

In early twentieth-century Catalonia, *Noucentisme* (a cultural movement that, amongst others, claimed a return to Renaissance values) deeply influenced Catalan intellectual production, including translation. Among the many canonical authors whose works were commissioned to be translated during this period, Shakespeare became one of the most remarkable cases on account of, on the one hand, his condition as a literary authority and, consequently, his relationship with cultural imperialism and, on the other, the Bard's potential as a counter-imperialist figure used to achieve cultural autonomy in Catalonia (Buffery 2007). In this paper I analyze Josep Carner's rendition of *A Midsummer Night's Dream* –the play by Shakespeare that most directly relates to the question of translatability– to illustrate the role of the *Noucentista* program in the development of a national spirit in Catalan literary culture, the way Shakespeare's work was used in the figuration and transfiguration of Catalan cultural production, and the paradigmatic shift that Carner's *El somni d'una nit d'estiu* signaled for the practice of translation in Catalonia. In this way, I aim to discuss the central role that translation has played in the production of Catalan culture through Shakespeare.