



# Mark Scheme (Results)

Summer 2023

Pearson Edexcel GCE

In Urdu (9UR0/02)

Paper 02: Translation into Urdu and Written  
response to works

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## General Marking Guidance

- All candidates must receive the same treatment. Examiners must mark the first candidate in exactly the same way as they mark the last.
- Mark schemes should be applied positively. Candidates must be rewarded for what they have shown they can do rather than penalised for omissions.
- Examiners should mark according to the mark scheme not according to their perception of where the grade boundaries may lie.
- There is no ceiling on achievement. All marks on the mark scheme should be used appropriately.
- All the marks on the mark scheme are designed to be awarded. Examiners should always award full marks if deserved, i.e. if the answer matches the mark scheme. Examiners should also be prepared to award zero marks if the candidate's response is not worthy of credit according to the mark scheme.
- Where some judgement is required, mark schemes will provide the principles by which marks will be awarded and exemplification may be limited.
- When examiners are in doubt regarding the application of the mark scheme to a candidate's response, the team leader must be consulted.
- Crossed out work should be marked UNLESS the candidate has replaced it with an alternative response.

Section	Text	Correct Answer	Acceptable Answer	Reject	Mark
1.	More than half of the population	نصف سے زیادہ آبادی	آدھے سے زیادہ		(1)
2.	of Pakistan lives in the rural areas.	پاکستان کے دیہی علاقوں میں رہتی ہے۔	گاؤں۔ دیہاتی علاقوں میں		(1)
3.	Most of these regions	ان میں زیادہ تر علاقے	بہت سے۔ بیشتر		(1)
4.	are under the influence of feudal lords.	جاگیرداروں کے زیر اثر ہیں۔	وڈیروں		(1)
5.	It has been noticed	یہ دیکھا گیا ہے			(1)
6.	from their family backgrounds,	اپنے خاندانی پس منظر سے			(1)
7.	that many of the politicians are landowners.	بہت سے سیاست دان زمین دار ہیں۔	سیاسی لوگ	پولٹیشن	(1)
8.	While they have continued to rule for decades,	جبکہ انہوں نے کئی دہائیوں تک حکمرانی جاری رکھی ہے،	دہائیوں سے		(1)
9.	it has been observed	یہ مشاہدہ کیا گیا ہے	یہ دیکھا گیا ہے۔		(1)
10.	that the villagers under their rule	کہ ان کے اقتدار کے تحت گاؤں والے	زی رحکمرانی		(1)
11.	have lagged behind in every aspect of life	زندگی کے ہر پہلو میں پیچھے رہ گئے ہیں	پسماندہ	ہر طرح کے	(1)
12.	as compared with urban centres	شہری مراکز کے مقابلے میں	شہروں		(1)
13.	and much of the rest of the world.	اور باقی دنیا سے۔	بہت سی دنیا		(1)
14.	The people in these places	ان جگہوں کے لوگ			(1)
15.	don't even have the	یہاں تک کہ نہیں ہیں ان کے پاس	نت ای کے		(1)
16.	basic requirements like	بنیادی سہولیات جیسے			(1)
17.	health and education.	صحت اور تعلیم۔		ایجوکیشن	(1)
18.	Harsh feudalism existed	سخت جاگیرداری موجود تھی			(1)
19.	in the rural Sindh, Baluchistan,	دیہی سندھ، بلوچستان میں،			(1)
20.	and some parts of Southern Punjab.	اور جنوبی پنجاب کے کچھ حصوں میں۔			(1)

### **Play /The Chessboard (Basir Kazmi)**

**2a/ Explain. How is the topic of stubbornness presented in the plot of the drama "Basat"?**

Students may refer to the following in their answers:

Basir Kazmi presents the theme of stubbornness in his play through various characters. Shazra's stubbornness in debate, Safwan's stubbornness with regard to the marriage of his daughter and Saarib's stubborn insistence that he can beat everyone in chess and this is shown to be true by the end of the play.

- Through Shazra, Basir Kazmi shows us the stubbornness of her character in the plot of his play. For example this is evidenced in act two, scene one where Shazra says 'I wonder whether I can convince them'. Here in the play Basir Kazmi highlights how Shazra holds onto her own opinion with great obstinacy.
- The author of the play invites the audience to understand Safwan's stubbornness regarding her daughter's marriage; for example, when Safwan says she should be married to a good and kind man. In this way the playwright shows the possessiveness of this character.
- Saarib's stubbornness is seen in how he values his personal life, his independence and his passion for chess. For example, when Saarib says 'I certainly aim to win but I am not going to change my personal life'. In this way Basir Kazmi invites audience to reflect upon the effect of the stubbornness of this character in his play.

