

A REPRESENTATION OF FEMALE SENSUAL AND PSYCHOLOGICAL EXPERIENCES IN ERNAUX'S SHAME

Waqar Ahmed¹, Waheed Ahmed Khan¹, and Tariq Usman²

¹Department of Linguistics and Literature, University of Haripur.

²University of Mianwali

INTRODUCTION

Psychological well-being is intricately connected to an individual's emotional and social experiences (Akram et al., 2022; Javaid et al., 2024). The way people process feelings such as guilt, shame, or societal pressure can have profound effects on their mental health and self-identity (Li & Akram, 2023). Annie Ernaux's fiction has been a basis of present-day feminist discourse. Her novel *Shame* reveals a number of themes including guilt, trauma, and societal pressure. The narrative of the novel depicts how personal and social experiences are formed by these elements. Nevertheless, there is little research on how Ernaux presents women's struggles and emotions in the face of these societal forces. However, this research paper will study how *Shame* presents women's sensual and emotional experiences, using French feminist theory to explore how societal expectations affect female identities and lives. The incident presented in *Shame* is a critical instant in the writer's life that triggers sensational spirits of shame and fragility, which echo throughout her later fiction. She reveals intimate insights into the female experience.

In *Shame*, Ernaux explores the challenges of female experiences connected to language, identity and body illuminating how objective and personal forces shape women's lives in the male-controlled societies. Using Simone de Beauvoir's *The Second Sex*, as a feminist lens, this article examines the illustration of women's sensual and psychological experiences in *Shame*. By concentrating on these female experiences, the investigation pursues to reveal how Ernaux challenges the patriarchal standards that often subdue female expressiveness, emotionality and sexuality. The author of the novel explores protagonist's interior sensations of suffering offering the broader societal influences on female desires and bodies. *Shame* is not only a depiction of personal narrative of Ernaux but an assessment of societal structures that direct women's lives in the male-controlled societies.

This research paper targets to observe these women's experiences, chiefly connected to sensual and psychological features through the lens of Ernaux's autobiographical novel *Shame*, focused on how these experiences outline the female lives. The portrayal of female experiences in fiction has been a critical area of study inside feminist literary criticism. Annie Ernaux, a famous French writer, has masterfully inspected the experiences of womanhood, identity and social pressures in her fiction. By using theoretical frame of French feminism taken out of, Simone de Beauvoir's *The Second Sex*, this study explores the aspects of Ernaux's representation of female struggles against social expectations.

The novel *Shame* is one of the prominent novels written by Ernaux. It is an autobiographical tale of events that offers the author's own lived experiences including the sensual and psychological trauma

and suppressed emotions through the life of its protagonist. It highlights how societal standards form women's experiences of identity, shame and desire. This research will delve into the sensual, psychological and emotional experiences of the writer, concentrating on how they reveal wider issues of female subjugation and struggle in a masculine society.

1.1 Background of *Shame*

First published in 1997, *Shame*, presents Ernaux's personal memory of a shocking and distressing event in her childhood and its long-lasting impact on her consciousness. The chronicle is both personal and universal, offering an adolescent girl's struggle with a sense of shame and guilt and inside the domestic circle. Through the narrative, Ernaux dissects the experience of shame as it relates to her family structure, gender and societal expectations.

The tragic and traumatic event presented in the novel *Shame* contains the scene when in early afternoon of June at Sunday, Ernaux observes her father attempting to kill her mother. This event marks a turning point in her life, generating a division between the complex world of mature emotions and her childhood innocence. Ernaux utilizes this personal trauma to explore how shame is created and assumed, particularly by women. The novel presents a critique of how patriarchal norms and traditional gender roles contribute to women's shame, influencing female social and personal identities.

This study will investigate how Ernaux offers the intersection of societal norms and personal trauma in molding female experiences. The study will also emphasize on how the novel reveals themes of internalized shame, emotional suppression and the complexities of navigating female identity in a patriarchal society.

