

A QUALITY COMPARISON BETWEEN AUTHORIAL AND CHATGPT ENGLISH TRANSLATIONS OF “BÔNG HỒNG CÀI ÁO” BY ZEN MASTER THÍCH NHẤT HẠNH BASED ON HOUSE’S TRANSLATION QUALITY ASSESSMENT MODEL

SO SÁNH CHẤT LƯỢNG GIỮA BẢN DỊCH TIẾNG ANH DO TÁC GIẢ VÀ CHATGPT DỊCH TỪ ĐOÀN VĂN “BÔNG HỒNG CÀI ÁO” CỦA THIỀN SƯ THÍCH NHẤT HẠNH THEO MÔ HÌNH ĐÁNH GIÁ CHẤT LƯỢNG DỊCH CỦA HOUSE

Luu Quy Khuong*, Luu Ngoc Bao Thi

The University of Danang - University of Foreign Language Studies, Vietnam

*Corresponding author: lqkhuong@ufl.udn.vn

(Received: July 09, 2025; Revised: July 28, 2025; Accepted: August 11, 2025)

DOI: 10.31130/ud-jst.2025.23(8C).445

Abstract - This study compares the quality of two English translations of short essay “Bong hong cai ao” (source text - ST) by Thich Nhat Hanh: the authorial translation (target text 1 - TT1) and a ChatGPT translation (target text 2 - TT2), using House’ 1997 Translation Quality Assessment (TQA) Model. A qualitative method with descriptive and contrastive analysis was used to find differences in field, tenor, mode, and genre. The result shows that, the genre of a personal reflective essay is maintained in both TTs, and both deliver an overt translation of the original text. While TT2 ensures the literal meaning of the ST, it lacks the cultural nuances used to describe Vietnamese old mothers such as the closeness, softness, and sweetness. These are better conveyed in TT1. Beside cultural challenges, the differences between the ST and TTs also result from simplification, and phrase shortening through omission and pronoun replacement.

Key words - Translation Quality Assessment Model; authorial translation; ChatGPT translations; mismatch; text

1. Introduction

Today, a Vietnamese literary work may be translated by a professional translator, by the author (a self-translation), or increasingly, by artificial intelligence (e.g., ChatGPT). In current translation studies, comparative research has predominantly focused on the relationship between a ST and a single TT. In contrast, cases involving both a self-translation and a machine-generated translation from the same ST remain relatively rare and largely unexplored in a systematic way. Analyzing such parallel translations offers valuable insights into differences in translation ways, the influence of translator identity (author-translator vs. machine translator), and the extent to which the communicative function of the original text is preserved or altered. Thus, this study aims to examine and compare the translation quality of the author-produced and ChatGPT-generated English translations of short essay “Bong hong cai ao” by Thich Nhat Hanh, using Juliane House’s Translation Quality Assessment (TQA) Model [1] to see how each version maintains or alters the function of the ST, and to identify mismatches where applicable, particularly in the AI-generated translation.

This study seeks to answer the following research questions:

- What is the textual profile of “Bong hong cai ao” as

Tóm tắt - Nghiên cứu này so sánh chất lượng của hai bản dịch tiếng Anh đoàn văn “Bông hồng cài áo” của Thích Nhất Hạnh: bản do chính tác giả dịch (TT1) và bản do ChatGPT dịch (TT2), dựa trên Mô hình Đánh giá Chất lượng dịch (TQA) năm 1997 của House. Phương pháp nghiên cứu định tính, phân tích miêu tả và đối chiếu được sử dụng nhằm tìm ra những khác biệt về lĩnh vực, quan hệ xã hội, phương thức và thể loại. Kết quả cho thấy, thể loại luận phản tỉnh cá nhân của ST được giữ nguyên ở hai văn bản đích (TTs) và cả hai đều là bản dịch hiển lộ (overt translation) của văn bản gốc. TT2 đảm bảo nghĩa đen của ST, nhưng lại thiếu những sắc thái văn hóa dùng để miêu tả người mẹ già Việt Nam như sự gần gũi, hiền hậu, và dịu dàng. Những điều này được TT1 thể hiện tốt hơn. Ngoài những vấn đề về văn hóa, sự khác biệt giữa ST và các TTs là do việc giản lược và rút ngắn các ngữ thông qua lược bỏ, và thay thế đại từ.

