spatially forward-pointing*, since the word “this” in these instances primarily gestured “forward” to the text in the quotation, whether or not the subject of the quotation preceded it.

#### V. Conclusion

The resolutely formal foundations of this project gave rise to a series of evocative abstractions. Each rendered path captures the wandering, associative nature of *The Arcades Project* in a seemingly sporadic blueprint of its textual volition. While not explicitly readable, the graphics trace deliberate meanderings that perhaps capture the ineffable progression of Benjamin’s prose—and, in a resonant manner, evoke a boundlessness and solitude.

## **WORKS CITED**

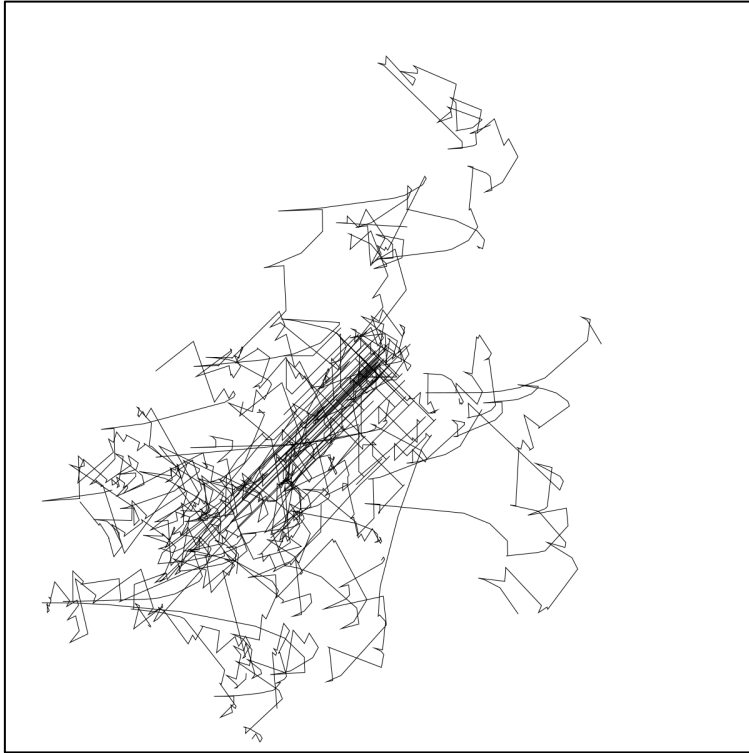
Benjamin, Walter. *The Arcades Project*, translated by Howard Eiland and Kevin McLaughlin. Cambridge: Harvard University Press, 1999.

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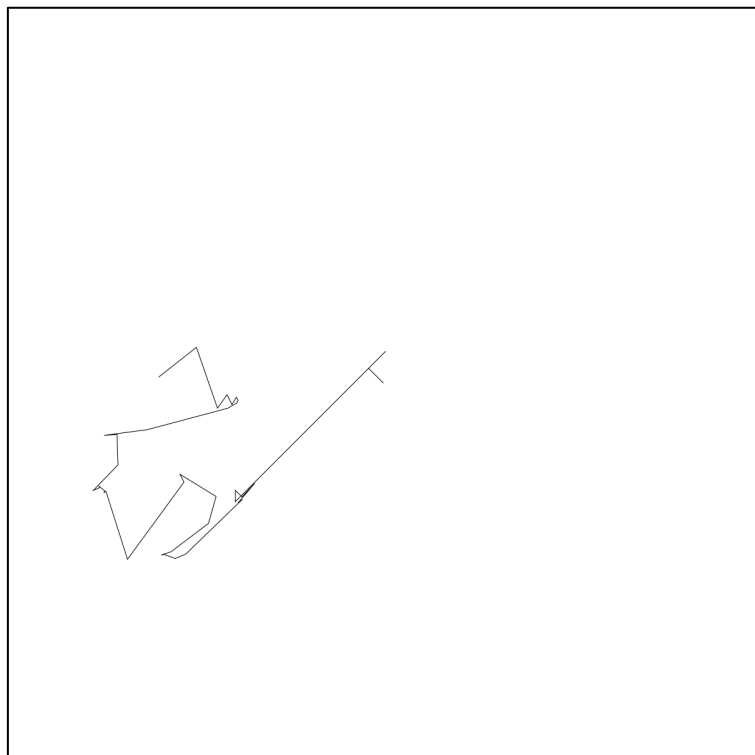
## APPENDIX A

Exported graphics for each convolute.

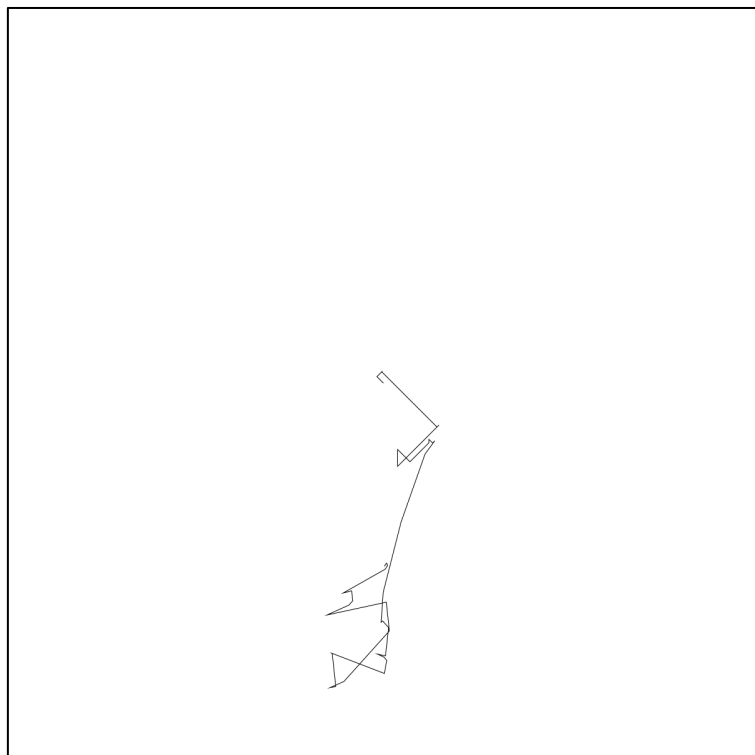
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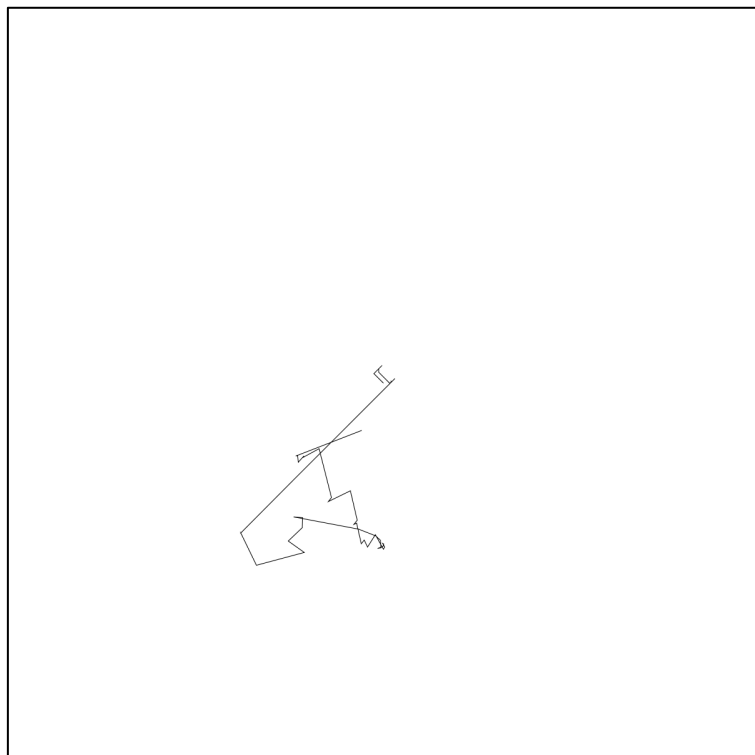
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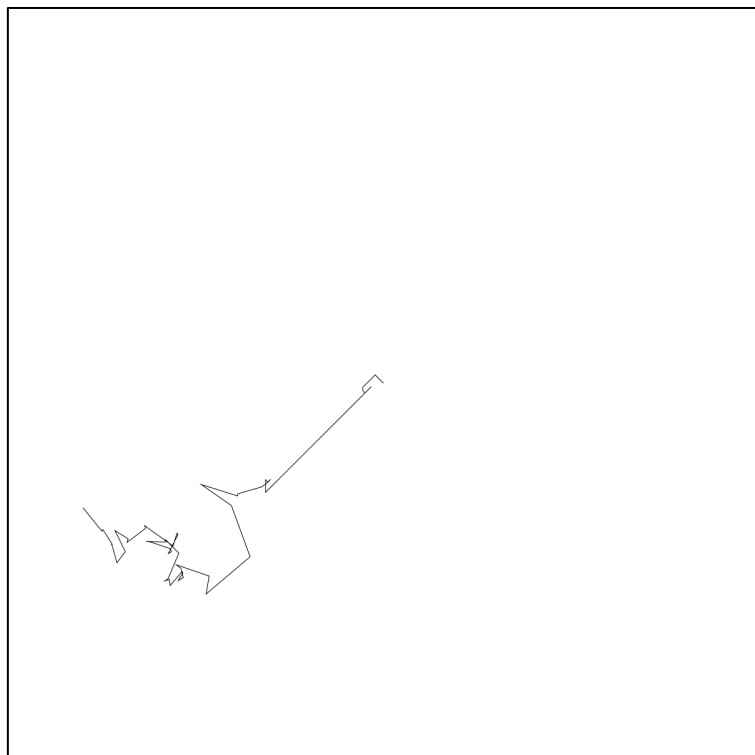
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Convolute C:

