

In my thesis entitled *The shapes of Memory in Novels of Lídia Jorge*, I followed novels of present-day writer Lídia Jorge, who is the representative of "Post Revolution Generation" of Portuguese writers. Her publications are linked by the theme of memory as well as critical reflection of Portuguese society. I made an effort to uncover what shapes does the "memory" gain and which meanings were used for its imaging on the basis of analyzing the novels - *The Murmuring Coast* (*A Costa dos Murmúrios*, 1988) and *The Garden without Limits* (*O Jardim sem Limites*, 1995). I managed to find out answers on the question why the authoress even occupies herself with the interpretation of the memory comparing different views on the same matter of fact, that are ranked together by Lídia Jorge in her novels. The memory in the analyzed novels appears in its very structures, because the main concern is always the retrospective recollection, narrating of events that already have happened and cannot be changed, but its consequences are still lasting. The theme of memory is also used because the "myth remove process" and the "seeking for the identity" directly result from personal and national history and always refer to at least one level of the story.

In the novel *The Murmuring Coast* we can find two different appearances of memory, represented by two points of view on the same event, appearing from uneven times and environments. Many views e.g. feminine and masculine, European and African, colonial and colonized, old and new, nationalistic and outlandish are compared with the help of metatext deconstruction of both parts of the novel. The consequential comparing of main heroine's views of events in the time of their origination and also with the interval of twenty years shows us how do we sometimes see things differently and mostly more clearly when looking back. During the years the picture of memory recorded fact changes because time transforms the memory.