Từ khóa - Mô hình Đánh giá Chất lượng dịch; bản dịch của chính tác giả; bản dịch của ChatGPT; sự không tương thích; văn bản

analyzed using House’s Translation Quality Assessment Model [1]?

- How do the author-produced and ChatGPT-generated translations differ from the source text in terms of register and genre based on House’s model?

2. Literature review

2.1. Previous Studies Related to the Research Topic

A body of research applied House’s TQA model to assess the translation quality of literary work. H. He *et al.* [2] applied House’s model to assess the English translation of the Chinese short story “Yanre de xiatian”, titled “Sweltering Summer”. Their case study supported the applicability and reliability of House’s framework, and concluded that although minor dimension discrepancies which caused slight variances in ideational and interpersonal functions were observed, the source and target texts were found to be largely equivalent in terms of language/text, register, and genre. Similarly, H. A. Shammala [3] examined the applicability of House’s TQA model in evaluating the translation of idiomatic expressions in longer texts, focusing on Sharif al-Jayyar’s Arabic translation of “The Secret Garden”. The results affirmed the model’s effectiveness in assessing idiomatic translation from English to Arabic, while noting that the

translation did not fully achieve the intended functions of the source text. In the Vietnamese context, H. T. D. Hang [4] assessed the translation quality of “The Adventures of Huckleberry Finn”, offering several implications for literary translation. The evaluation found that while the translation successfully conveyed much of the author’s message, it still exhibited notable mismatches with the source text, particularly the failure to render African American vernacular, which resulted in a significant loss in the target text. In 2025, House’s 1977 Translation Quality Assessment model was applied to evaluate Trung Dung’s Vietnamese translation of “The Thorn Birds” by V. T. T. Huyen and N. T. T. Huong [5]. The analysis focused on two dimensions: Language Use and Language User. It revealed covert mismatches in the translation of pronouns and measurement units, as well as overt grammatical discrepancies.

2.2. Theoretical Background

Juliane House’s Translation Quality Assessment

This study is grounded in Juliane House’s Translation Quality Assessment model, originally introduced in 1977 and revised in 1997. The model offers a functional-pragmatic approach to evaluating translation quality by comparing the communicative function of the source and target texts. In her original model published in 1977 [6], House proposed a framework that assesses translations through two major sets of parameters:

Dimensions of Language User, such as the author’s geographical origin, social class, temporal setting, emotional and intellectual stance;

Dimensions of Language Use, which include medium (spoken vs. written), level of participation (monologue vs. dialogue), social role relationship (symmetric vs. asymmetric), social attitude (formal vs. informal), and province (domain of discourse).

communication), Genre (the conventional framework of the text), and Textual Function (ideational and interpersonal). This model facilitates a more systematic and accessible comparison between ST and TT, while still maintaining a strong socio-pragmatic foundation. The Figure below presents a complete overview of House’s 1997 TQA model.

In the present study, House’s 1997 model is applied to analyze and compare:

TT1, a self-translation created by the original author, is also analyzed with the same model, but with a more cautious approach: any functional shifts are not automatically treated as errors, but rather as intentional adaptations or creative reformulations as the author may have taken great liberties during the transfer process [7].

TT2, a translation produced by ChatGPT, is examined using the full model to identify potential mismatches in register, and genre.

By incorporating both the descriptive rigor of House’s model and the flexibility needed to interpret self-translated texts, this framework enables a nuanced understanding of how different translation agents engage with the same source material, and how textual function is preserved, adapted, or transformed in the process. It is worth noting, however, that since the model primarily emphasizes linguistic and functional equivalence, aesthetic and hermeneutic aspects fall outside the scope of this study and are left for future research.

3. Methodology

3.1. Research design

This study utilizes qualitative design. The descriptive method was applied to analyze the TTs to find out how each version maintains or alters the function of the ST, and to identify mismatches where applicable, particularly in the ChatGPT translation according to House’s Translation Quality Assessment model [1]. Then, the contrastive analysis was conducted to find out the differences between TTs.