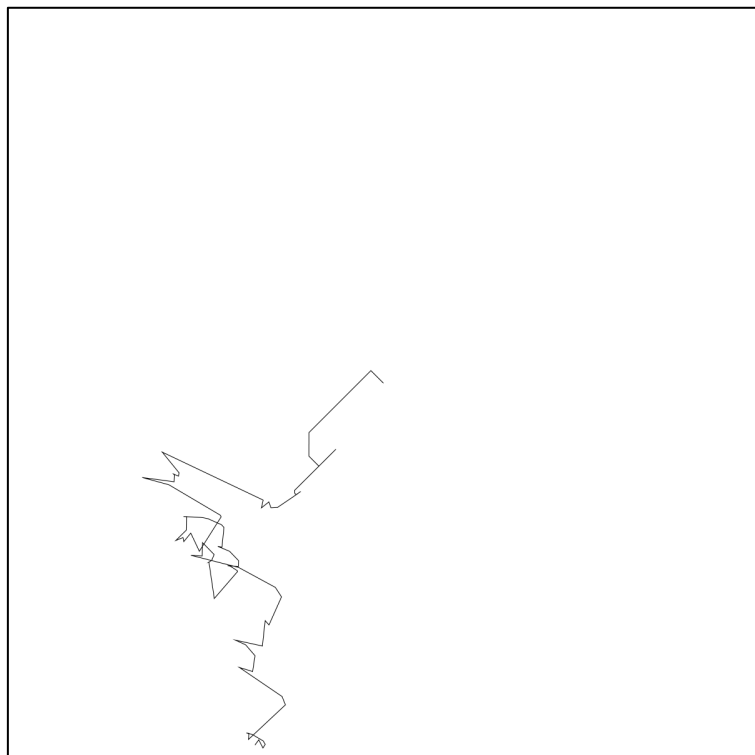


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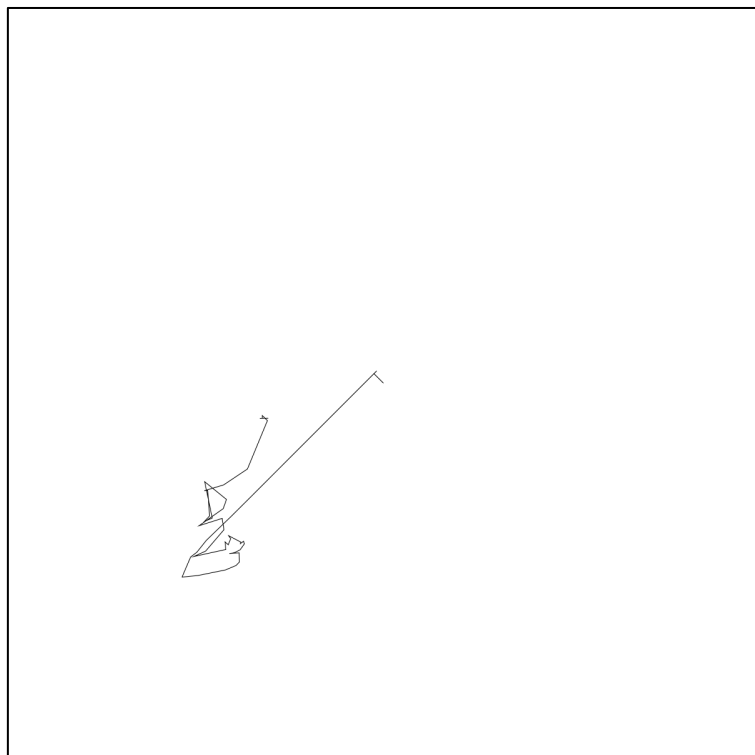




