**Abstract**

Translation theory and practice cannot be separated since the selection process implemented while translating implies a certain level of reflexivity that reflects the translator’s approach to practice.

This article aims at investigating the different types of reflexivities categorised by Lynch and their application to translation practice. In particular, the English into Italian translation of the report on theatre From Live to Digital performed by the writer will be analysed, and examples of the translation process will be presented in light of the many layers of reflexivities involved. Specifically, hermeneutic and standpoint reflexivities will be explored considering the issue of ethnocentric violence and the quest for foreignization. Furthermore, conceiving reflexivity as an inward turn and a dialogic process, translators come to know their “Self” and the “Other,” which results in the creation of something creative. Translation being a form of creative writing resulting from a dialog is referred to as responsive translation, implying the translator’s unique sensitivity and interpretation. In conclusion, a reflexive approach in translation practice generates an ethical response to the source text because of a thorough self‑investigation of the translator’s stance, differently from translations performed by software that don’t undergo a reflexive process at the time being.