3.2. Research procedures

First, the ST was thoroughly and comprehensively reviewed. Next, it was translated into English using ChatGPT 4.0. The translation prompt, created on June 28, 2024, was: “Please translate the following Vietnamese short essay “Bong hong cai ao” into English in a way that sounds natural and fluent to an English-speaking audience, at the same time, preserves its poetic and spiritual tone.” Following the translation, the ST was compared with both its authorial translation and the ChatGPT-generated version using House’s Translation Quality Assessment (TQA) model [1]. The procedures were carried out as follows:

- A textual profile of the ST was constructed, based on House’s situational dimensions: field, tenor, mode and genre.
- A statement of function was formulated for the ST, encompassing its ideational (informational content) and interpersonal (social relationship) components.
- The same descriptive process was applied to TT1, translated by the author translator, and TT2, made by ChatGPT.

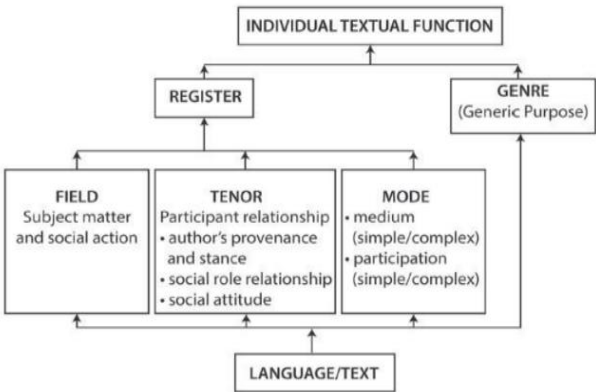


Figure. A scheme for analyzing and comparing original and translation texts [1, p. 108]

These variables were used to build a profile of the ST and compare it with the TT, in order to detect potential mismatches that affect functional equivalence. In her revised model pulished in 1997 [1], House simplified the framework and aligned it more closely with Halliday’s systemic functional linguistics. The new version focuses on Register consisting of Field (subject matter), Tenor (social roles and relationships), Mode (medium and channel of

- The profiles of TT1 and TT2 were then compared to the ST profile. Thus, mismatches in case of TT2, and intentional adaptations or creative reformulations in case of TT1 were identified and categorized according to register and genre.

- Finally, a statement of quality was produced.

3.3. Sources of data

The short essay “Bong hong cai ao” was written by Zen Master Thich Nhat Hanh, and first published in 1964 by La Boi Publishing House (Sai Gon) with many impressions. The text used in this study was reprinted in 1965 by Nghia An Publishing House, Da Nang [7]. The essay was chosen as the ST in this study with the following reasons. First, it is a culturally rich essay and very popular in Vietnam. Second, it exists in both an author-translated version and AI-translated one. Third, its expressive function and moderate length make it suitable for comparative analysis of the ST, TT1, and TT2 within House’s Translation Quality Assessment model [1]. For the choice of TTs, TT1 used in the present study is the only English translation having ever officially existed. TT2 is utilized to serve this comparative research with the sequence ST - TT1 - TT2 based on House’s TQA model [1].

There are two translation texts or target texts. The first one (TT1) was translated by Zen Master Thich Nhat Hanh as “A Rose for Your Pocket”, published in 1992 by Parallax Press, Berkeley, California, the USA [8]. The second target text (TT2) is a ChatGPT translation, generated by ChatGPT 4.0 prompted as reported in (3.2) above.

In current translation studies, comparative research often focuses on the relationship between a ST and a single TT. Cases involving both a self-translation and a translation by ChatGPT are rare and have not been widely studied. Analyzing both translations of the same ST can reveal differences in translation ways, the role of the translation agent, and the extent to which the original function is preserved or changed. This helps fill a notable gap in comparative translation studies and self-translation theory.

4. Findings and discussion

4.1. ST profile

4.1.1. Register

a. Field

Lexical means

Through the use of everyday language, Zen Master Thích Nhất Hạnh brings the image of the mother closer to the audience, while still employing a rich and expressive vocabulary. Rather than relying on single words, he often combines descriptive adjectives with nouns, which underscores his deep affection: “một thứ chuối”, “một thứ xôi”, or “một thứ đường ngọt dịu” for example.