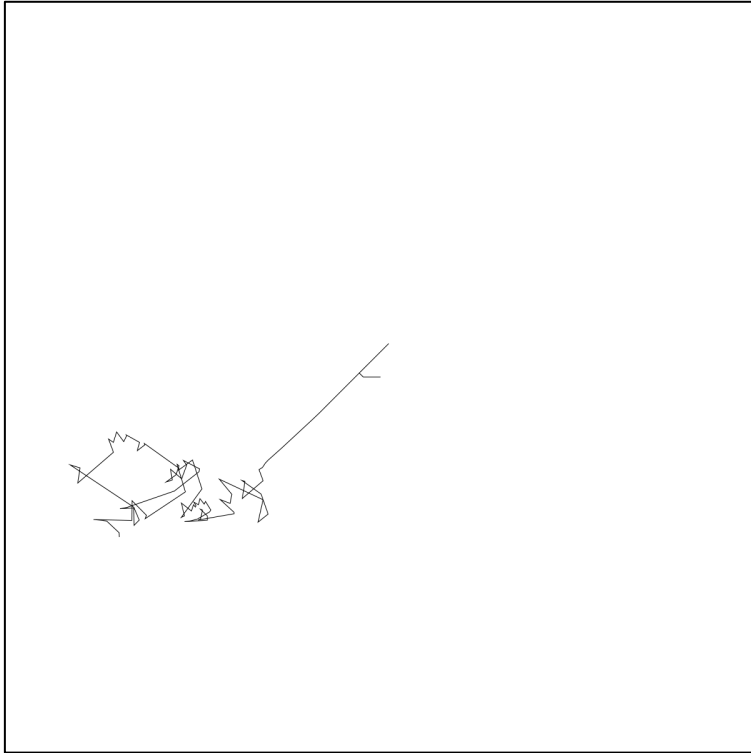
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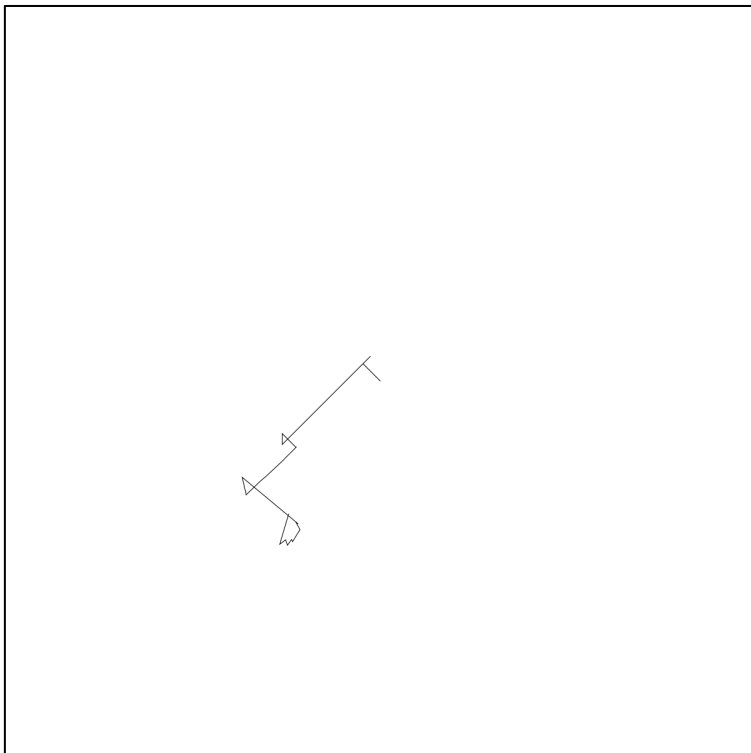
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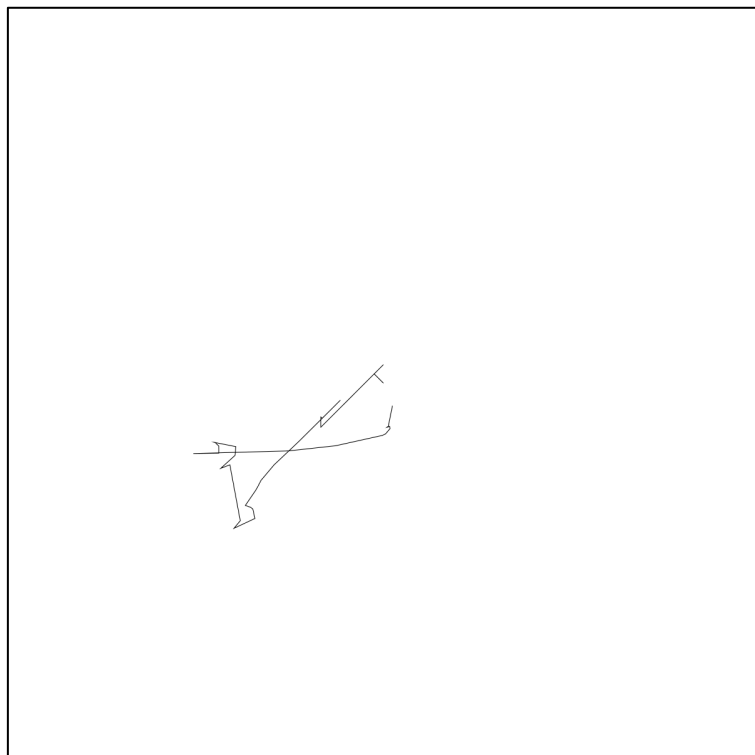
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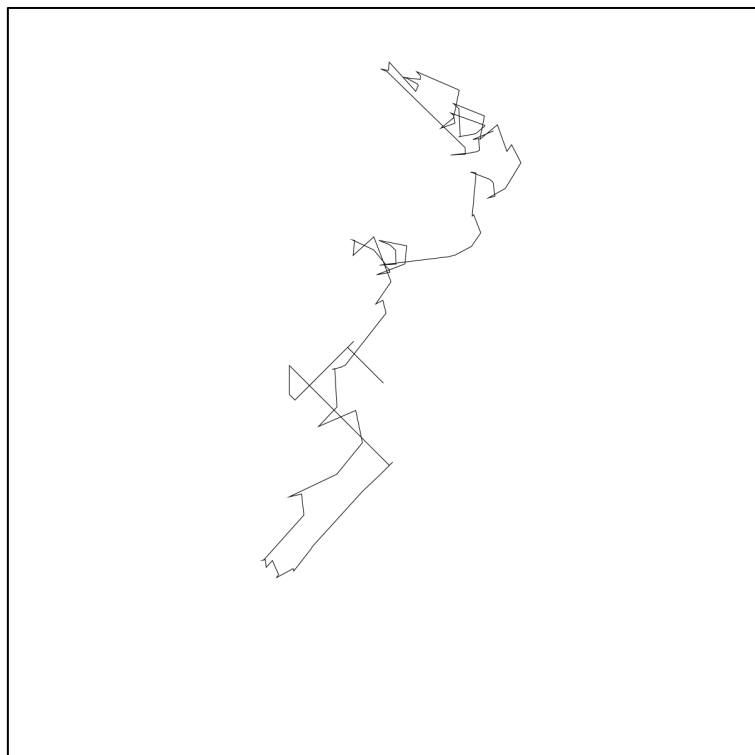
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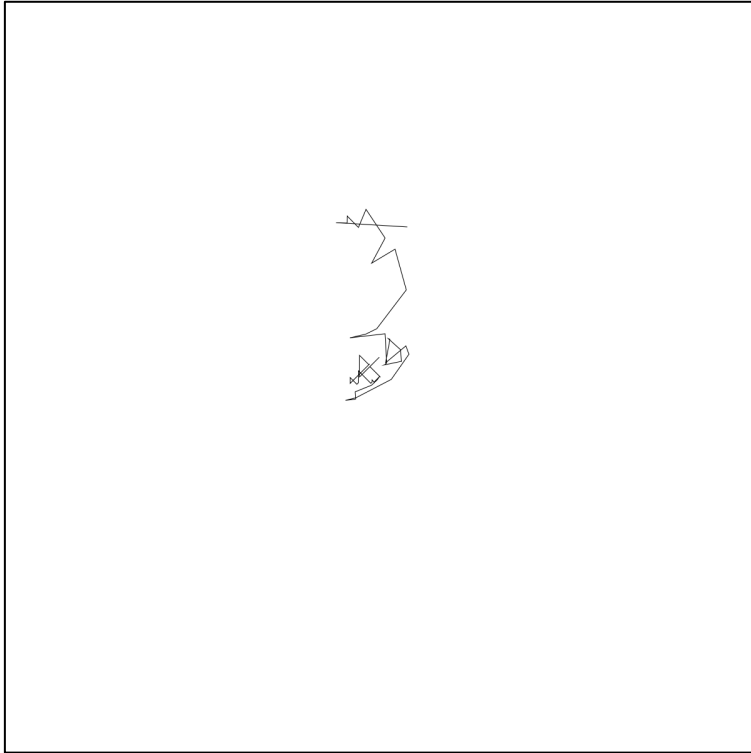
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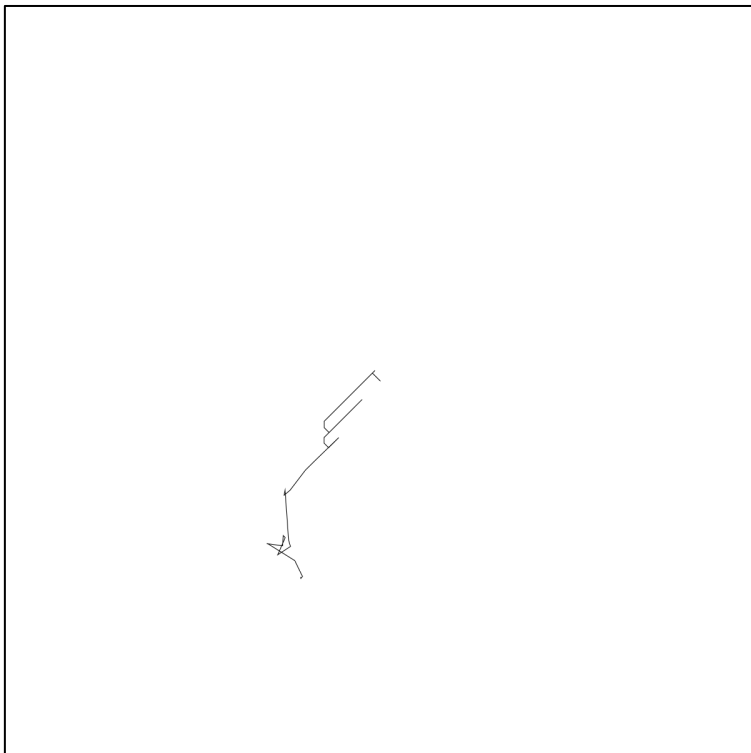
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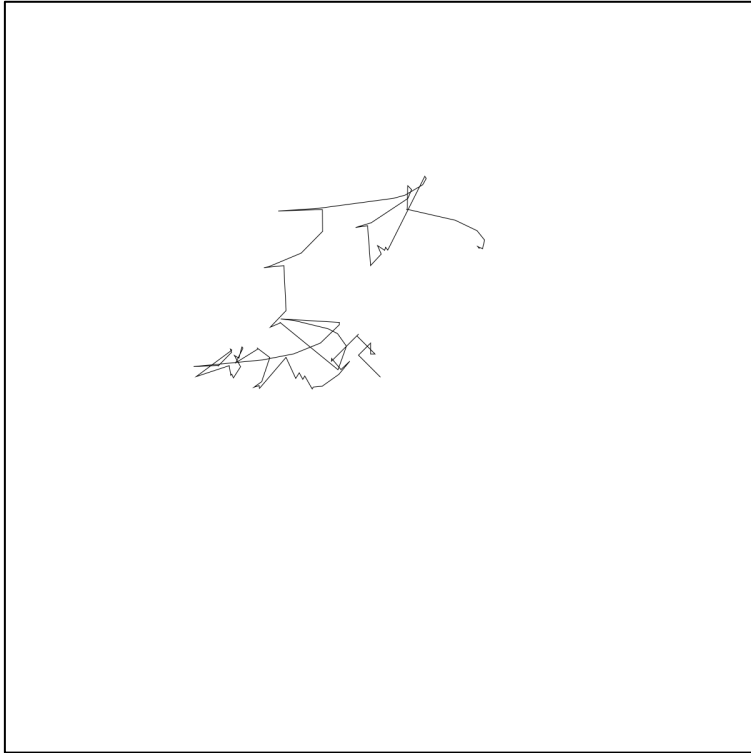
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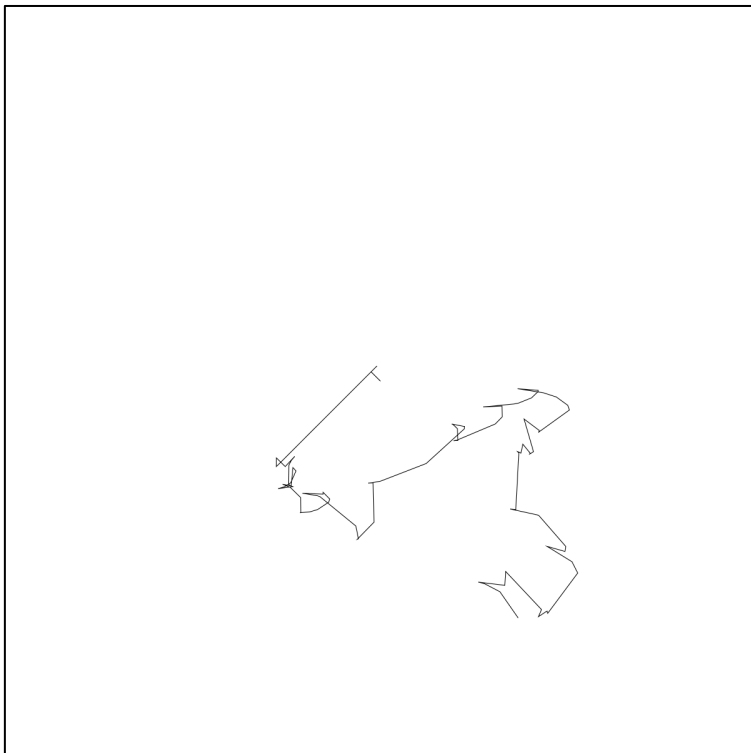