**2b/ Evaluate the importance of Safwan's role in the drama "Basat".**

Students may refer to the following in their answers:

In the play the character of Safwan is a king. Safwan is a powerful person yet he is helpless in front of his own daughter, Shazra. However he has the humility of an ability to accept the thoughts and feelings of others, despite the fact he is a king.

- Safwan's character's sense of entitlement as a king can be seen in the play. For example when the king tells Rakif the responsibility for all outcomes will be on his shoulders. In this way Basir Kazmi highlights the power of the king as a central figure in the play.
- The power of Safwan is presented by the author as a key character feature, yet he is seen as helpless in front of his daughter. For example, Rakif tells him he is as helpless and pitiable as the common man. Here Basir Kazmi demonstrates the importance of Safwan's character to the audience's understanding of this theme.
- Safwan is a king but he is also presented as an intellectual. For example, he listens to Rakif when he expresses his concern for Shazra's education. In this way Basir Kazmi invites the reader to understand him in a human way, as a father rather than just a king.

### **Essays / Patras Kay Mazameen (Ahmed Shah Patras Bokhari)**

**3a/ Explain how the art of Patras humour is not only in words, but in interesting imagery of events. Refer to any three essays included in the syllabus.**

Students may refer to the following in their answers:

The Patras essays are relatable to everyone because they are universal life events and experiences that we can all experience. As he wrote in a humorous way about a life event in ***Sweray Jo Kal Aankh Meri Khuli***. Similarly, in ***Urdu Ke Akhari Kitab***, he reflects upon amusing incidents of daily life. In ***Murid Pur Ka Pir***, he describes the incident of becoming a leader and satirises the incompetence of political rulers.

- Patras' essays feature everyday life seen through an ironic eye. ***Sweray Jo Kal Aankh Meri Khuli*** concerns an incident in a student's hostel life that describes waking up early in the morning. For example, Patras

describes the first knock of Lalaji on the door. His command of language to narrate the events in a humorous way is a skill that has an impact on his readers.

- In ***Urdu Ke Akhari Kitab***, the writer describes daily events such as his mother's troubles, the food being cooked and the laundress washing clothes. For example, we see how when the husband comes, the wife brings food and puts it in front of him. Readers are amused by the simplicity of daily events in his writing, which turn the mirror on their own experiences.
- In ***Murid Pur Ka Pir*** he has written about an incident involving becoming a so-called leader. For example, we read 'I was simply unaware of my honor'. The reader appreciates here the ironic tone that Patras gives to the dialogue he uses.

### **3b/ Examine how Patras has pointed out various social inequalities through humour. Refer to any three essays included in the syllabus.**

Students may refer to the following in their answers:

Patras sets a special standard of humour. A careful study of the essays reveals that they describe, examine and comment on various social inequalities in the guise of humour. ***Sweray Jo Kal Aankh Meri Khuli***, presents the student's laziness and comfort. In the ***Lahore Ka Jugrafiya***, Patras satirises the Lahore municipality and describes the deterioration of the city's education system and unsatisfactory means of transportation. In ***Murid Pur Ka Pair***, he looks at the shortcomings of leaders.

- Patras describes the students' lives in the early morning. For example, we see how Lalaji is spoken to. Here the reader is invited to reflect on Patras' satire of the indulgence of student life.
- In the ***Lahore Ka Jugrafiya***, Patras satirises the municipality of Lahore. For example, he writes that the most famous product of Lahore is the students here and they are found everywhere. In addition to this, he writes about the state of roads in Lahore and says that the ancient road here is considered as an archaeological site so no change could be made. The writer thus invites the reader to think about the issues he highlights.

- In ***Murid Pur Ka Pir***, the writer exposes the so-called leaders. For example, he tells us that meetings (*jalsay*) have been held all over the country. Anyone who has a table, a chair and a vase has announced a meeting. The reader reflects upon the way Patras uses this 'tongue-in-cheek' language to both amuse and provoke a reaction in his readers.

### **Novel / Aangan (Khadija Mastur)**

**4a/ Analyse the way the struggle for freedom is presented in the novel "Aangan".**

Students may refer to the following in their answers:

In her novel *Aangan*, Khadija Mastur effectively portrays the struggle for independence that took place before the partition of India. Alia's mother supports the British, while her father seeks independence from the British. Unlike his great uncle, Chhami supports the Muslim League in its struggle for independence. After his elder uncle went to jail, Jamil Bhiya joined the Muslim League because he too was in favour of independence from the British.