1.2 Research objectives

- To examine the illustration of women's sensual experiences in Ernaux's *Shame* and how they outline the identity in the patriarchal society.
- To observe the psychological effect of trauma and societal expectations on the protagonist of the novel.
- To explore the intersection between sensual and psychological experiences of women living in the male-dominated domain.

1.3 Research Questions

1 How does Ernaux exemplify women's sensual experiences, and how do these experiences shape the protagonist's personal growth and journey toward self-awareness?

2 What psychological effects do societal expectations and trauma have on the protagonist's sense of identity and self-worth in *Shame*?

3 In what ways do sensuality and psychological struggles intersect and contribute to her understanding of herself as a woman?

LITERATURE REVIEW

The study reviews the relevant available research on the art of Annie Ernaux focusing on her novel *Shame* to detect the gap and ultimately to bridge it within the research paper.

Annie Ernaux has written a lot of works. Her fiction has achieved popularity not only in France but also in many other countries of the world. Annie Ernaux presents her protagonist's encounters with different forces of the society. Her stories contribute to a subtle portrayal of identity construction of the women, underlining the complicated journey of self-discovery within the narration. Oza (n.d.) examines the protagonist's account to examine how her sense of self is tangled with the corporeal spheres she dwells, debating themes of societal prospects, segregation and the influence of environment on the characters' identity. *The emphasis in Self, Identity and Space in Annie Ernaux's A Frozen Woman* by M. B. Oza, lies on the study of self and identity and within the framework of space in Annie Ernaux's work *A Frozen Woman*. Oza reveals the protagonist's links with various places contribute to her understanding of self, discovering Ernaux's complex portrayal of identity construction inside the background of different settings.

Ernaux conclusively chooses an exceptional approach to examine women's issues. Her careful viewpoint suggests a fresh and subtle understanding, breaking away from customary demonstrations and contributing to a more complete conversation about female experiences. Alp (2022) made a comparative analysis of the writings of Annie Ernaux and de Beauvoir. He compared the vigilant commitment of Ernaux recorded in her book *A Frozen Woman* with the themes present in de Beauvoir's *The Woman Destroyed*. The investigation proposes that Ernaux's choice is a careful act to approach female issues from a fresh perspective instead just copying stuff explored by de Beauvoir. This researcher examines the intertextual connections between the writings of two significant French female writers. Ernaux, deeply impressed by de Beauvoir's advanced work *The Second Sex*, frequently references it in her own biographical works, directing a strong formal and thematic significance between their works. This study aims to explore the traditional process of rewriting, by aiming the intertextuality and female production in the works of female authors. The study answers that female fiction often contains a practice of reinterpretation, providing new outlooks to unrequited societal problems concerning women. The comparative study of Ernaux's and de Beauvoir's depictions reveals the complex nature of female writing. It also highlights stability in addressing persevering themes across different literary directions and generations. The study inspects the problem of why female writers, like Ernaux, deliberately reconsider themes formerly addressed by others.

Ernaux's novels synchronize sociological vision with biographical discourse, suggesting a nuanced perspective on female struggles inside wider societal backgrounds (Ramzan et al., 2023). Akram and Abdelrady (2023) also say that females are more sensitive to anxiety. Miller, (1999) observes Ernaux's depiction of societal traditions within city background. He highlights the impact of organizations like the Catholic Church and their impact on defining female

identities. He analyzes Ernaux's struggle for conformity, emphasizing the pressure to preserve privacy about the shocking event due to fear of shame and disgrace. Miller offers notable perceptions into Ernaux's narrative techniques, the interaction between larger societal prospects and personal experiences, subtle description of shame within the novel. This study offers understanding about Ernaux's thematic exploration and the socio-psychological features portrayed in *Shame*. Miller examines Annie Ernaux's novel, concentrating on themes such as identity, language, shame and societal pressure. Miller discovers Ernaux's narrative techniques, highlighting her vigilant approach in offering memories and emotions connected to a shocking childhood incident, where Ernaux's father threatened her mother, becomes the critical point through which Ernaux undertakes the experiences of personal change and shame.

