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Examiners' Report Principal Examiner Feedback

Summer 2025

Pearson Edexcel GCE

In Turkish (9TU0)

Paper 2: Translation into Turkish and written
response to works

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Introduction

The GCE Turkish 9TU0/02 examination reflected a marked improvement in candidate performance, particularly in the areas of translation. An increasing number of students demonstrated the ability to produce coherent and well-structured responses that integrated cultural understanding with linguistic precision. The frequency of attaining top-level descriptors rose, especially among responses that showcased critical evaluation and nuanced interpretation. However, a minority of candidates continued to exhibit inconsistency across sections.

SECTION A: Translation of an Unseen Passage from English into Turkish

Theme 1: Changes in Turkish society

Subtheme 1.1: Family and relationships

Aspect 3: The changing size of families

1. General Success:

- Most students accurately translated **over 50% of the passage**.
- The **3rd and 4th sentences** were translated successfully by the majority.
 - Common translation: “Active Participation of Women in the Workforce / Kadınların çalışma hayatına aktif bir şekilde katılması”
- Most students correctly translated the phrase: **“Increased women’s rights.”**

2. Common Vocabulary Challenges:

- **"Sanayileşme"** (Industrialization):
 - This was one of the most challenging words.
 - Many students incorrectly spelled **“İndüstrilasyon”** instead.
- **“Spouse”**:
 - Misunderstood by several students.
 - Common translations included: *“koca,” “gelin,” or “sevgili”*.
- **“Despite this, old habits die hard”**:
 - Most students translated this using: *“Alışkanlıklar zor ölür”* or similar phrasing.
- **“Migration, poverty, different social values, technological developments, and economic difficulties”**:
 - Successfully translated by most students.
 - Incorrect responses included: *“imigration,” “taşınma”*.

3. Phrase-Specific Errors:

- **"Traditional family structure"**:
 - Some students omitted the word *“traditional”* and wrote only *“family structure.”*
- **“As well as a fall in”**:
 - This phrase was difficult for some students to fully capture.
 - Common translations: *“Doğan çocuk sayısı azaldı”* or *“doğumlar azaldı.”*
- **“Are other reasons for postponing marriage”**:
 - One of the least correctly translated sentences.
 - Common incorrect answer: *“Evlenmekten vazgeçtiler.”*

4. Conjunctions and Connectors:

- Most students used correct linking phrases such as:
 - “Sonuç olarak”
 - “Bundan dolayı”

5. Final Sentence:

- The last sentence was translated successfully by most students.
- Appropriate terms used for "parents" included: “anne-baba” or “aile.”

SECTION B: WRITTEN RESPONSE TO WORKS (Novels)

Questions 02–04 assess candidates’ ability to respond critically and analytically to works of literature. Examiners are reminded that all candidates must respond to at least one literature question and may then choose either a film question or a second literature question. These tasks also evaluate the candidates’ ability to produce extended writing in Turkish. The specification and mark scheme provide detailed guidance on the available works for study and the corresponding assessment criteria.

The indicative content for **AO4** in the mark scheme serves as a reference for what candidates might include in response to the texts they have studied. However, each candidate’s response is assessed on its own merit, and alternative approaches that remain relevant to the question can still access the full range of marks.

To achieve high marks, candidates must demonstrate both a thorough knowledge of the text and an understanding of the writer’s purpose and/or the effect on the reader. Candidates should avoid retelling the story or including unnecessary general background information—such as biographical details about the author—which are not directly relevant to answering the question.

High-scoring candidates typically make well-supported points, provide relevant evidence, and include thoughtful analytical commentary on the author’s aims and techniques. In some cases, it was evident that teachers had closely followed the guidance provided on the Pearson website when preparing their students.

In general, it is strongly recommended that candidates demonstrate consistent variation in grammatical structures and the use of complex language to produce articulate and coherent writing. Candidates should avoid lengthy descriptive examples; instead, selected references should be concise and supported by sufficient analytical insight. A lack of analysis is often reflected in lower marks.

2. Üç Anadolu Efsanesi (Yaşar Kemal)

- Üç Anadolu Efsanesi’ndeki köylerde yaşayanların ortak özelliklerini analiz edin. (Analyse the common features of the inhabitants of all villages described in Üç Anadolu Efsanesi.)

A total of 176 essays were written in response to this question, making it one of the most popular choices in the exam. While some candidates focused on only one or two stories instead of all three, others produced largely descriptive summaries. In contrast, many demonstrated a solid understanding of the shared characteristics of villagers portrayed across the three narratives.

- b) Alageyik hikâyesindeki ‘‘Sultan Karı’’ karakterinin iyi yönlerini inceleyin.
(Examine the good aspects of the character of "Sultan's Karı" in the Alageyik story.)

