

FREQUENTLY ASKED QUESTIONS VOLUME II

*‘Were you followed?’ she asked.
‘Are you serious?’
‘Of course. We are not in London now.’
‘No, I don’t think so.’
‘You said you had questions.’*

Marcel Theroux, Strange Bodies

*‘Yemi. Forgive me. I should have listened to you. You were right. I didn’t mean to do what I did.’
‘The work being done in this place is important, Eko. It is more important than anything, and it is in danger. You must help John. He has lost his way. You must make him take you to the question mark. John will not want to show you, so you must make him, Eko. There are many distractions, brother, but you must move past them. What is done is done. Do you understand?’*

*‘Yes, Yemi.’
‘And, Eko? Bring the axe.’*

Lost, Season 2, Episode 21: ?

Rob Kovitz’s eagerly awaited supercut extravaganza, *Frequently Asked Questions*, is an epistemological-ontological-metaphysical-montage-appropriation-detective-spy-mystery-thriller-courtroom procedure caper, in which every text selection includes the word **question**, but much funnier than that sounds (though not any shorter). In two volumes.

This second volume continues the plan outlined in the first, the commentary itself being somewhat denser ...

That may be frustrating to some, but a commentator’s first aim should be, not to provide ready-made answers to all possible questions at whatever level of generality, but to help his users make their own attempts to do so. Meanwhile ... a distinctly personal, not to say visceral response is still preferred by many scholars.

G. S. Kirk, Preface (The Iliad: A Commentary, Volume 2, Books 5–8)

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by Rob Kovitz
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such that a **question** can also be an answer that makes a problem explicit. Another potential objection is that the principle of **questioning** takes us no further than the initial **question**, and thus nothing has been gained. In other words, the initial **question** has

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same as the initial **question** that asked what is first in philosophy. It is a response—an answer—to the **question** of foundations and is thus *different* from the initial **question**. The initial **question** is posed, while the answer reflects upon that **question** and confirms what is primary in it. This is an important point, and one which I

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not dissolved—Meyer has exposed the underlying presupposition that answering is only that which dissolves **questions**. He does not reject the idea of answering per se, but shows that it cannot, and should not, be reduced to solely the dissolution of **questions**. Given that metaphysics aims to discover a first principle and to deduce the principles of Reason without presupposition, what Meyer has done is expose the propositional view of metaphysics as insufficient because it presupposes what answering is, in any and all answers. This fundamental point animates his critique of the suppression of **questioning**, which I discuss in later chapters. From the starting point of **questioning questioning**, this insight enables Meyer to go further and deduce his new conception of the *logos*. But here, a further objection might be raised that one cannot deduce anything, without presupposition, from a foundation that is problematic and therefore indeterminate. Establishing this logical move is crucial,

ROB KOVITZ

question cannot be found, discourse upon the **question** is already a response to it. Thereby, he shows that the explicit treatment of the **question** is different from its implicit existence as a **question**, thus arriving at an ‘answer’ that preserves its problematicity but also

treyf?

treyf, adj. [Yiddish]—not kosher, unclean.

Rob Kovitz is the creator of Treyf Books, unusual and imaginative appropriation-montage “novels” that consist of texts and images compiled from various sources, usually obsessively related to one or more themes, and then recombined through a process of highly subjective editing, ordering and juxtaposition. Kovitz’s previous bookworks include *Pig City Model Farm*, *Room Behavior*, *According to Plan*, and the 8-volume, 4750 page appropriation epic *Ice Fishing in Gimli*. Treyf Books have received numerous accolades and awards and have been widely distributed, exhibited and reviewed nationally and internationally.

“Strange and clever.”

Globe & Mail

“Funny, but deep.”

Umbrella

“Is this a new form of discourse in step with its multivalent, chaotic times, or just an excuse for intellectual laziness? Only the author knows for sure.”

Canadian Architect

FREQUENTLY ASKED **QUESTIONS** : CUSTOMER REVIEWS

Most people are familiar with online reviews. Consumers use them to make decisions on a daily basis. Research shows that in today's economy 95% of shoppers rely on these reviews. Despite the huge popularity of online reviews, many small- and medium-sized businesses fail to see how online reviews can help their business succeed.

*Nabila Stapleton-Charles, 10 Common **Questions** and Answers About Collecting Reviews (getweave.com)*

No Top Critics reviews for **FAQ: Frequently Asked Questions**.