Ernaux often observed, in her novels, the problems of societal expectations, personal independence and female identity in the field of sexuality. Bacholle (2021) confirms the female right about sexual activity and is exemplified as a medium for empowerment, probably contributing to a cultural alteration in addressing sexual persecution and supporting for agency. Bacholle emphasizes Ernaux's presenting of her story, termed as a "pig-outing," and her use of the term "sluttish" in Judith Butler's words as a means of empowerment. The article scrutinizes Annie Ernaux's narration of first sexual experience and the later significances she faced as a 17-year-old summer camp counselor in 1958 France. Researcher offers the suffering of the young girl after that disgraceful experience further revealing the impact of societal double standards and gender roles of the society. The article explores Ernaux's biography as a statement of women's right to sexual agency, placing it as an instrument for empowerment. Ernaux enables herself to save her younger self from the oppression she confronted by recovering the account and reframing the insulting term.

Annie Ernaux's exceptional ability to steer between detachment and compassion in demonstrating her younger self adds profoundness to her stories, shaping a delicate study of social and political themes that captures both the wider and personal and societal associations of her experiences. Kemp (2023) reveals how Ernaux's distinctive approach of balancing distance and compassion in portraying her younger self influences the social and political themes within her novels. Kemp inspects the impact of descriptive technique on understanding societal apprehensions, shaping the moral manner of Ernaux's biography, and pleasing readers in sympathizing with her experiences during that period. She depicts her personal memories from a third-person viewpoint, representing her younger self as if observed by outsider. This objectivity from her experiences involves significant happenings like facing sexual mistreatment, societal shaming due to prevailing sexual standards, following struggles with identity, and an eating condition. It questions the moral attitude the text takes regarding these themes and examines how Ernaux includes readers by offering her adolescent self from a viewer's standpoint in the context of 1958.

The principal point of Annie Ernaux's *Shame* lies in the examination of how upsetting experiences, primarily the sensing of domestic violence in 1952, sketch and influence both memory and self-expression. Kritzman (1999) sees Ernaux's assessment of language, memory and the strong effect of trauma on her personality and the ability to express experiences. He

underlines Ernaux's search of understanding her disgrace's experiences and origins, highlighting the continuing impression of that trauma on memory and personal identity. Kritzman's examination of Annie Ernaux's *Shame* focuses on how traumatic experiences, mainly observing domestic violence in 1952, affect memory and self-expression. The narration of the novel evaluates how Ernaux handles the challenge of her past. This study reveals the problems of voicing experiences shaped by perceptive emotional accounts, ultimately upsetting the construction of the societal account.

Ernaux recollects disagreeable memories of abortion, relating the complexities of relations and love, while also navigating the complicated feelings of family connections in her story. Taylor (2004) investigates Ernaux's complex association with writing, where she reflects it as a necessity to hold with and express hostile memories connected to abortion, relationship, love and family connection. Taylor examines the desires behind Ernaux's writing, inquiring why she feels obsessed to create fiction based on shocking past events and mold them in autofiction. Taylor examines Ernaux's fervent struggle with writing autofictional works she sees shameful and disturbing to expose in public. He studies Ernaux's inconsistent moods—feeling enforced to write yet experiencing nervousness and shame about sharing her personal accounts. He sees her writings, going outside Ernaux's individual experiences as characteristic of modern subjectivity. He links Ernaux's struggles with Foucault's idea of individuals as "confessing animals," where private and individual confessions become important to defining one's identity.

Ernaux expresses emotional memories tied to abortion, love, relationships, abortion and domestic connections. In the article Ernaux's Testimony of *Shame* by Lawrence D. Kritzman, the focus is on Annie Ernaux's semi-autobiographical work *La Honte (Shame)*. Ernaux reveals how disturbing memories, mainly observing domestic violence in 1952, are kept in her mind, impeding direct access to true witness. She opposes that language questions memory, leading her on a mission to recall her past as "little Annie D" without commanding an artificial reality. Ernaux recognizes the incompleteness of her discourse but sees it as a tool to undo unintegrated memories. She describes the early shame of pronouncing the deplorable, leading her to wear a mask of normality until she can accept statement without fear. Ernaux's evidence doesn't deny the truth but fails to express it in words. She faces indecision and an incapability to retrieve the past due to the trauma's distraction in her life's narrative, making language clear and rendering self-expression impossible. At the core is Ernaux's hunt to comprehend the origins of her shame, which she traces back to the traumatic event in 1952, marking her existence with lasting grief. She is unable to express the traumatic experience, resulting in a memory of ferocity without words.