Although the topic was initially considered appealing to young people, only 27 essays were written in response to Question 2b, making it one of the least popular options. Candidates who had read the stories closely provided insightful analyses of the character of Sultan Karı, often comparing her with other characters and supporting their views with well-justified perspectives.

In total, 203 essays (176 + 27) were written on this novel in 2025.

3. *Sessiz Ev* (Orhan Pamuk)

- (a) Yazarın eserinde aşk ve nefret duygularını nasıl işlediğini değerlendirin.
(Evaluate how the author present the emotions of love and hate in the novel.)

A total of 135 essays were written in response to Question 3a, making it one of the more popular choices. While some candidates tackled the topic successfully, others struggled to examine the question in depth. These weaker responses often relied on descriptive accounts of love–hate relationships with characters, without providing sufficient justification or personal interpretation. On the other hand, candidates who had read the novel attentively were able to explore the details effectively and produced well-structured essays built on clear cause-and-effect reasoning. As a result, they achieved higher scores.

- (b) *Selahattin Bey'in Batı hayranlığını analiz edin.*
(Analyse Selahattin Bey's admiration for the West.)

About 67 candidates wrote essays for Q3b. Some of them were very good at comparing and analysing Mr. Selahattin's admiration for the West. Candidates who lacked knowledge about differences between West and East were unable to analyse his admiration. These candidates mostly described the events in the novel or wrote essays with a limited response which was not really relevant to particular aspects of the question, or they lost their focus on the question in their writing.

In total in 2025: 135+67: 202 essay were written.

4. *Veda* (Ayşe Kulin)

- a) Yazarın eserinde çeşitli tarihi olayları nasıl yansıttığını değerlendirin.
(Evaluate how the author reflects on the various historical events.)

A total of 69 essays were written in response to Question 4a. Some candidates were particularly successful in explaining the historical events presented in the novel. Those who analyzed these events while reading were able to produce well-developed essays, supported by relevant examples and personal viewpoints. However, others merely summarized the entire novel rather than offering a historical analysis.

- b) Ahmet Reşat Paşa'nın yaşadığı sıkıntıları açıklayın.
(Explain the difficulties experienced by Ahmet Reşat Pasha.)

Apparently, this novel was the most popular among the three. Candidates expressed a strong preference for Ayşe Kulin's *Farewell (Veda)*, with 272 essays written in response to Question (b). Many candidates seemed genuinely engaged as they wrote about the difficulties faced by Ahmet Pasha.

In total, 341 essays (69 + 272) were written about *Farewell* in 2025.

SECTION C: WRITTEN RESPONSE TO WORKS (FILMS)

Questions 05 to 07 assess candidates' ability to respond to film in a critical and analytical manner. The specification and mark scheme offer detailed guidance regarding the range of works available for study and the relevant assessment criteria.

The indicative content for AO4 in the mark scheme serves as a guide to what candidates may write about in response to the films they have studied. However, examiners assess each response on its own merits, and it is entirely acceptable for a candidate to approach the question differently while still achieving the full range of marks.

To achieve high marks, candidates must demonstrate a strong understanding of the film, along with insight into the director's purpose and/or the intended effect on the audience. Candidates are advised to avoid retelling the story or including unnecessary biographical information about the director, as these are not considered relevant to the task.

High-scoring responses typically present well-developed arguments, supported by relevant evidence and thoughtful analysis of the director's intentions. In some cases, it was clear that teachers had closely followed the guidance available on the Pearson website when preparing candidates for the exam.

5 Çınar Ağacı (Handan İpekçi)

- (a) Filmdeki bağımsızlık temasını kadın karakterler üzerinden analiz edin.
(Analyse the theme of independence through the female characters in the film.)

A total of 97 essays were written in response to Question 5(a). Many candidates produced strong essays on the film. However, some responses were overly descriptive and failed to explore the theme of freedom and independence. These candidates tended to summarize the plot or describe the characters without selecting appropriate evidence from the film to analyze or justify their viewpoints. As a result, they were unable to effectively convey how the characters demonstrated independence.

- (b) Yönetmenin, sosyal değişimlerin Türk ailesi üzerindeki etkisini nasıl işlediğini açıklayın.
(Explain how the director presents the impact of social changes on the Turkish family.)

A total of 82 essays were written in response to Question 5(b). As in 2024, this question was among the less popular choices. Many candidates were reluctant to choose it, possibly due to their limited knowledge of social dynamics and the challenges of evaluating social change. As

a result, some candidates who misunderstood the question focused on describing the characters rather than analyzing the effects of social change on the Turkish family, leading to overly descriptive essays.

In total, 179 essays (97 + 82) were written in 2025.

6. *İftarlık Gazoz* (Yüksel Aksu)

- a) Cibar Kemal ve Hasan karakterlerini farklı ve benzer yönlerini karşılaştırarak inceleyin.
(Examine the characters of Cibar Kemal and Hasan by comparing their differences and similarities.)

