

information about ourselves it seems irrelevant to look through it unless to conjure up these 'ghosts'. Marina Warner provides a great insight into this 'future' by investigating different types of mythology; regarding spirits and communicating she depicts how the dead effectively 'live on' in our culture as we are taught not to forget. This switch could be due to the new digital era in which we are becoming 'ghosts' of our own existence, we are so engulfed in technology we are forgetting to live in the present. To further this argument, she discusses old communications with the dead; Ouija boards and psychics, the modern equivalent being through your own videos and photos. Observing how ghosts and other haunted phenomena appear as metaphors when new technology emerges, means new advances in technology and media produce new ways for culture to adapt ideas on specters just as specters and ghosts, reconfigure developing media in specific ways.

Memories natural or artificial are in themselves a form of haunting and allows the events/persons to still be effectively 'alive' and viewed endless amount of times, this means that all forms of representation are haunted, art, film and literature. Julian Wolfrey argues in *Victorian Hauntings* (2002) that 'to tell a story is always to invoke ghosts' (pp1-3) and Zizek (1992) believes that ghosts are a '20th century fantasy of contemporary mass culture' (Pg.22) however 'ghosts' have always been around; the evolution in technology has made ghosts more prominent, as evident in Derrida's quote above. It has also given technology a haunted, uncanny feeling; uncanny, Freud- 'a feeling of dread or creeping horror' (Pg.245) the uncanny in terms of technology comes from the undefined binary border it gives us between the real and not real. It is effectively haunted media.

Both *Snow* and *Pattern Recognition* deal with various forms of haunted media; they both contain ghostly presence of someone being kept 'alive' that presents media and technology in this uncanny way. In this instance mourning is not a possibility, as memories are now stored digitally through technology and social media can mourning be experienced in the same way? Memories are relived through a connection; it breaks the chronological order of thought and transports you into the past therefore it is 'an absence from our present' (Baer, Pg.1234). The unnamed narrator in *Snow* cannot mourn due to the hindrance of technology. The narrator goes to view memories from his ex-girlfriends life that had been captured on a storage device. The room is a form of time travel as previously described by Coates, a moment where the narrator is transported into another time; the past. 'But what I had been waiting for had already occurred and was past' (Pg.11), 'The park' also resembles a cinema 'my key let me into a small screening room where there was a moderate-size TV monitor, two comfortable chairs, and dark walls of chocolate-brown carpeting' (Pg. 5-6) which strengthens the argument that like a film he is transported into the past, a different time zone, a form of uncanny, haunted media where Georgie is being kept 'alive' in present time. Also the drone responsible for capturing these moments in her life function as another haunted media, keeping a record of her life just as *Facebook* creates a timeline of your online life.