Annie Ernaux's fiction explores the delicate review of personal identity, analyzing the influence of societal expectations and shame. Gale (2016) examines the themes presented in the novel *Shame* written by Annie Ernaux. Gale provides comprehensive study and visions into Ernaux's autobiographical novels. Furthermore, the guide comprises critical descriptions and discussions that help readers comprehend the thoughtful exploration of societal expectations, personal identity and shame inside the novel. The guide contains a thorough scrutiny of the descriptive structure, themes, characters, and literary procedures used in Ernaux's fiction. It

could offer explanations of the cultural and historical framework inside which the story explains, studying the implication of actions and their impact on the writer's life. Moreover, the study guide helps as a valued resource for readers seeking a deeper understanding of Ernaux's *Shame*.

2.1 Research Gap:

Having reviewed the existing research, it is made clear herewith that mostly the research on *Shame* concentrate on themes like language, memory, trauma and family pressures. Nevertheless, all these critical works do not pay much attention to how Ernaux describes female sensual and psychological experiences and how these experiences are formed by feelings of shame. Feminist interpretations often emphasis on social subjects but oversees the personal, physical and psychological experiences of the female characters including protagonist. This research aims to fill this gap by concentrating on how sensuality and psychology relating to shame are associated in Ernaux's *Shame*, proposing a new feminist viewpoint.

3 RESEARCH METHODOLOGY AND THEORETICAL FRAMEWORK

This chapter the methodological approach and theoretical framework used in the research is discussed. A qualitative research approach is employed to examine Annie Ernaux's *Shame*, concentrating on the representation of female sensual and psychological experiences. The research scheme contains a textual analysis, where the selected lines, paragraphs and extracts related to the title of the research from novel is inspected through close reading to disclose the interaction between sensuality and shame. The theoretical framework is based on Simone de Beauvoir's feminist theory, particularly ideas from *The Second Sex*, which provide critical understandings into the construction of women's psychology and experience. This chapter also discourses the application of feminist literary criticism, highlighting how Ernaux's fiction mirrors wider social pressures on female bodies and desires. The key research objectives are to analyze how Ernaux represents sensuality and shame in the female psyche and how these experiences reveal larger societal expectations.

4 ANALYSIS

The start of the novel *Shame* is very traumatic and shocking. The start of the novel represents the breathtaking atmosphere of the narrative. "My father tried to kill my mother one Sunday in June, in the early afternoon" (Ernaux, 2020, p 13), begins the novel. It is a touching story of the teen ager French girl, who herself became the writer. This shocking memory resonates and echoes throughout her life. Annie Ernaux presents an impressive impact, with the passionately rich voice of great fiction and the sharp eye of a scientist, on experience and the power of ferocious incident to endure through time to determine the course of a life. Narrator and protagonist of the novel is no doubt Ernaux herself. Her father was in annoyed mood crying frantically at his wife. However, before this incident, he was sitting peacefully at the table. Unexpectedly, he started dragging his wife in a ferocious outburst. He seemed panting and puffing. The protagonist, upset and horrified, runs into the room and observes the plight of her mother, who is shouting and weeping. Her father was gripping her arm violently with a scythe.

Regardless of his ferocious and angry temper, astonishingly, he refutes doing anything wrong with any one. More amazingly, the mother assures them that it's over.

4.1 Sensual experiences

Annie Ernaux in her novel *Shame* offers a deeply introspective representation of a female sensual experience entangled with the psychological and emotional burdens forced by societal expectations. Ernaux through her narrator mirrors how the woman's sense of self is fashioned and often controlled by the standards of morality and femininity. This section examines the aspects of sensuality in the novel, examining how Ernaux represents emotional and physical responses while underlining the internal, silent struggle of the protagonist as she navigates a world where her wishes and identity are in continuous conflict.