This question, which received 151 responses, was very popular and widely preferred by the candidates. It suggests that candidates watched the film with great interest, particularly in the life experiences of Cibar Kemal and Hasan, two of the most prominent and engaging characters.

- b) Yönetmenin geleneksel usta çırak ilişkisini nasıl sunduğunu analiz edin.
(Analyse how the director portray the traditional master-apprentice relationship in the film.)

This was once again one of the more popular questions, with 152 essays submitted. While some candidates struggled to maintain focus, resulting in brief or overly descriptive responses, many others successfully explained the traditional master–apprentice relationship portrayed in the film.

In total, 276 essays (151 + 125) were written on this film in 2025.

7. *Dedemin İnsanları* (Çağan Irmak)

- a) Filmde denize atılan şişenin önemini değerlendirin.
(Evaluate the importance of the bottle thrown into the sea.)

A total of 195 essays were written in response to this question. It appears that the topic was particularly engaging for candidates this year, with many producing well-crafted essays, which also captured the interest of many candidates. As with this year's question, a significant number of responses were of high quality.

- b) Yönetmenin hangi film tekniklerini kullandığını inceleyin.
(Examine the director use cinematic techniques in the film.)

This was one of the least popular questions, with only 43 essays submitted. It may not have captured the interest of many candidates, possibly because they were not very familiar with cinematic techniques. While some responses were overly descriptive, many candidates still managed to produce essays that were relevant to the topic.

In total, 208 essays (195 + 43) were written on this film in 2025.

Summary:

Most Popular Novel: *Veda* by Ayşe Kulin

Overview of Student Responses:

Question 4b – The Most Frequently Chosen Option

- High-achieving students demonstrated a sophisticated understanding of the novel, integrating references to historical context as well as specific scenes and dialogue to support their interpretations.
- Many candidates successfully drew connections between the current question and last year's theme—women's relationships with Kemal—highlighting their intertextual awareness and ability to transfer knowledge across related topics.

Question 2a – The Second Most Popular Choice

- High-performing candidates exhibited a comprehensive understanding of the texts, drawing upon a range of narratives and incorporating detailed references to scenes and dialogue to substantiate their points.
- A notable number of students linked their responses to the previous year's theme of *Tutku* (passion), illustrating intertextual thinking and thematic continuity in their analysis.

Question 3a – The Third Most Commonly Selected Topic

- This question emerged as the second most frequently attempted among the novel-based prompts.
- Many students approached the task by comparing various couples to explore the emotional complexity in their relationships.
- Strong responses traced the evolution of themes such as love and resentment supported by well-chosen references to character development and key plot events.
- In contrast, weaker answers tended to include generalised statements or superficial comparisons without adequate textual evidence.
- Some candidates did not engage directly with the question, instead providing summaries or broad commentary on village life, lacking the analytical depth required. This weakened the overall effectiveness of their responses.

Film Section: Popular Films and Analytical Trends

Most Popular Films Selected:

1. *İftarlık Gazoz* (Yüksel Aksu)
2. *Dedemin İnsanları* (Çağan Irmak)

İftarlık Gazoz

- This film was widely selected by candidates and generally analyzed with a fair degree of success.
- High-achieving students focused on the *usta-çırak* (master-apprentice) relationship between the boy and the soda maker.
 - Their essays examined the apprentice's personal growth, moral dilemmas, and emerging social consciousness, supported by direct quotations and detailed scene analysis.
 - Themes such as coming of age, mentorship, and individual responsibility were thoughtfully explored and contextualized.

Dedemin İnsanları

- Also a popular choice, although the quality of responses varied considerably.

Successful Responses:

- These students demonstrated interpretive insight, particularly through the analysis of symbolic elements—most notably the glass bottle, which was effectively linked to themes of memory, displacement, and nostalgic longing.
- They engaged with broader themes such as migration, identity, generational transmission of memory, and the emotional bond between the grandfather and grandson.
- Some responses went further by connecting these themes with contemporary social issues, thereby adding interpretive depth and relevance to their essays.

Less Successful Responses:

- A notable number of candidates limited their responses to basic plot summaries, showing minimal analytical engagement.
- These answers often mentioned key objects or characters (e.g. the bottle or the grandfather), but failed to unpack their symbolic significance or emotional implications.
- The absence of cultural or contextual analysis weakened the responses and resulted in missed opportunities to explore core messages related to belonging, exile, and memory.

Conclusion and Recommendations

Examination responses revealed a clear distinction between candidates who engaged critically with the films and those who relied heavily on narrative recount. To improve future performance:

- Encourage students to prioritize analysis over summary, emphasizing interpretation and textual evidence.
- Provide guidance on how to meaningfully integrate quotations and film scenes into their arguments.
- Offer structured practice in theme-based comparisons and symbolic interpretation, particularly when working with visual narratives.