In addition, the text includes words that express the pain of loss: “mồ côi”, “vô phúc”, “khốn nạn”, “tù thân”, “xót xa”, “sợ sệt”, “lo âu”, etc. The author also draws on spiritual figures to highlight the sacredness of the mother’s role in one’s life, such as “đức Quan Thế Âm”, “đức Mẹ”, “thánh nữ đồng trinh Maria”,

Syntactic means

Repetition is used throughout the essay to emphasize the image of the mother. Repetition does not just happen at the phrase level (repeated phrases such as “chuối ba hương”, “đường mía lâu”, “xôi nếp một”), but also at the sentence level, through recurring sentence openings like “mẹ là...” and “nhờ mẹ...”. Additionally, fragmented sentences (e.g., “Trao đổi vài câu ngắn ngủi. Xin tiền ăn quả. Hỏi hỏi mọi chuyện. Ôm mẹ mà ngủ cho ấm. Giận dữ. Hờn lẫy...”) are employed to list seemingly trivial actions that may wound a mother’s heart. At the same time, this structure subtly underscores the boundless compassion and tolerance a mother shows toward her children.

b. Tenor

Author’s temporal, social, and geographical provenance

Thich Nhat Hanh’s deep engagement with Buddhism is clearly embodied in “A Rose for Your Pocket” through his word uses. His life of extensive travel and intercultural dialogue is mirrored in the essay through a range of comparisons that draw on diverse events and figures, not only from Vietnamese culture and Buddhism, but also from Western traditions, Christianity, and Vietnamese folk beliefs.

Author’s personal (emotional and intellectual) stance

The Zen Master approaches the topic as a spiritual teacher and mindfulness advocate. He subtly integrates Buddhist values such as impermanence, interbeing, and compassion to guide the reader toward a more awakened and appreciative way of living, while maintaining a warm and intimate tone that keeps the essay from sounding preachy or dogmatic. This creates a low social distance between author and audience, with a tone that is semi-formal, emotionally expressive, and accessible to readers from all walks of life. By using a first-person narrative, he allows readers to resonate with the feelings.

c. Mode

The essay was written with a complex medium. This is because although it is a written essay, it is composed in a style that resembles spoken language, so it can be read out loud as a speech. Regarding participation, this essay is a monologue, that is, the one author Thích Nhất Hạnh addresses a general audience. Therefore, the participation is considered simple. Regarding genre, this essay is a reflective personal essay.

d. Statement of function

Through gentle prose and poetry, A Rose for Your Pocket reflects on the profound role a mother plays in one’s life, encouraging readers to be present and to cherish their loved ones while they are still with us. Drawing on the tradition of wearing a rose on Mother’s Day, he uses this simple act as a powerful symbol to honor mothers and to acknowledge the sorrow that accompanies their loss. The work also weaves in the Zen Master’s personal experiences to illustrate how life decisions often come with both gains and losses, to guide readers towards mindfulness and gratitude.

4.1.2. Genre

The essay is a touching personal reflective essay about the deep love between a child and their mother. It can be seen as a personal reflection on motherhood, combined with spiritual teaching and cultural commentary.

4.2. Comparison of source texts and its translated versions by the author and ChatGPT

4.2.1. Register

a. Field

Lexical changes (TT1) and mismatches (TT2)

The original text employs the images of “chuối ba hương”, “đường mía lau”, “xôi nếp một”, which are countryside treats, to highlight the importance of the mother. These are cultural words, and they refer to specialties of Vietnamese countryside treats. On this matter, the authorial translation overcomes the cultural barrier by using borrowing translation methods: “ba hương” banana, “nếp một” sweet rice, and “mía lau” sugarcane. ChatGPT translation, however, does not succeed to transfer these meanings. It simply refers to these as banana, sticky rice and cane sugar. This translation remains the core meaning, yet it does not highlight the description that motherly love is of the highest qualities.