*Rotten Tomatoes, **FAQ: Frequently Asked Questions** Reviews (rottentomatoes.com)*

How do I get more reviews?

*Raine Digital, Our Most **Frequently Asked Questions** About Online Reviews (rainedigital.com)*

We aren't here to berate those businesses neglecting to implement a marketing strategy that focuses on reviews. What we want to do is properly educate our clients and potential clients regarding the major benefits of collecting online reviews. Below are some of the most commonly asked **questions** from our clients about collecting reviews.

1. What are online reviews?

Online reviews are customer summaries or reactions to their own experiences with a product or service. These reviews are posted on electronic commerce and specially dedicated review sites across the internet. These sites are viewed by thousands, if not millions, of consumers every day.

*Nabila Stapleton-Charles, 10 Common **Questions** and Answers About Collecting Reviews (getweave.com)*

I like reading thru the **questions** because often there are **questions** that I didn't think to ask and the answer is pertinent to how/why I'll be using product.

*Nottaguy, Where Did the **Questions** Go? (reddit.com)*

3. When did consumers start using online reviews?

*Nabila Stapleton-Charles, 10 Common **Questions** and Answers About Collecting Reviews (getweave.com)*

This started for me a week or so ago. Happens in the app & using browser on laptop.

*Nottaguy, Where Did the **Questions** Go? (reddit.com)*

4. What are the best sites for online reviews?

*Nabila Stapleton-Charles, 10 Common **Questions** and Answers About Collecting Reviews (getweave.com)*

What do you get if you take Shaun Of The Dead, subtract the zombies and add time travel? Sadly, not **Frequently Asked Questions** About Time Travel.

Alexander Pashby, Little White Lies (rottentomatoes.com)

2. Organization is key

*A **FAQ** page has to be useful. Make sure the **questions** are well grouped and that the categories make sense. Clear common categories will help visitors to easily find what they are looking for.*

*Marianne Lemberger, Now Is the Time to Review Your **FAQ** (While, You Know, Staying at Home) (walkingmen.com)*

Screenwriter Jamie Mathieson deserves a lot of credit for a tightly structured set-up ... The trouble is the banter is a stairway to nowhere; the punchlines wither in the actors' mouths, raising weak smiles but no belly laughs.

*Sarah Manvel, Critic Reviews for **Frequently Asked Questions** About Time Travel (rottentomatoes.com)*

What do I do if someone leaves a bad review?

Do I have to respond to every review? What do I say?

*Raine Digital, Our Most **Frequently Asked Questions** About Online Reviews (rainedigital.com)*

A bunch of mumbo-jumbo nothing wrapped in unmitigated pomposity and topped off by a woman pouring a glass of milk on her head. Eye-rollingly awful, meandering junk that tries to substitute style for substance and comes up with neither. Ever watched the South Park episode wherein Cartman objects to independent film as nothing but "gay cowboys eating pudding"? This movie is about as close as I've seen to that standard. The most **frequently asked question** I can imagine being asked by viewers of this junk is, "Why did I sit through this?" The best answer I can offer you is: don't.

*Rotten Tomatoes, **FAQ: Frequently Asked Questions** Reviews (rottentomatoes.com)*

Does this mean you should abandon your **FAQ** content?

*Nope! We recognize that ecommerce shoppers still have **questions**, and it's still your job to provide them with answers. In this article, you'll learn why we don't recommend traditional **FAQ** pages and what to do instead.*

*James Sowers, Why **FAQ** Pages Are Almost Always a Bad Idea (And What to Do About It) (thegood.com)*

In a sex-free future ruled by a totalitarian matriarchy, the government wants to topple the Eiffel Tower (phallic symbol), and the male underground resists by making porno movies (that daringly feature the two sexes touching each other, fully clothed). To be avoided by anyone looking for a standard sci-fi film: it's filled with nonsensical avant-garde touches (like the man who puts on a clown nose after he concludes a serious speech), it drags a good bit in the middle and cops out at the end, and it's impossible to tell if the anti-feminist message is seriously intended or is an ironic joke. Still, the movie's different and unpredictable enough that it managed to keep my interest for the full 80 minutes.

*Rotten Tomatoes, **FAQ: Frequently Asked Questions** Reviews (rottentomatoes.com)*