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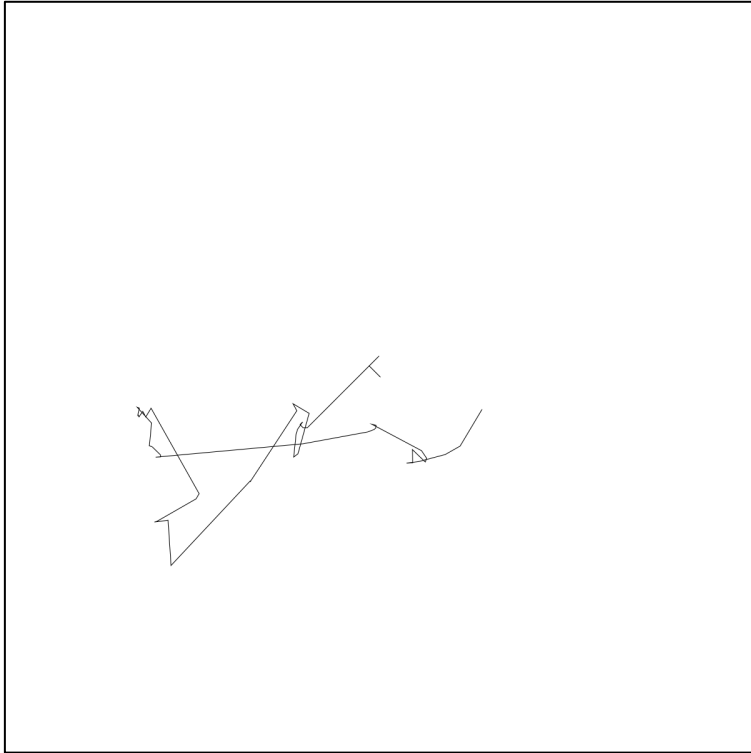
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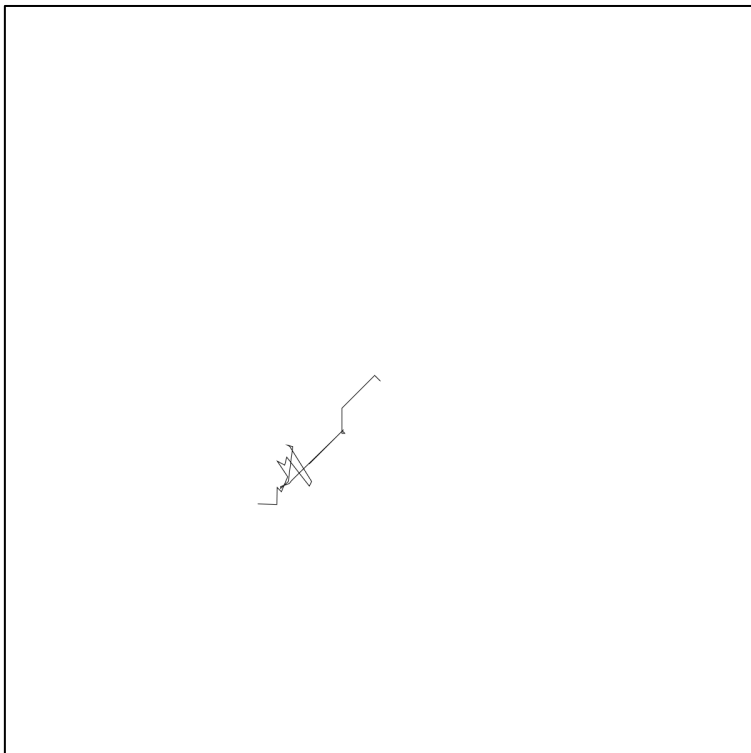
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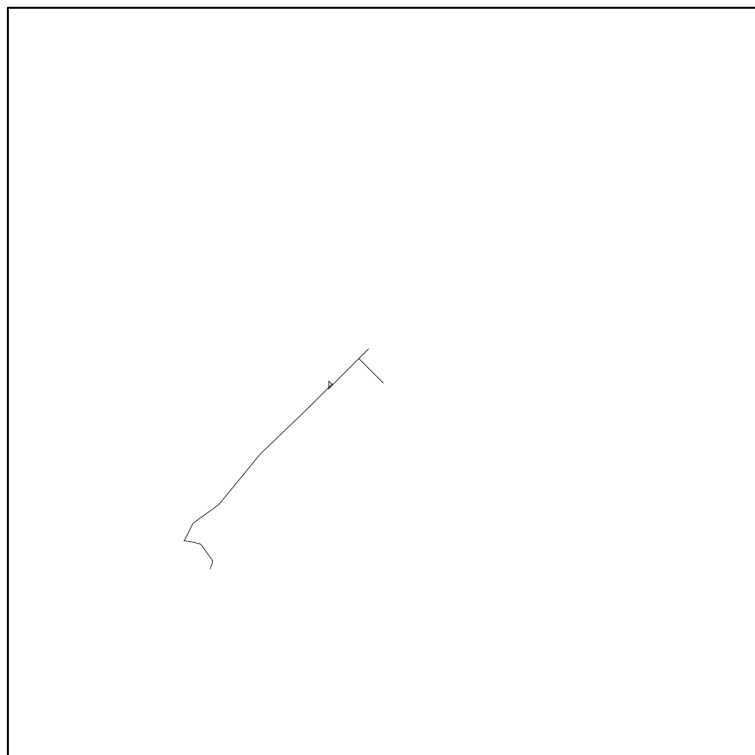
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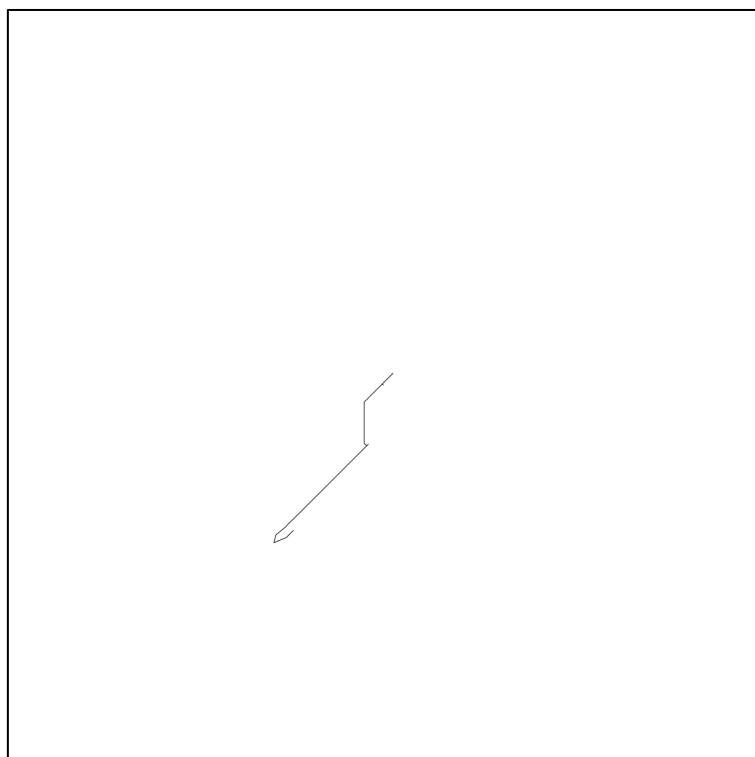
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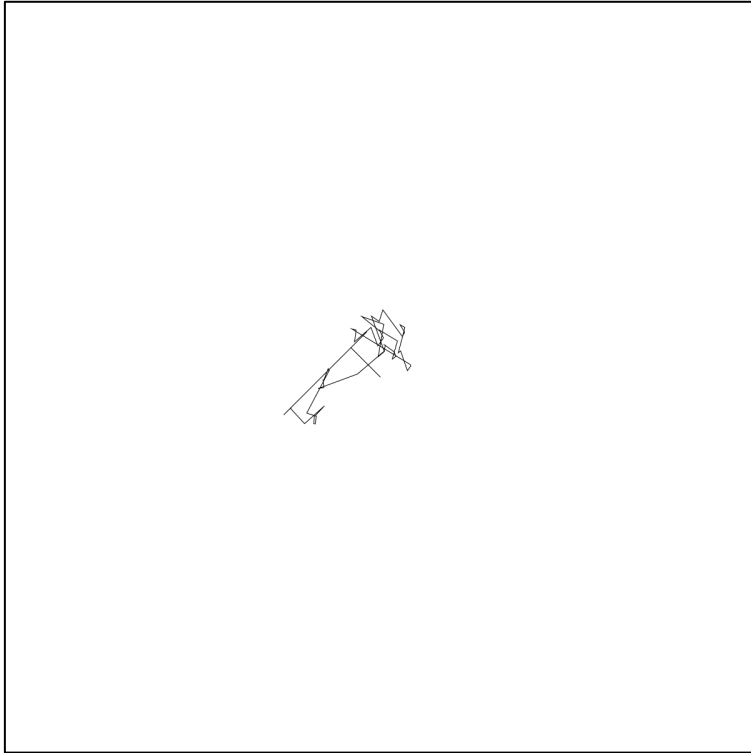
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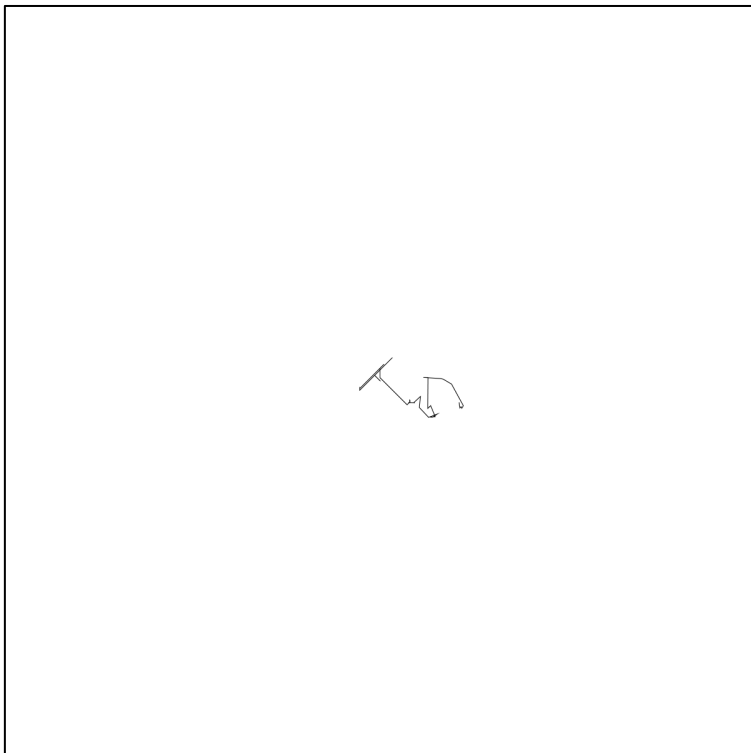
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Convolute S:

