

The dissertation deals with the reception of new and world-acclaimed genre of Walter Scott's historical novel and its forms in specific cultures. The theoretical part of this dissertation is focused on comparing the reception of Scott's prose in the original Anglo-Scottish context, in North American cultural context with special emphasis on the context of the American South, and in Czech context. The researching of the two English speaking cultural contexts proves our hypothesis claiming that every single cultural context shapes its own interpretation. Such cultural interpretation in the non-English speaking context materialises in the form of translations. Each chapter on the reception in given cultures deals with the unprecedented success of the new genre of historical novel as established by Walter Scott. When describing the reception the dissertation uses period reviews and criticisms, and monographs dealing with Scott's reputation. In comparison with the Czech reception, which manifests itself as nationally conscious only allusively (in cultural responses, in the choice of novels to be translated, in their texts and paratexts), the reception in North America manifests itself as the transformation of the influence of Scott's works on original literature and also in cultural attitudes and social life. Specifically, the reception in the American South has attributes of Southern nationalism. A distorted interpretation of Scott's ideas is illustrated by the example of Thomas Dixon's novel *The Clansman* (1905). Dixon borrowed from the patterns and formulas of Scott's historical novels, but turned them through his interpretation into subjective rather than objective view of Reconstruction. Dixon's novel, unlike Scott's, offers no reconciliation but encourages hatred and violence.