- Alia's mother used to taunt Alia's father about being enslaved by the British and even kept all her father's money with her brother. We see how one day Alia's father injured an Englishman who came to his father's office. As a result he went jail. Here the reader is invited to consider the impact and nature of the struggle for freedom at that time.
- In the novel Chhami spoke the truth and took an active part in the struggle for freedom. For example, we see how she would call the children of the neighborhood home and chant anti-Congress slogans. Here the writer invites reflection on the role of the strong-willed people who stood up for what they believed.
- Jamil Bhai's struggle for independence and joining the Muslim League further worsened the atmosphere at home. For example, we see how family members had to wear old clothes for Eid. The reader is, thus, invited to reflect on the wider impact of the struggle for freedom.

#### **4b/ Evaluate the importance of Safdar's role in the novel Aangan.**

Students may refer to the following in their answers:

There are many psychological ups and downs in the portrayal of Safdar's character. Being an orphan, Safdar's character also seems to suffer from a sense of inferiority. Tehmina loves Safdar, but her mother is unhappy with the relationship which caused Tehmina to die from consuming poison and Safdar leaves the house without saying anything. Safdar is Alia's cousin, but a parental marriage issue makes Alia dislike him and mistreat him as the child of a servant. By the end of the novel, Safdar tries to marry Alia but she refuses.

- Amma is always picking fights with Safdar; for example, she says this ill-begotten Safdar's father was the son of a common peasant. In this way the author focuses us on the sense of inferiority at the heart of Safdar's character.
- Safdar is in love with Tehmina but couldn't marry her and we see how Tehmina commits suicide after Safdar leaves the house. Here the writer emphasizes the helplessness of Safdar with regard to his own love-life.
- After the partition when Safdar suddenly meets Alia and exchanges the news about Tehmina they are both deeply saddened. We see how Safdar says he has a house, car and will earn more money to get married to Alia but Alia refuses to marry him. In this way the writer asks the audience to reflect on how mere money is not always a solution in life.

### **Film / Bajrangi Bhai Jaan (Kabir Khan)**

**5a/ Evaluate how the ending of the movie Bajrangi Bhai Jaan affects the audience.**

Students may refer to the following in their answers:

By the end of the film, the story has gone through many stages and when the real story of Munni is discovered by the media, people come to the border from both sides. The army on the border is surprised to see so many people, and they let the Powan go across the border of Pakistan to the echo of the slogans of the people. Thus, the 'border' is a visual metaphor and the overarching message at the end of the film is that the walls of hatred always fall before love.

- The story of Munni is told by Chaand Nawab through media which 'goes viral' in India and Pakistan. For example, in many different scenes the director shows how the people are watching their story. The audience is perhaps led to conclude that the power of media and 'people-power' go hand in hand.
- Interest in the story is greater than imagined by the authorities. The border force, for example, on both sides were surprised to see so many people, when they were looking through their binoculars and talking to the people. Here we see how the director shows people can unite when they move beyond their own preconceptions.
- The border is a visual metaphor for all the things that divide people. We see a mixture of people regardless of their race, religion and creed all gathered together by a common cause. Here the audience is invited to consider the power of love and humanity to break down borders.

**5b/ Analyse the importance of Munni's role in the film Bajrangi Bhai Jaan.**

Students may refer to the following in their answers:

The role of Munni in the film is very important because the whole story revolves around her. From the beginning of the film, Munni is silent, but at the end of the film, for the first time, she speaks the name of Powan. Munni's innocence is the lifeblood of the film. Munni expresses her feelings by crying or smiling instead of speaking. Munni is also sensible and shows wisdom. Therefore, it can be argued that the role of Munni adds the effectiveness of messages of film.

- The film starts with the Munni's character, and this puts her at the centre of the narrative. In the railway station scene Powan meets Munni for the first time and brings her home without knowing she couldn't speak. The audience, however, is led by the director to believe Munni can speak, so she and the issues she reflects are kept at the centre of the audience's attention.
- In the film Munni is naughty but innocent. For example, we see this when she buys her favourite bangles. The director shows the audience her simplicity and innocence of her character in the way she behaves.
- Throughout in the film Munni's character is very sensible. For example, she forbids Powan from speaking the truth in difficult situations and shows wisdom. The director shows the audience that although she does not speak, she is fully aware of her surroundings and the dangers in certain circumstances and so should not be prejudged.