In the original essay, Thich Nhat Hanh carefully arranges words in layers, with each later word carrying a deeper or stronger meaning than the one before. He uses groups of expressive words, rather than one single word, and repeats phrases many times to engrave the images into the readers’ heart. However, in the translations, omission and replacement are found. These changes affect how the image of the mother is conveyed and weakens the sense of closeness and natural connection the author builds around the mother figure.

Example (1):

ST	Mã tình thương là một chất liệu ngọt ngào, êm dịu và cố nhiên là ngon lành.
TT1	Love is sweet, tender, and delicious.
TT2	And love is something tender, sweet, and, naturally, delicious.

In example (1), both translations simplify the meaning of the original sentence. By omitting “chất liệu”, “cố nhiên” the idea that love is the material that nurtures a child is lost and the description of mother’s love is less emphasized. Similar omissions appear throughout the text. Thus, it can be seen from example (1) that ChatGPT’s translation attempts to preserve more lexical items from the source, offering a word-by-word or phrase-by-phrase equivalence, while the authorial translation opts for a more compressed rendition, possibly prioritizing clarity and conciseness for an English-speaking audience, yet less emotionally resonant.

Syntactic changes (TT1) and mismatches (TT2)

In the original paragraph, the author uses short, verb-starting sentences to list all the things a child asks their mother to do. However, in both translated versions, the sentences with full elements are utilized. This change removes the short and abrupt rhythm of the original.

Example (2):

ST	Lúc nào cũng chỉ nhìn thoáng qua. Trao đổi vài câu ngắn ngủi. Xin tiền ăn quà. Hỏi hỏi mọi chuyện. Ôm mẹ mà ngủ cho ấm. Giận dỗi. Hờn lầy. Gây bao nhiêu chuyện rắc rối cho mẹ phải lo lắng, ốm mòn, thức khuya dậy sớm vì con.
TT1	Just brief glances, a few words exchanged-asking for a little pocket money or one thing or another. You cuddle up to her to get warm, you sulk, you get angry with her. You only complicate her life, causing her to worry, undermining her health, making her go to sleep late and get up early. Many mothers die young because of their children.
TT2	Always in a rush-asking for money, favors, hugs, warmth-causing worries, illnesses, sleepless nights.

Zen Buddhism has a long tradition of expressing insight and awakening through poetry, and besides, poetry serves as a way for the Zen Master to deliver his spiritual message in simple, natural, and contemplative language. The original essay uses a five-syllable verse form, but in both the authorial and ChatGPT translations, it is rendered as free verse. The changes, while making it as faithful as possible to the original meaning, lose the rhyme and the easiness in remembering.

Example (3):

ST	Hoàng hôn phủ trên mộ Chuông chùa nhẹ rơi rơi Tôi thấy tôi mất mẹ Mất cả một bầu trời.
TT1	Evening enveloped Mother’s tomb, the pagoda bell rang sweetly. I realised that to lose your mother is to lose the whole universe.
TT2	Twilight draped over the grave, Temple bells softly echoed. I realized I’d lost my mother- Lost an entire sky.

b. Tenor

Author’s temporal, social, and geographical provenance

While French influence was present in the broader education system, Sino-Vietnamese literacy was still deeply respected and commonly used in the early 1900s in Hue City. This explains Thich Nhat Hanh’s adept use of Sino-Vietnamese in the text. Nevertheless, due to differences in Vietnamese and English, this aspect is not retained in the translated texts, and simple conventional words were used as usual.

Example (4):

ST	“Cắt ái từ sở thân” là lời khen ngợi người có chí xuất gia.
TT1	To congratulate those who are firmly resolved to leave their families to become monks, one says that they are following the way of understanding.
TT2	“Cutting ties from loved ones” is praised in monasticism.

Example (5):

ST	Tình mẹ thì trường cửu, bất tuyệt; như chuối ba hương, đường mía lau, xôi nếp một ấy không bao giờ cùng tận.
TT1	Her love is so fragrant, like a banana, like sweet rice, like sugar cane.
TT2	Mother’s love, like these delicacies, never ends.

