

This thesis analyzes the historical novel *The Doubts of Salaí* in terms of purpose, which the authors have clearly declared in the study attached to the novel. This purpose is both to ridicule the excessive confidence in the pulp and obvious fakes, and literary demythologization of myths – associated primarily with the Pope Alexander VI., Leonardo da Vinci, renaissance humanists or Tacit's *Germania* – which have settled in the historical discourse. Thus the thesis, through the narratological analysis, examines the procedures that are used within these purposes, and notes the implications for theories of the historical and literary discourses relationship. It also shows that in the final study the authors perpetrate historical objectivism and do not reflect the literariness of their own text.