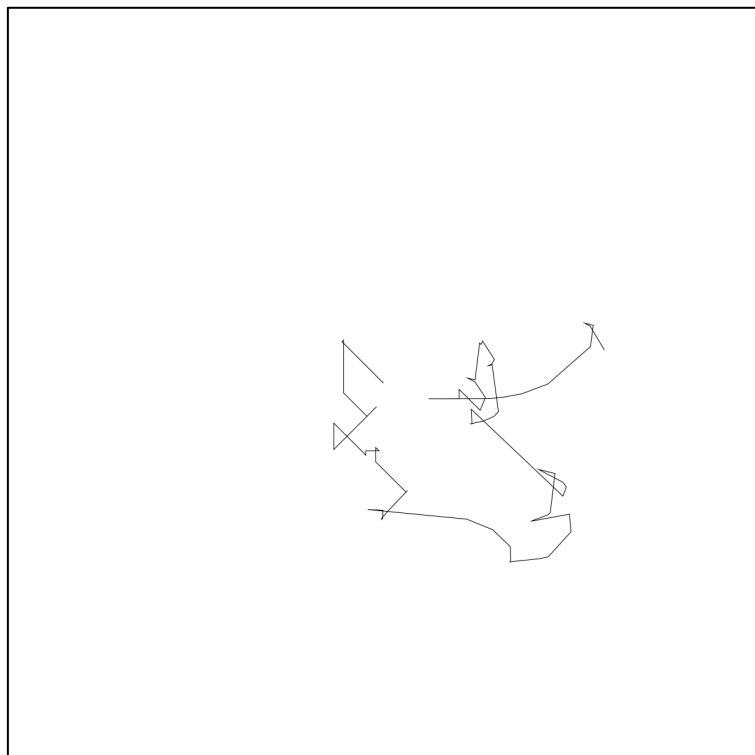


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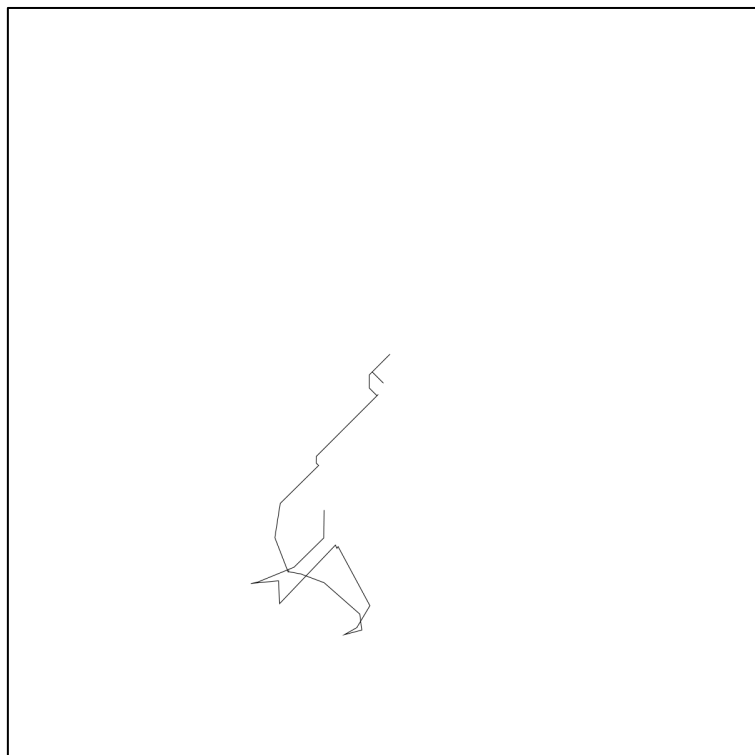