In example (4), paraphrasing is used in translating “cắt ái từ sở thân”. While in example (5), the phrases “trường cửu, bất tuyệt” are omitted in the authorial translation, and paraphrased in the ChatGPT version with “never ends”. The Sino-Vietnamese creates a solemn atmosphere to show the Zen Master’s love and respect, and therefore, failure to retain this aspect affects the message the ST wants to deliver.

At a very young age, Thich Nhat Hanh entered Tu Hieu Pagoda, a well-known Zen monastery in Huế city. As a result, he became well-versed in spiritual terminology and incorporated many such terms into the text, including the names of various spiritual figures. In the human translation, this paragraph is shortened. While Thich Nhat Hanh originally listed figures from different religions, possibly to emphasize that, regardless of one’s faith, the image of one’s mother remains ever-present. However, these references are reduced in the authorial version. Common figures are retained, but the names of specific religions and elements of traditional Vietnamese beliefs are omitted. This change may reflect a strategic shift as the author possibly simplifies religious references to enhance clarity or accessibility for an international audience. It also suggests a degree of cultural filtering, where the author adapts the content to suit a target readership that may be less familiar with Vietnamese or regional spiritual traditions. In contrast, ChatGPT’s translation more faithfully preserves the spiritual references and cultural details from the original text. This results in higher fidelity to the field of the source text and maintains the cultural richness and religious inclusiveness intended by the author.

Example (6):

ST	Đạo Phật có đức Quan Thế Âm, tôn sùng dưới hình thức mẹ. Em bé vừa mở miệng khóc thì mẹ đã chạy tới bên nôi. Mẹ hiện ra như một thiên thần dịu hiền làm tiêu tan khổ đau lo âu. Đạo Chúa có đức Mẹ, thánh nữ đồng trinh Maria. Trong tín ngưỡng bình dân Việt có thánh mẫu Liễu Hạnh, cũng dưới hình thức mẹ.
TT1	Many religious traditions recognise this and pay deep honour to a maternal figure, the Virgin Mary, the goddess Kwan Yin.
TT2	In Buddhism, we venerate Avalokiteshvara in the image of a mother. In Christianity, there is the Virgin Mary. In Vietnamese folk belief, there is Holy Mother Lieu Hanh-all maternal figures.

Additionally, there is a discrepancy in the use of language when referring to the Buddha’s disciple in the context of filial love. The authorial translation uses “Maudgalyayana”, while ChatGPT uses “Moggallāna.” Although both names refer to the same individual, the variation in terminology stems from the linguistic differences between Mahayana (Northern Buddhism) and Theravāda (Southern Buddhism) traditions. As a Zen Master, Thích Nhất Hạnh follows the branch of Mahayana Buddhism which is also followed by the Unified Buddhist Church of Vietnam to which he originally belonged. The mismatch between ChatGPT translation and ST highlights a weakness of the machine. As such, linguistic accuracy in translation is not necessarily accompanied by contextual appropriateness, even when the machine is prompted with

passages and paragraphs containing background information.

Example (7):

ST	Ngày Vu Lan ta nghe giảng và đọc sách nói về ngài Mục Kiền Liên và về sự hiếu đễ.
TT1	In Vietnam, on the holiday of Ullambana, we listen to stories and legends about the bodhisattva Maudgalyayana.
TT2	On Vu Lan, we hear about Moggallāna and filial piety.

Author’s personal (emotional and intellectual) stance

Both translations successfully retain the self-reflective perspective and the intimate tone. This retains a key part of the personal stance and social role relationship between writer and reader. In terms of social attitude, the translations preserve the intimate and informal tone, resembling a warm conversation between the Zen Master and the readers.

Nevertheless, it should be noted that when listing the actions that a child may do that harms the mother’s heart (example (2)), the original text does not clearly state the subject, which helps blur the lines between individuals, suggesting that anyone could be treating their mother this way, not just one specific person. In contrast, the authorial translation uses the second-person perspective, while the ChatGPT version uses “we”. Although the main message remains, the author’s original intent is not fully preserved. Specifically speaking, the authorial translation uses the second-person perspective (“you”), which directly addresses the reader. This makes the tone more confrontational or instructive, and it creates a clear distance between the speaker and the person being spoken to, positioning the reader as someone who might be personally responsible for the actions mentioned. In contrast, the ChatGPT translation uses first-person plural (“we”), which includes both the speaker and the audience. This choice softens the tone and makes the message feel more collective and reflective. From the perspective of tenor, the authorial translation positions the author as someone who “talks to” the reader. The ChatGPT version positions the author as someone who “speaks with” the reader. As a result, the interpersonal function of the text may shift, even though the content stays similar.

c. Mode

There are hardly any differences in Mode between the ST and two TTs. The translations remain a monologue; therefore, they can be read out as well.