### **Film / Baghban (Ravi Chopra)**

#### **6a/ Evaluate how the love of husband and wife is portrayed in the film Baghban.**

Students may refer to the following in their answers:

The film Baghban depicts the everlasting love of a married couple whose love does not diminish but increases even after a long period of marriage. The

director of the film effectively portrays the relationship between the husband and wife, their self-sacrifice and the spirit of standing together through thick and thin.

- The director shows how everlasting relationships can contribute to a happy life. For example, at the beginning of the film, Pooja is seen fixing Raj Malhotra's tie before going to work. Here the director highlights the importance of simple daily interactions between husband and wife contribute to the strengthening of marital relationships.
- The film director examines the importance of the bond between husband and wife. For example, when Raj and Pooja meet after spending six months away from each other, they promise that they will eat *rukhi sukhi* now but will not go to their children who are trying to keep them away from each other. In this way the director invites the audience to reflect upon the material sacrifices for the sake of their relationship.
- Both husband and wife show solidarity in their relationship, standing together through thick and thin. For example, on the occasion of Gaurava choath, when Raj does not get anything to eat, he pretends to eat in front of Pooja only so that her heart is not broken. The director shows the audience that they care so much for each other that they can hide nothing from each other.

**6b/ Explain. How is the changing relationship between parents and children portrayed in the film Baghban?**

Students may refer to the following in their answers:

Through the film Baghban, the director reflects the changing relationships between parents and their children. The film shows that when children grow up, they leave their parents helpless in old age. However, these are the children who need them in their childhood. Parents may be wiser than their children appreciate, even though their children perhaps consider their ideas old-fashioned. Parents are the guardians of Eastern traditions and understand their moral and social responsibility to advise their children about the ups and downs of life, but children do not like their unwarranted interruptions.

- Parents need their children especially in old age but in the film they leave their parents. We see how the children separated the husband and wife in their old age. Here the director invites reflection on the role of parents in Eastern traditions.
- Parents may have a better understanding of social experiences but some children reject this. For example, when Raj Malhotra tries to help his elder son in his work, he refuses. The audience sees the parents' skills and experiences are not being valued. Here director examines how social values are changing.
- Parental duty to preserve the culture and social values in their children drives them. For example, when Pooja tries to convince her granddaughter, she is told not to interfere. Here director invites the audience to reflect upon the impact of the generation gap.

### **Film/ Bin Roye (Momina Duraid)**

#### **7a/ Examine. How Eastern values are effectively represented in the film Bin Roye.**

Students may refer to the following in their answers:

The film Bin Roye is a powerful representation of the way in which Eastern values and customs are challenged, but ultimately supported. These values are explored by the director through the way he depicts the main characters, how he uses dialogue and the design of the costumes. We also see Eastern values depicted in the thematic subject content of the script.

- The film's dialogue is highly representative of Eastern values, because the characters discuss issues such as relationships and marriage. For example, when Irtaza talks to his family about his marriage, he says, "I want to take this decision according to your will." In this way director focuses the audience on the way that Eastern values are supported by the things the characters say, not just what they do.
- The costumes are an important part of this film. For example, in the film, Saman wears Jeans in America but in Pakistan she wears *shalwar qamees*

which fit her back in to the Eastern traditions to which she belongs. The visual impact of this contrast is used by the director to focus the audience on the difference between east and west.

- The cinematography and scene setting are also used to draw the contrast between east and west. For example we see the Eastern world reflected in the lively Eid bazar scene. The director examines the importance of Eastern values through festivals and street scenes that could not be anywhere but Pakistan.

**7b/ Analyse the way the director has portrayed the role of Suman in the film "Bin Roye".**

Students may refer to the following in their answers:

In the film Bin Roye Suman's character is Saba's sister. Suman's character is made very pleasant and memorable by the director, in order to focus the audience on her contribution to our understanding of the story. The director uses Suman's character to explore the positive human attributes of love, sacrifice in relationships and courtesy in interpersonal interactions.

- Suman is a positive and pleasant character in this film, who considers others' happiness rather than her own. For example, she comes to know her parents are not her real parents but still she lives with them happily. The audience is led to reflect on how generosity of spirit can overcome difficulties.
- Suman is a humble, well-mannered and loving person. Throughout the whole film at no point do we ever see her get annoyed with anyone. Here we see how the director holds up Suman's selfless personality as an example of goodness to produce a contrast with Saba, who is an essentially selfish character.
- Suman's courteousness and kindness are central to her portrayal by the director. We see how she speaks to Saba in hospital, saying 'Irtaza and my son, they both are yours now'. Here the director invites the audience to reflect upon the way sacrifice and kindness can be their own reward.