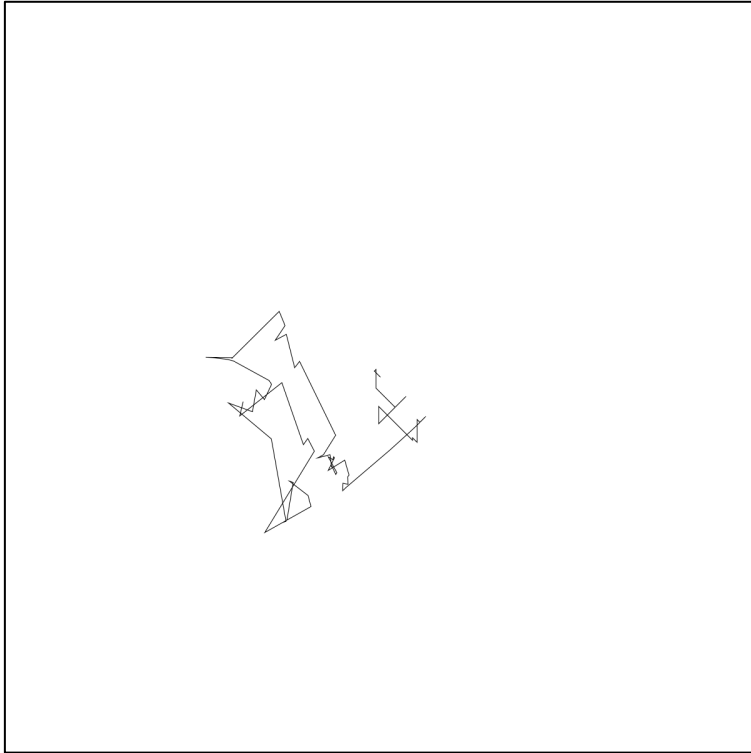
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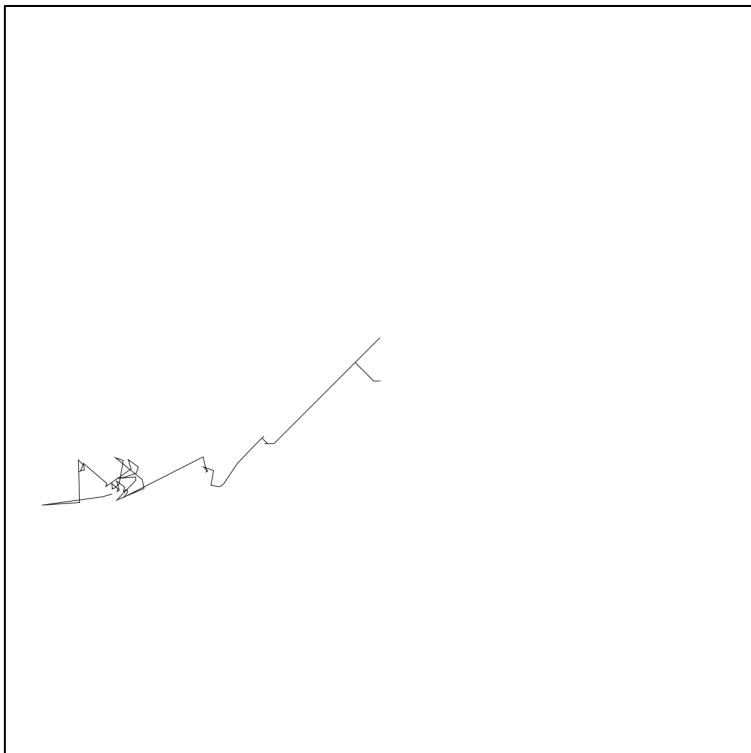
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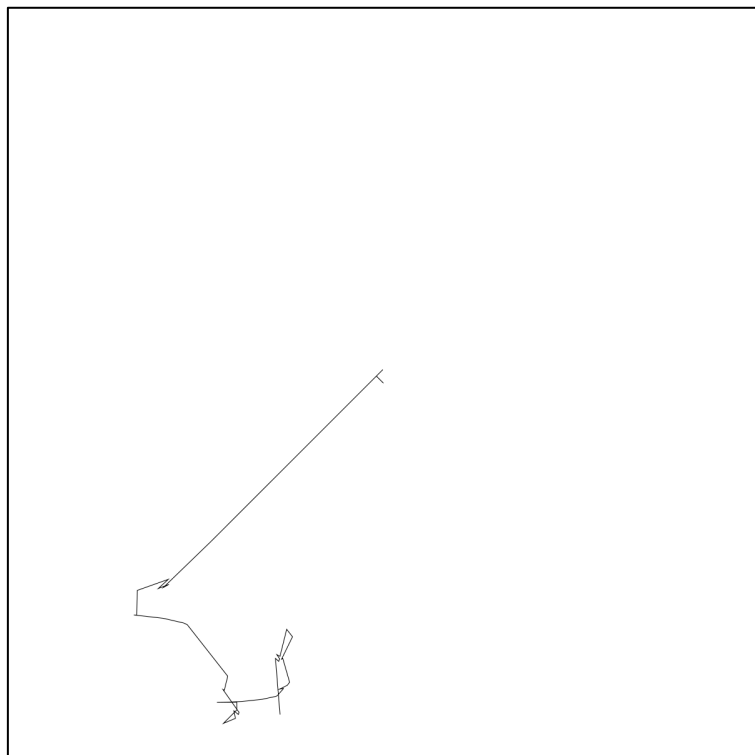
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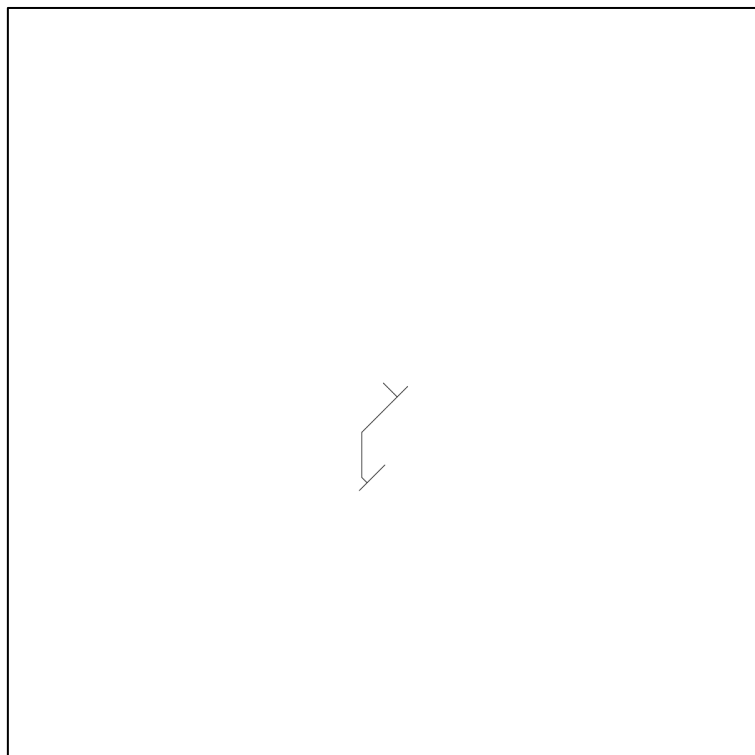
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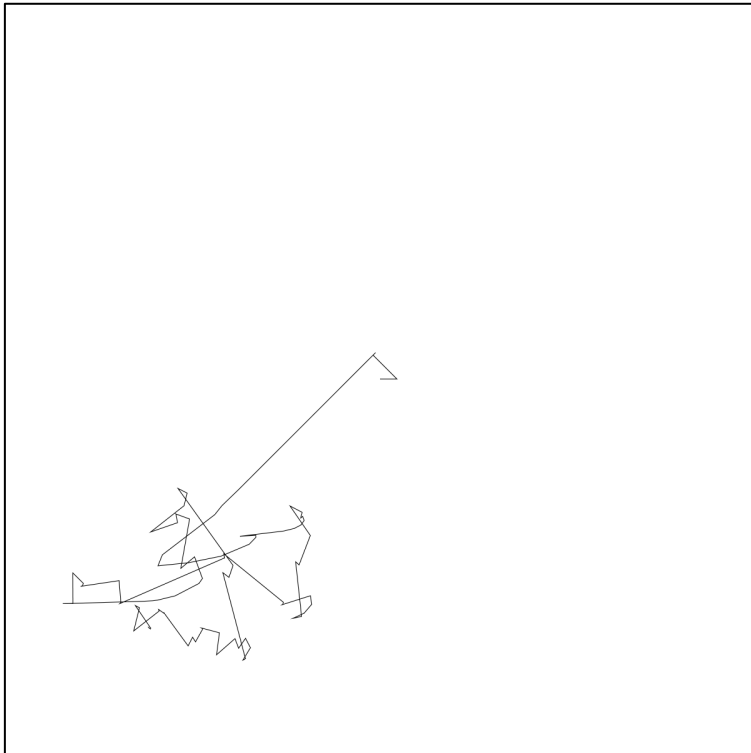
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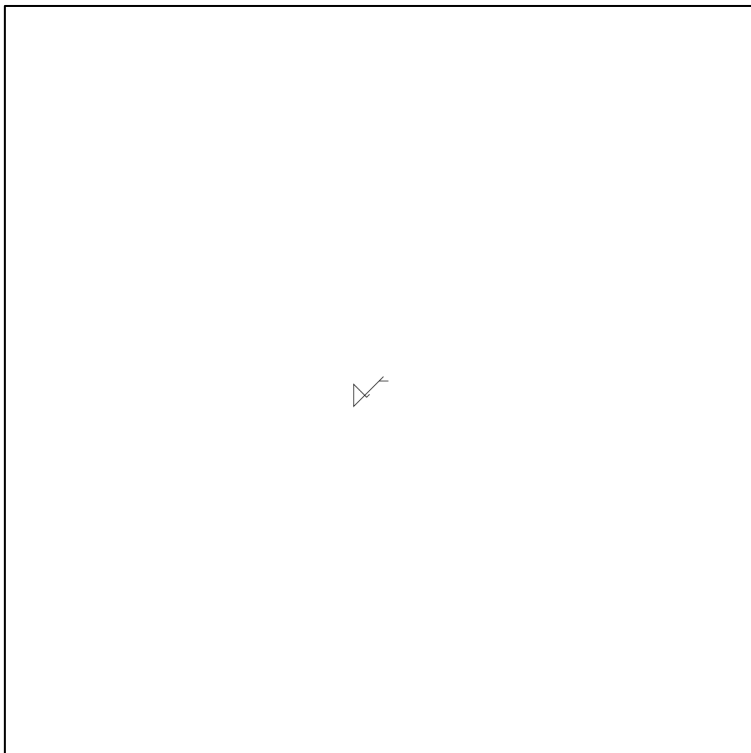
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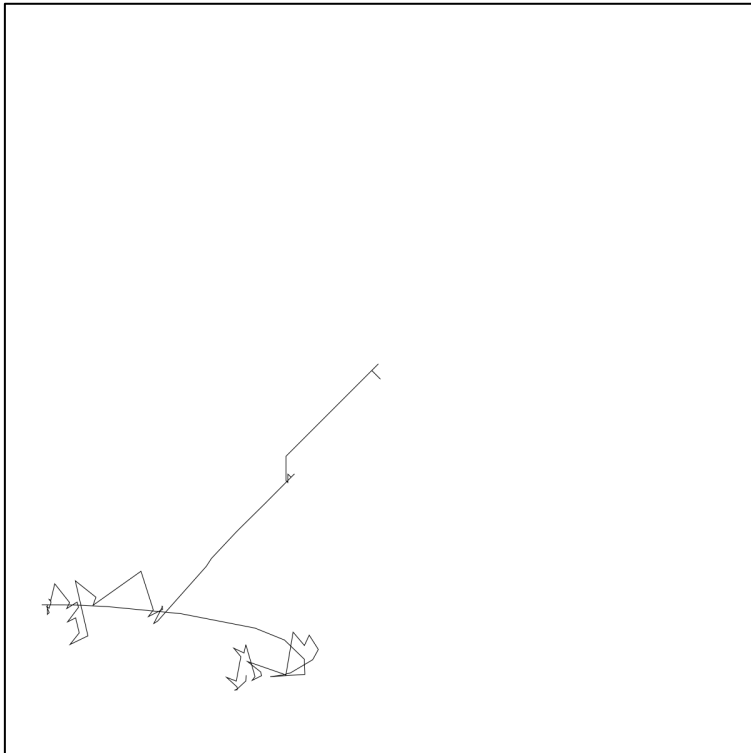
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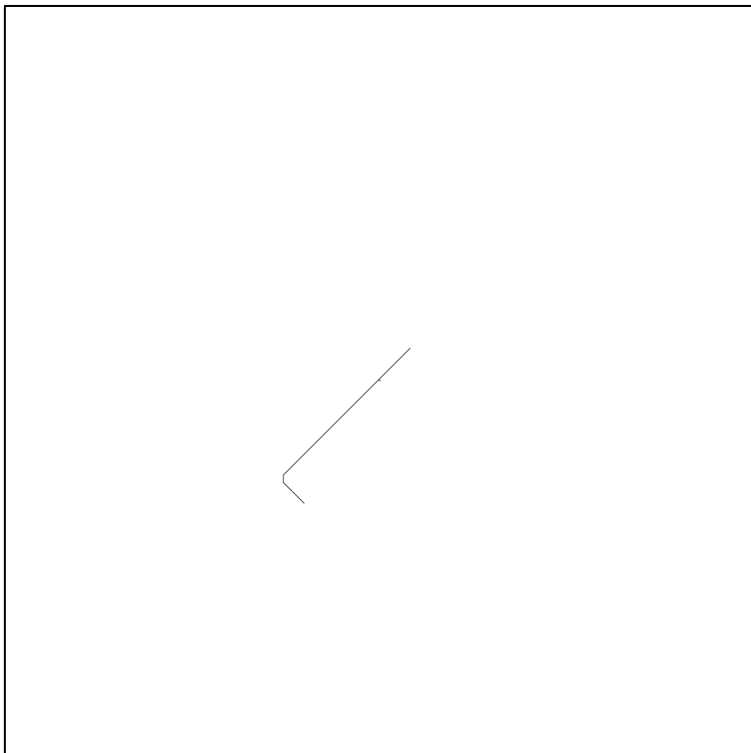
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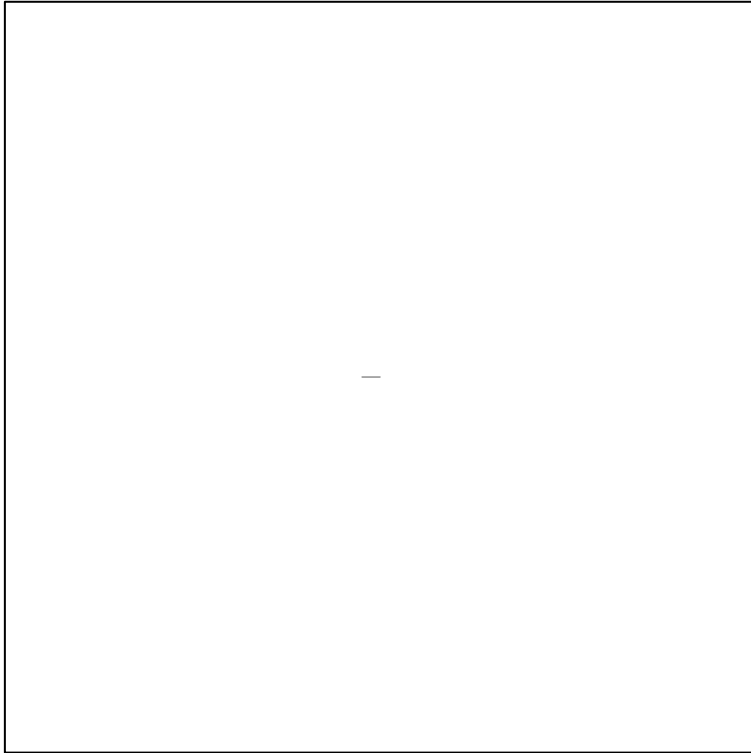
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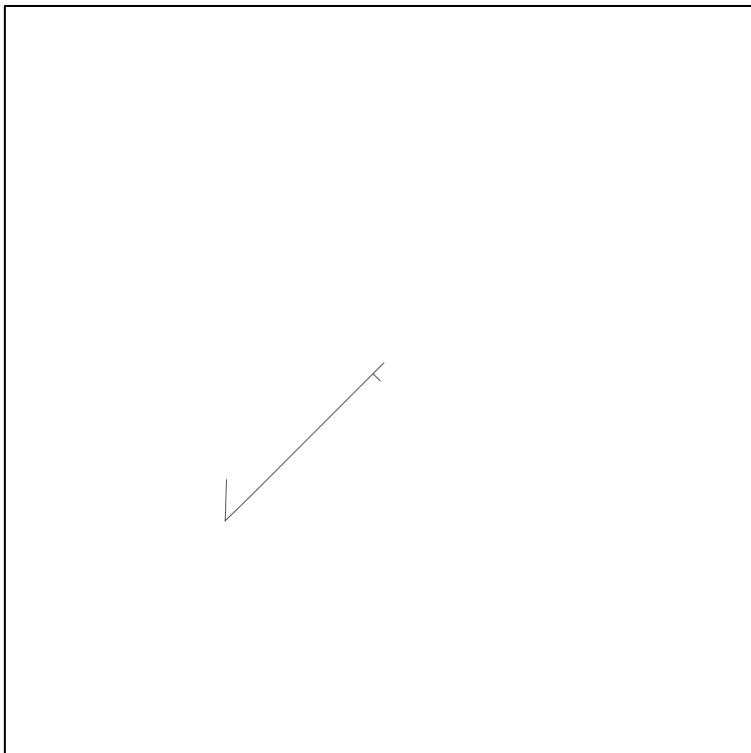
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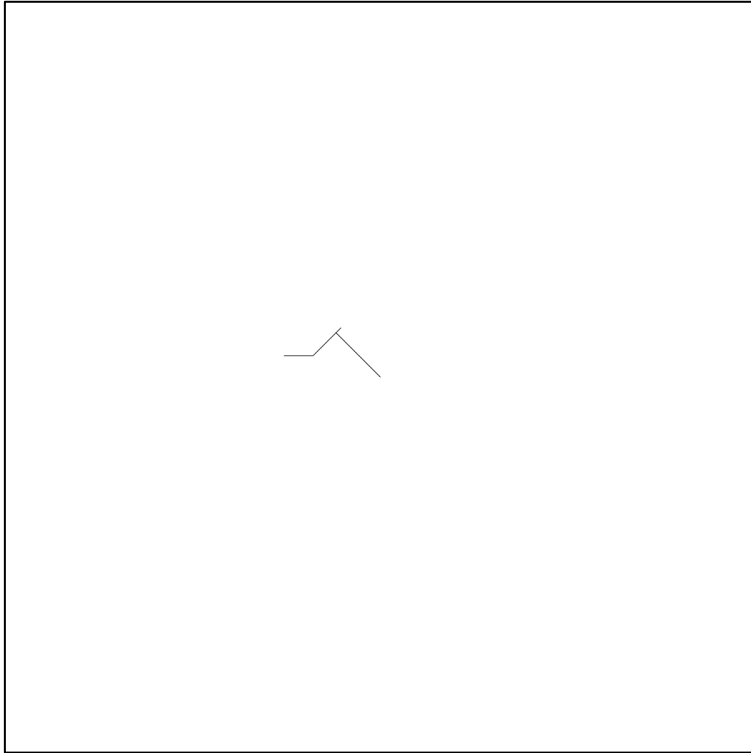
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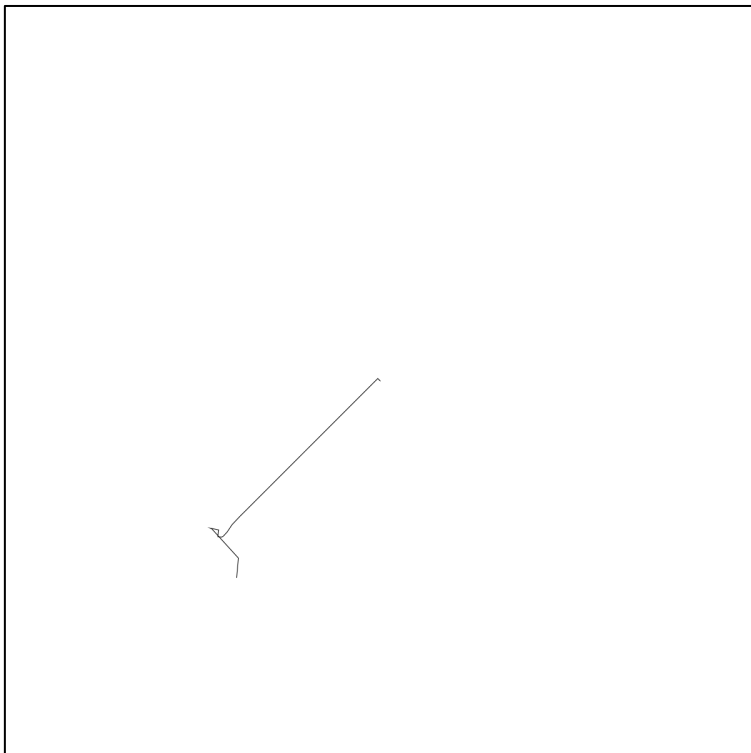
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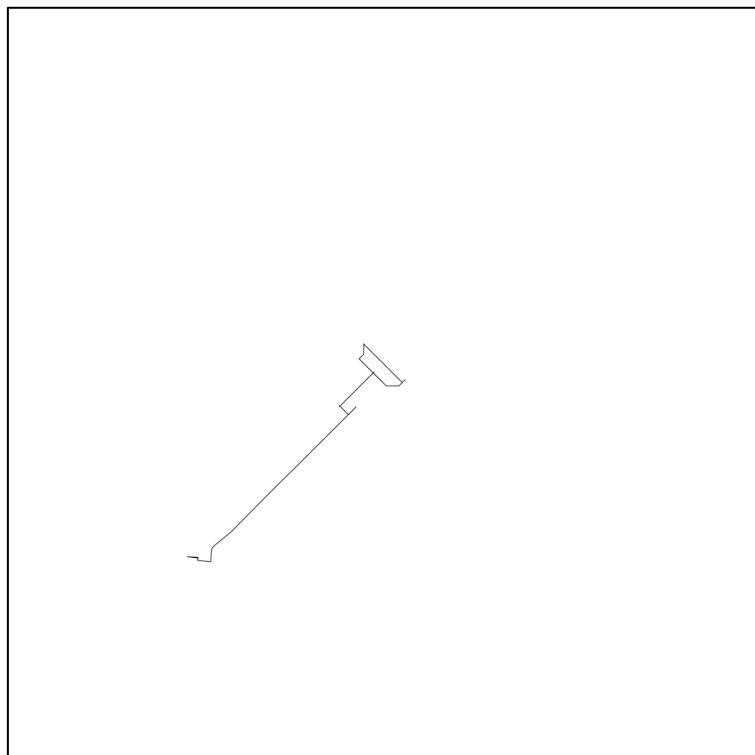
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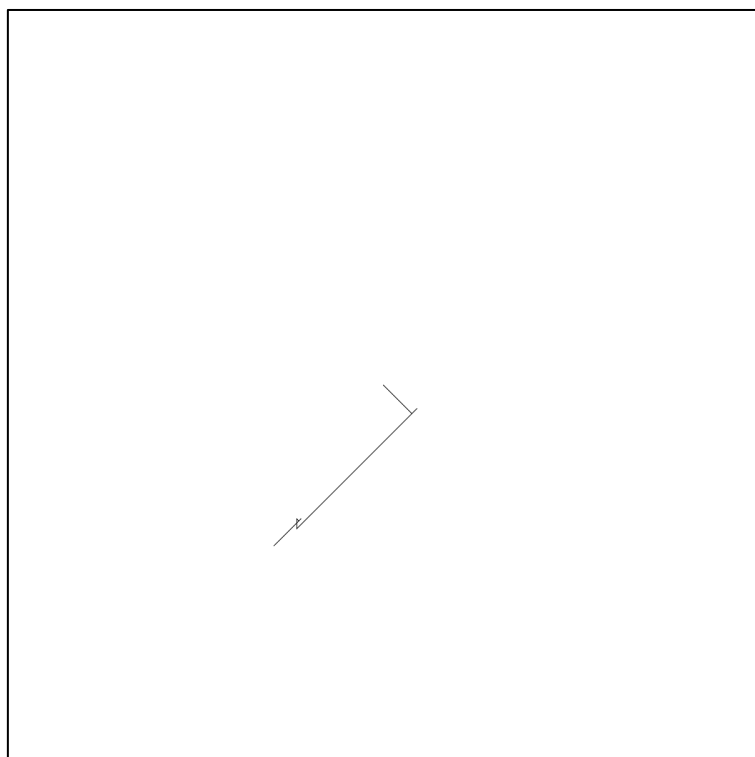
Convolute m:



Convolute p:



Convolute r:





## APPENDIX B

Alphabetical list of part-of-speech tags used in the Penn Treebank Project:

Number	Tag	Description
1.	CC	Coordinating conjunction
2.	CD	Cardinal number
3.	DT	Determiner
4.	EX	Existential <i>there</i>
5.	FW	Foreign word
6.	IN	Preposition or subordinating conjunction
7.	JJ	Adjective
8.	JJR	Adjective, comparative
9.	JJS	Adjective, superlative
10.	LS	List item marker
11.	MD	Modal
12.	NN	Noun, singular or mass
13.	NNS	Noun, plural
14.	NNP	Proper noun, singular
15.	NNPS	Proper noun, plural
16.	PDT	Predeterminer
17.	POS	Possessive ending
18.	PRP	Personal pronoun
19.	PRP\$	Possessive pronoun
20.	RB	Adverb
21.	RBR	Adverb, comparative
22.	RBS	Adverb, superlative
23.	RP	Particle
24.	SYM	Symbol
25.	TO	<i>to</i>
26.	UH	Interjection
27.	VB	Verb, base form
28.	VBD	Verb, past tense
29.	VBG	Verb, gerund or present participle
30.	VBN	Verb, past participle
31.	VBP	Verb, non-3rd person singular present

32.	VBZ	Verb, 3rd person singular present
33.	WDT	Wh-determiner
34.	WP	Wh-pronoun
35.	WP\$	Possessive wh-pronoun
36.	WRB	Wh-adverb

## APPENDIX C Preliminary instances and spatiotemporal categorization

			TEXT	TENSE	
NULL	DT	NN	Pa	Pr	[NEW ¶] "This passage.."
DT	DT	: / ;	Pa		"all this --"
		,	Pa		"All this, in our eyes, is what the arca
		.	Pa		"They were nothing of all this."
		NN			"that this shirt collar signifies" / "all th
		NNP	Pa		"all this Baudelaire.."
		JJ	Pa		"all this brave show.."
		VBD	Pa	Pa	"all this was.."
		VBG	Pa		"all this going.."
		VBZ	Pa	Pr	"all this is.." / "all this shows"
		IN	Pa		"all this after his death.."
		DT	Pa		"recognize in all this the Paris.."
NNP	DT	NN			"Paris this winter.."
NNS	DT	NN			"the public likes things this way." / "ac
NN	DT	JJ			"..cheerful air this small, half-darkene
		NN			"splendid invention this gas lighting is
		RB			"the market this very day.."
		VBD	Pa	Pa	"the last time this was.."
TO	DT	NN	Pa		"to this intoxication.." / "to this effect..
		NNS	Pa		"to this fountains.."
		VBD	Pa	Pa	"to this was.."
		VBZ	Pa	Pr	"to this is joined.."
		JJ	Pa		"to this imagined liquidation of class r
		JJS	Pa		"to this most nocturnal Paris"
		,	Pa		"To this,..."
		.	Pa		"..points to this."
		: / ;	Pa		"to this:"
		IN	Pa		"gives expression to this in.."
		RB	Pa		"to this initially.." / "to this completely.
		MD	Pa	Ft	"to this will.."
		DT	Pa		"added to this the political figures.."
		IN	Pa		"It is thanks to this that.."
IN	DT	NN	Pa		"in this way" / "from this theater" / "of
		NNS	Pa		"see in this symptoms.."
		NNP			
		JJ	Pa		"of this spacious.." / "during this strar
		JJR	Pa		"of this greater.."
		IN	Pa		"for this in.." / "from this that"
		TO	Pa	Ft	"naturally from this to ask.."
		DT	Pa		"with this the further question.." / "in t
		CC	Pa		"reverse of this and.."
		CD	Pa		"possessed by this one subject.." / "ir
		)	Pa		"..readers will be disturbed by this)"
		,	Pa		"with this," / "after this,"
		.	Pa		"..two reasons for this." / "...felicity in t
		: / ;	Ft		"..pretty much like this:" / "But even e
		``	Ft		"of this "uniform livery.."
		MD	Pa	Ft	"that this should" / "as this may" / "in
		RB			"at this very hour.." / "to this tightly or
		RBR	Pa		"by this more.."
		RBS	Pa		"in this most.."
		PRP	Pa		"in this it diverges.."
		VBD	Pa	Pa	"that this had been reported.." / "an e
		VBN	Pa		"within this circumscribed field.." / "of
		VBZ	Pa	Pr	"whether this concerns" / "as this is" /
		VBP	Pa	Pr	"compared with this are.."
.	DT	VBN	Pa		"This led to.."
		VBD	Pa	Pa	"This was.."
		VBZ	Pa	Pr	"This explains.." / "This makes.."
		VBG	Pa		"This according.." / "This being.."
		JJ	Pa		"This young woman.."
		``	Ft		"This "superior scrap yard".."
		NN	Pa		"This book.."

		NNP	Pa		"This Fortuna.."
		MD	Pa	Ft	"This may.." / "This will.."
		RB	Pa		"This only where there is nothing real"
		RBS	Pa		"This most important advance.."
		CD	Pa		"This one store, therefore,..."
		IN	Pa		"This in relation to Hugo:.." / "This at
		PRP	Pa		"This we can recognize.."
		DT	Pa		"This all unfolds.."
		,	Pa		"This, then, was.."
,	DT	NN	Pa		", this type of painting.."
		NNP	Pa		", this Musee Curtius of breasts.."
		JJ	Pa		", this mad idea is amusing.."
		VBZ	Pa		", this is clearly.."
		VCN	Pa		", this elongated building.."
		VBD	Pa	Pa	", this was merely.."
		VBG	Pa		", this acceding to.."
		RB	Pa		", this nearly colorless glass.."
		RBS	Pa		", this most brilliant and delicate orna
		MD	Pa	Ft	", this will.." / ", this would not.."
		``	Ft		", this "being somehow one" with.."
(/[	DT	VBZ	Pa	Pr	"(this is.."
		NN	Pa		"[this comparison.."
		,	Pa		"(This, presumably.."
: / ;	DT	VBD	Pa		"also -- this said in passing --" / "cosn
		VBZ	Pa	Pr	": This is.."
		VCN	Pa	Pa	"-- this dawned on me.." / "; this went
		VBG	Pa		"-- this being"
		NN	Pa		"; this emancipation.." / ": this army.."
		,	Pa		"-- this, from the essay on Guys.."
		MD	Pa	Ft	"-- this should.." / "; this will.."
		IN	Pa		"-- this at once the consequence.."
		JJ	Pa		"-- this serpentine effect.."
``	DT	NN			""This year.." / ""This place.."
		NNP			""This Paris of Baudelaire's.."
		NNS			""This people.."
		JJ			""this third character.."
		VBZ			""This is.."
		MD		Ft	""This will be.."
		:	Ft		
		``	Ft		""This "Prophetic Page,".."
"	DT	NN	Pa		"" This assessment.." / "" This senten
		NNP	Pa		
		JJ	Pa		"" This striking.."
		IN	Pa		"" This apropos of the top hat."
		VBD	Pa		"" This was.."
		VBZ	Pa		"" This is.."
		DT	Pa		"" This all.."
		,	Pa		"" This, presumably.."
WP	DT	VBZ	Pa	Pr	"what this means.."
		NN	Pa		"who this man.." / "what this committe
WDT	DT	NN	Pa		"that this manufacturer.." / "which this
		JJS	Pa		"which this newest.."
		MD	Pa	Ft	"that this would.."
		``	Ft		"that this "equality" .."
WRB	DT	NN			"how this time" / "when this town.." / '
		JJ	Pa		"why this primitive.."
		VCN	Pa	Pa	"where this occurred.."
		VBZ	Pa	Pr	"where this is.."
VBZ	DT	DT	Pa	Pr	"is this the.."
		IN	Pa	Pr	"he does this with.." / "knows this abc
		TO	Pa	Pr	"finds this to.." / "turns this to.."
		NN	Pa	Pr	"writes this book" / "is this sentiment.
		NNP	Pa	Pr	"is this God.."
		RB		Pr	"is this also.." / "adds this homely tou

