Rose Tremain, a contemporary British author born in 1943, belongs among the most talented writers of her generation. Nonetheless, her works are not as successful as they would deserve. Two historical novels of hers - Music and Silence (1999) and especially Restoration (1989) - have brought her a remarkable popularity, which, however, did not last long. The purpose of this thesis is to make the reader better acquainted with these two texts and examine their literary influences.

This thesis focuses mainly on ‘historiographic metafiction’, a term crucial to understanding Tremain’s historical novels. Historiographic metafiction is a postmodern art form, related to the ideas of New Historicism questioning our notion of history. This school of literary theory shows history as a human construct by stressing the fictitiousness of any historical report. It points out that history - the multiple interpretations of past – may be no less fictitious than fiction itself.

The decentralization and disorder which are characteristic for historiographic metafiction may be expressed by various literary methods. This thesis concentrates on four of them, typical for Tremain’s postmodern historical novels: blending of history and the fantastic, changing discourses, specific narrative strategies and creative anachronisms. Restoration is the more experimental of the two novels, using these methods more extensively.