Annie Ernaux's opening line, "My father tried to kill my mother one Sunday in June, in the early afternoon," straightaway founds a ferocious breach in emotional relationships inside the family. This dreadful start sets the tone of the novel for how the Enraux experiences her physical, sexual and sensual attitudes of womanhood—caught between shame, desire and social expectations. The unpredicted violence reverberates throughout her life, making her understanding of sensuality as something overloaded with fear and dominance. Simone de Beauvoir's declaration, "One is not born, but rather becomes, woman," properly and instantly arrests the thematic principal of *Shame*. The presentation of female sensual desires mirrors this development, where personal shock and social pressures slowly mold her into a customary female character as defined by patriarchal principles. Protagonist's depiction of sensuality is not just about physicality; it's about how loving and soft female desires are muted and manipulated by external persons, especially when burdened with worrying memories. The author's appearance of shame decreases her sensual experiences, as she is wavering between what she desires and what society lets her to feel.

Through the lens of French feminism presented in *The Second Sex* by Simon de Beavoir, sensuality in *Shame* is not experienced easily but strained through an feature of emotional guilt, turmoil replicating how deeply personal experiences are interwoven with sexuality and societal expectations of womanhood. Ernaux masterfully represents the complication of women's sensual experience, where the figure is both a spot of pleasure and a battlefield for identity.

In her *Shame*, Annie Ernaux knits sensuality into a complex texture of identity, trauma and power. The shocking incident—"my father had grabbed my mother by the shoulders... holding the scythe" (Ernaux, 1997, p. 14)—casts a shadow over the protagonist's acknowledgement of her own sensuality. This traumatic instant not only upsets her early concepts of closeness but also awakens her consciousness of the body as a site of helplessness and fear, affecting how she manipulates relations and her own desires.

Simone de Beauvoir's declaration that "one is not born, but rather becomes, woman" (1953, p. 330) reflects how the protagonist's voyage into womanhood is obvious by suppressed

violence and masculine control. The action of "becoming" a woman in Ernaux's feminist arena is activated by her experiences of trauma, which constrain her ability to experience sensuality freely. Sensuality is not an expression of desire and empowerment; it is strained through the lens of submission and fear.

As de Beauvoir asserts, "this world has always belonged to men and still retains the form they have imprinted on it" (1953, p. 813). Her sensuality and experiences of closeness are shaped by a patriarchal society where men enforce the terms of control and power. Protagonist's sensuality, is another realm where masculine influence is executed—an experience formed by patriarchal structures and traumas that stem from male dominance.

Ernaux, through *Shame* demonstrates how female sensual experiences are intimately synchronized to her environment. Sensuality in this novel is less about bodily desire and more about the psychological and emotional fight. It becomes a battlefield between her body's natural feelings and the domineering aspects that describe her reality. Sensuality is stained with fear and shame, as she is enforced to navigate the eternal imprints of patriarchal power on her mind and body.

The scene where the protagonist's father continuously inquires her mother "Why are you crying? I didn't do anything to you," while her mother responds, "Come on, it's over" (Ernaux, 1997, p. 14), mirrors the deep disconnected relation between female and male experiences of emotion, relation and pain. The father's incapability to comprehend his spouse's grief reveals how female emotions and sensual experiences are often discharged, curtailed, or misconstrued in a male-controlled society.

Simone de Beauvoir understands this tension when she attests the feelings of Ernaux in these words, "Being a woman poses unique problems to an autonomous human being today" (1953, p. 815). For Ernaux's protagonist, these problems appear in the way her sensuality is formed not by desire or sovereignty but by fear and societal expectations. Her mother's attempt to calm her with "Come on, it's over" speaks to the way women are conditioned to subdue their emotions and pain, accepting their suppression as part of the texture of their lives.