		RBR	Pa	Pr	"illustrates this more.." / "makes this i
		JJ	Pa	Pr	"It is this infallible.." / "maintains this t
		CD		Pr	"knows this one luxury:.."
		DT	Pa	Pr	"calls this the.."
		: / ;	Ft	Pr	"Among the criticisms...is this:"
		,	Pa	Pr	"anyone who reads this,.." / "illustrate
		.	Pa	Pr	"..discusses this." / " ..it is this."
		VCN	Pa	Pr	"Nowhere...has this been.."
		''	Ft	Pr	"calls this "somehow one being".."
VBD	DT	NN	Pa	Pa	"crossed this vault" / "was this poet"
		NNP			"one of the most entertaining was thi
		RB	Pa	Pa	"accomplished this quite novel task.."
		JJ	Pa	Pa	"marked this geographic determinati
		,	Pa	Pa	"I saw this, though.."
		VCN	Pa	Pa	"Only recently was this replaced.."
		TO	Ft	Pa	"had this to say.."
VBN	DT	NN	Pa	Pa	"enjoyed this spectacle"
		JJ	Pa	Pa	"made this ideal image.."
		,	Pa	Pr	"has not reached this,..."
		MD	Pa	Ft	"whoever has recognized this will.."
		IN	Pa	Pa	"realized this during.."
VBP	DT	RB	Pa		"see this again"
		NN			"offer this subscription.."
		JJ			"preserve this unconscious, amorpho
		TO			"say this to.."
VBG	DT	,	Pa		"Following this,..."
		CD			"the century preceding this one.."
		NN	Pa		"surrounding this valley.." / "displayin
		JJ			"resembling this strange.."
		''	Ft	Pr	"producing this "surplus value".."
VB	DT	NN	Pa	Pr	"describe this arcade.." / "pass this h
		NNP	Pa	Pr	"Discover this North Pole.."
		.	Pa		"to correct this.."
		,	Pa		"to confirm this,.." / "To hear this, you
		: / ;	Ft		"the man who cannot understand this
		)	Pa		"could already do this).."
		CD			"find this one.."
		JJ			"ignore this clear.." / "use this barbar
		RB	Pa		"find this quite.."
		RBR	Pa		"call this more loosely.."
		IN	Pa		"compare this with.."
		TO	Pa	Ft	"compare this to.."
CC	DT	NN	Pa		"and this temple.." / "and this fact.."
		JJ	Pa		"and this great.." / "and this same.."
		VBZ	Pa	Pr	"and this is.."
		VBD	Pa	Pa	"and this was.."
		,	Pa		"and this, once more.."
JJ	DT	JJ	Pa		"immemorial this enigmatic" / "how fa
		NN	Pa		"peculiar this relation.."
		MD	Pa	Ft	"imaginary this may be.."
MD	DT	NN			"can this theory contribute.." / "will thi
		JJ	Pa		"couldn't this physiological mystery.."
RP	DT	NN			"that make up this city.."
RB	DT	RBS	Pa		"precisely this most intimate.."
		NN	Pa		"only this boredom" / "soon this phen
		NNP			
		JJ	Pa		"just this particular.." / "not this poor.."
		,	Pa		"does just this,..."
		:	Ft		"precisely this:..."
		VBZ	Pa		"perhaps this explains.."
		VBD	Pa	Pa	"hitherto this was.." / "indeed this was
		MD	Pa	Ft	"then this would.."
		CD	Pa		"always this one.."
PRP	DT	NN	Pa		"For him this ocean of furnishings.." /

## APPENDIX D Instances and spatiotemporal categorization

NULL	DT	NN	Pa	Pr
DT	DT	:	Pa	Pr
DT	DT	,	Pa	Pr
DT	DT	.	Pa	Pr
DT	DT	NN	Pr	Pr
DT	DT	NNP	Pa	Pr
DT	DT	JJ	Pa	Pr
DT	DT	VBD	Pa	Pa
DT	DT	VBG	Pa	Pr
DT	DT	VBZ	Pa	Pr
DT	DT	IN	Pa	Pr
DT	DT	DT	Pa	Pr
NNP	DT	NN	Pr	Pr
NNS	DT	NN	Pr	Pr
NN	DT	JJ	Pr	Pr
NN	DT	NN	Pr	Pr
NN	DT	RB	Pr	Pr
NN	DT	VBD	Pa	Pa
TO	DT	NN	Pa	Pr
TO	DT	NNS	Pa	Pr
TO	DT	VBD	Pa	Pa
TO	DT	VBZ	Pa	Pr
TO	DT	JJ	Pa	Pr
TO	DT	JJS	Pa	Pr
TO	DT	,	Pa	Pr
TO	DT	.	Pa	Pr
TO	DT	:	Pa	Pr
TO	DT	IN	Pa	Pr
TO	DT	RB	Pa	Pr
TO	DT	MD	Pa	Ft
TO	DT	DT	Pa	Pr
TO	DT	IN	Pa	Pr
IN	DT	NN	Pa	Pr
IN	DT	NNS	Pa	Pr
IN	DT	NNP	Pr	Pr
IN	DT	JJ	Pa	Pr
IN	DT	JJR	Pa	Pr
IN	DT	IN	Pa	Pr
IN	DT	TO	Pa	Ft
IN	DT	DT	Pa	Pr
IN	DT	CC	Pa	Pr
IN	DT	CD	Pa	Pr
IN	DT	)	Pa	Pr
IN	DT	,	Pa	Pr
IN	DT	.	Pa	Pr
IN	DT	:	Ft	Pr
IN	DT	''	Ft	Pr
IN	DT	MD	Pa	Ft
IN	DT	RB	Pr	Pr
IN	DT	RBR	Pa	Pr
IN	DT	RBS	Pa	Pr
IN	DT	PRP	Pa	Pr
IN	DT	VBD	Pa	Pa
IN	DT	VCN	Pa	Pr
IN	DT	VBZ	Pa	Pr
IN	DT	VBP	Pa	Pr
.	DT	VCN	Pa	Pr
.	DT	VBD	Pa	Pa
.	DT	VBZ	Pa	Pr
.	DT	VBG	Pa	Pr
.	DT	JJ	Pa	Pr
.	DT	''	Ft	Pr
.	DT	NN	Pa	Pr
.	DT	NNP	Pa	Pr

.	DT	MD	Pa	Ft
.	DT	RB	Pa	Pr
.	DT	RBS	Pa	Pr
.	DT	CD	Pa	Pr
.	DT	IN	Pa	Pr
.	DT	PRP	Pa	Pr
.	DT	DT	Pa	Pr
.	DT	,	Pa	Pr
,	DT	NN	Pa	Pr
,	DT	NNP	Pa	Pr
,	DT	JJ	Pa	Pr
,	DT	VBZ	Pa	Pr
,	DT	VBN	Pa	Pr
,	DT	VBD	Pa	Pa
,	DT	VBG	Pa	Pr
,	DT	RB	Pa	Pr
,	DT	RBS	Pa	Pr
,	DT	MD	Pa	Ft
,	DT	``	Ft	Pr
(	DT	VBZ	Pa	Pr
(	DT	NN	Pa	Pr
(	DT	,	Pa	Pr
:	DT	VBD	Pa	Pr
:	DT	VBZ	Pa	Pr
:	DT	VBN	Pa	Pa
:	DT	VBG	Pa	Pr
:	DT	NN	Pa	Pr
:	DT	,	Pa	Pr
:	DT	MD	Pa	Ft
:	DT	IN	Pa	Pr
:	DT	JJ	Pa	Pr
``	DT	NN	Pr	Pr
``	DT	NNP	Pr	Pr
``	DT	NNS	Pr	Pr
``	DT	JJ	Pr	Pr
``	DT	VBZ	Pr	Pr
``	DT	MD	Pr	Ft
``	DT	:	Ft	Pr
``	DT	``	Ft	Pr
"	DT	NN	Pa	Pr
"	DT	NNP	Pa	Pr
"	DT	JJ	Pa	Pr
"	DT	IN	Pa	Pr
"	DT	VBD	Pa	Pr
"	DT	VBZ	Pa	Pr
"	DT	DT	Pa	Pr
"	DT	,	Pa	Pr
WP	DT	VBZ	Pa	Pr
WP	DT	NN	Pa	Pr
WDT	DT	NN	Pa	Pr
WDT	DT	JJS	Pa	Pr
WDT	DT	MD	Pa	Ft
WDT	DT	``	Ft	Pr
WRB	DT	NN	Pr	Pr
WRB	DT	JJ	Pa	Pr
WRB	DT	VBN	Pa	Pa
WRB	DT	VBZ	Pa	Pr
VBZ	DT	DT	Pa	Pr
VBZ	DT	IN	Pa	Pr
VBZ	DT	TO	Pa	Pr
VBZ	DT	NN	Pa	Pr
VBZ	DT	NNP	Pa	Pr
VBZ	DT	RB	Pr	Pr
VBZ	DT	RBR	Pa	Pr

VBZ	DT	JJ	Pa	Pr
VBZ	DT	CD	Pr	Pr
VBZ	DT	DT	Pa	Pr
VBZ	DT	:	Ft	Pr
VBZ	DT	,	Pa	Pr
VBZ	DT	.	Pa	Pr
VBZ	DT	VCN	Pa	Pr
VBZ	DT	''	Ft	Pr
VBD	DT	NN	Pa	Pa
VBD	DT	NNP	Pr	Pr
VBD	DT	RB	Pa	Pa
VBD	DT	JJ	Pa	Pa
VBD	DT	,	Pa	Pa
VBD	DT	VCN	Pa	Pa
VBD	DT	TO	Ft	Pa
VCN	DT	NN	Pa	Pa
VCN	DT	JJ	Pa	Pa
VCN	DT	,	Pa	Pr
VCN	DT	MD	Pa	Ft
VCN	DT	IN	Pa	Pa
VBP	DT	RB	Pa	Pr
VBP	DT	NN	Pr	Pr
VBP	DT	JJ	Pr	Pr
VBP	DT	TO	Pr	Pr
VBG	DT	,	Pa	Pr
VBG	DT	CD	Pr	Pr
VBG	DT	NN	Pa	Pr
VBG	DT	JJ	Pr	Pr
VBG	DT	''	Ft	Pr
VB	DT	NN	Pa	Pr
VB	DT	NNP	Pa	Pr
VB	DT	.	Pa	Pr
VB	DT	,	Pa	Pr
VB	DT	:	Ft	Pr
VB	DT	)	Pa	Pr
VB	DT	CD	Pr	Pr
VB	DT	JJ	Pr	Pr
VB	DT	RB	Pa	Pr
VB	DT	RBR	Pa	Pr
VB	DT	IN	Pa	Pr
VB	DT	TO	Pa	Ft
CC	DT	NN	Pa	Pr
CC	DT	JJ	Pa	Pr
CC	DT	VBZ	Pa	Pr
CC	DT	VBD	Pa	Pa
CC	DT	,	Pa	Pr
JJ	DT	JJ	Pa	Pr
JJ	DT	NN	Pa	Pr
JJ	DT	MD	Pa	Ft
MD	DT	NN	Pr	Pr
MD	DT	JJ	Pa	Pr
RP	DT	NN	Pr	Pr
RB	DT	RBS	Pa	Pr
RB	DT	NN	Pa	Pr
RB	DT	NNP	Pa	Pr
RB	DT	JJ	Pa	Pr
RB	DT	,	Pa	Pr
RB	DT	:	Ft	Pr
RB	DT	VBZ	Pa	Pr
RB	DT	VBD	Pa	Pa
RB	DT	MD	Pa	Ft
RB	DT	CD	Pa	Pr
PRP	DT	NN	Pa	Pr