4.2.2. *Genre*

The qualities of a reflective essay are successfully maintained in both translated versions.

5. Overall Evaluation and Conclusion

The above analysis shows several differences in message delivery regarding Field and Tenor between the original “Bông hồng cài áo” and the English version “A Rose for Your Pocket” by the author himself and ChatGPT. Generally speaking, ChatGPT’s translation better sticks to the original text as it provides lexical equivalences for as many source words and phrases as possible. In contrast, the

authorial translation is noticeably shorter. These changes are not necessarily adaptive translation; rather, they stem from the use of simpler lexical choices, the omission of phrases, and the replacement of expressive word groupings. While these shifts may reflect the author's own stylistic preferences or his intent to increase readability for a broader English-speaking audience, they also demonstrate how emotional intensity, and personal tone can become softened in self-translation. Interestingly, ChatGPT's version, despite being machine-generated, more consistently adheres to the tone of the original text. This marks the potential of machine translation in conveying emotional nuances; however, it still exhibits limitations in handling cultural context and appropriateness.

Although this study focuses on register mismatches, it is important to note that "Bong hong cai ao", as a culturally and spiritually rich literary work, requires an overt translation. This implies that the translated version should preserve the original's cultural references and interpersonal tone, rather than fully adapting the text to target language norms. While certain adaptations are present for various reasons, the translations largely succeed in conveying the Zen Master's life story and emotional depth. Therefore, it is reasonable to conclude that the translations qualify as overt translations.

6. Implications

The study holds implications in demonstrating the applicability of House's model in analyzing English Vietnamese literary translations in general, and spiritual

texts in particular. It may also serve as a reference for those interested in ChatGPT's potential in translation, suggesting that attention to minor issues could further enhance its performance, as well as contribute to the teaching and learning of translation.

REFERENCES

- [1] J. House, *Translation quality assessment: A model revisited*. Tübingen: TBL Verlag Gunter Narr, 1997.
- [2] H. He, M. Amini, M. Ganapathy, and S. C. Lah, "The application of Juliane House's translation quality assessment model in the English translation of Yu Hua's 'Yanre de xiatian'", *Cogent Arts & Humanities*, vol. 11, no. 1, Article. no. 2386781, 2024. <https://doi.org/10.1080/23311983.2024.2386781>
- [3] H. A. Shammala, "House's Translation Quality Assessment Model in Practice: Arabic Translation of Idiomatic Expressions in *The Secret Garden*", M.A. thesis, Dept. of English, Islamic University of Gaza, Gaza, Palestine, 2015. Available: ProQuest Dissertations & Theses Global.
- [4] H. T. D. Hang, An assessment of the Vietnamese translation of "The Adventures of Huckleberry Finn – Chapter XX" using House's Translation Quality Assessment Model. *VNU Journal of Foreign Studies*, vol. 35, no. 1, pp. 35–54, 2019. <https://doi.org/10.25073/2525-2445/vnufs.4336>
- [5] V. T. T. Huyen and N. T. T. Huong, "An evaluation of the Vietnamese translation of "The Thorn Birds" based on House's model of translation quality assessment", *The University of Danang - Journal of Science and Technology*, vol. 23, no. 4, pp.63–68, 2025.
- [6] J. House, *A model for translation quality assessment*, Tübingen: TBL Verlag Gunter Narr, 1977.
- [7] T. N. Hanh, *Bong hong cai ao*, Da Nang: Nghia An Publishing House, 1965.
- [8] T. N. Hanh, *A Rose for Your Pocket*, Berkeley, California: Parallax Press, 1992.