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**Memories of Hiroshima and Nagasaki: projected fictional landscapes based on the memory of nuclear holocaust.**

1945 saw the first use of the atomic bomb on a population; consequently the horrific event of Hiroshima and Nagasaki became burnt into the minds of the world. The memory of the nuclear attack continued through the Cold War, in which the world feared nuclear conflict between the Soviet Union and America. The trauma and memory of nuclear destruction became dominant concerns for the American people and were rearticulated through literature featuring nuclear wars and nuclear catastrophes.

 Although Derrida termed nuclear war a 'non-event', the memory of Hiroshima and Nagasaki and the wealth of nuclear literature made the ‘non-event’ strangely familiar. The documentation of the 1945 nuclear disaster rendered nuclear war 'fabulously textual' and enabled messages of warning and deterrence to be articulated. In this paper the first person accounts from Michihiko Hachiya, Agawa Hiroyuki and Ota Yoko will be consulted alongside fiction, including: Nevil Shute’s *On the Beach* (1957) and *The Hills Have Eyes* (2006). The aim of this paper is to examine the numerous ways the memories of the 1945 nuclear event are reposed and performed through the medium of narration.

Through the analysis of these memory texts, this paper explores the need for exploration of trauma and memory after wartime events. The extent in which the public needs to view and discuss events as a therapeutic and explorative practice will be discussed. Finally, the motivations of artists and publishers to rearticulate memories of war and events will be explored with specific reference to psychological theories.