The protagonist's sensuality, therefore, is deeply influenced by her experiences of violence and the overpowering of her emotional reality. De Beauvoir's declaration highlights that a female path to independence is fraught with trials, as she must face a world that continuously strive for a control to define her identity, both emotionally and sensually. Through this lens, sensuality in *Shame* is not an expression of autonomy but a struggle against the exterior forces that seek to limit and subdue female independence.

Ernaux in her novel, through the stressed and tense relationships and the overbearing atmosphere inside the family, presents the complexity of female sensual experiences. The patriarchal dominance is mirrored in the language and behavior of the single male character of

the novel, her father. Words uttered in proud accent—"my father will only read the local newspaper; he never mentions religion except to bark at my mother" (Ernaux, 1997, p. 89)—reveal the quieting of sensual and emotional expression. The mother's behavior is one of dominance, where her sensuality is restrained by a patriarchal setting that discharges her wishes and needs.

Simone de Beauvoir attests this suppression of female sensuality in male-controlled societies, noting that "the more passive or less captivated woman will grieve from society's criticism; she will think herself degraded, perverted, frustrated" (1953, p. 497). This vibrates with Ernaux's depiction, where the mother's inactive role not only bounds her emotional expression but also misrepresents her sensual experience, leading to a sense of deprivation and frustration.

The novel's exploration of sensuality discloses how female needs and wishes are formed and limited by the societal standards forced by men. Women in Ernaux's world fight to affirm their own sensual identities inside the inflexible structures that seek to control and define them, making their experiences an emotional image of wider gender aspects.

4.2 Psychological experiences

After examining the sensual experiences, the study now shifts its focus to the psychological dimensions of female experiences in *Shame*, which are deeply entangled with their psychological situations and emotional reactions molded by the familial environments and oppressive social attitudes.

The distressing start of novel *Shame*, "My father tried to kill my mother one Sunday in June, in the early afternoon," reveals the intense shock Ernaux's protagonist confronts as an adolescent, witnessing a brutal act between her father and mother on Sunday. This event sketches the psychological situation of the a young girl's life, swaying her feelings of security, power and gender. The ferocity and clarity of this moment not only disclose personal sorrow but also the higher societal cruelty women may experience in man-controlled family settings. It shows how these fervent experiences become part of their mental and emotional disposition, intensely affecting their sense of identity.

Simone de Beauvoir's well-known quote from *The Second Sex*—"One is not born, but rather becomes, woman"—complements Ernaux's dilemma by suggesting that gender identity is not natural or inherent but socially constructed through lived experiences. For author of the novel, the psychological influence of observing her mother's depressing experience at the hands of her father becomes a conclusive part of her development as a woman. Beauvoir's declaration shows that women are considered by their surroundings, by the overbearing systems that direct

and dictate their characters, and by the miseries they experience, which finally build their identity.

In the background of Ernaux's *Shame*, this relationship between personal trauma and gender construction discloses how female psychological experiences are bound to domestic fierceness, societal expectations and patriarchal supremacy. These psychological symbols shape female understanding of themselves as women inside these obstructive settings.

The father's uncaring and governing conduct, symbolized by his strict interactions and nominal engagement, reproduces a larger scene of patriarchal supremacy inside the home. His ferocity and lack of emotional envelopment towards the mother creates a tyrannical situation, leading to her psychological agony. This emotional disrespect and control represent how male authority weakens women, reducing their space for intellectual and emotional appearance. The psychological experiences of women are exposed through this quotation from *Shame* "my father will only read the local newspaper; he never mentions religion except to bark at my mother". In this line Ernaux advocates female rights stating the psychological dictatorship protagonist's mother experiences.

Simone de Beauvoir's declaration from *The Second Sex*—"the universe as a whole is masculine; it is men who have shaped it and ruled it and who still today dominate it"—proposes a theoretical background to comprehend this situation. The father's behavior discloses the societal structure. Beauvoir reviews where men uphold and construct control over both public and private spheres. In such a society, female experiences are formed by men's supremacy, with their psychological situation molded by their inactive role in a patriarchal atmosphere.

This debate reveals how psychological experiences, primarily in domestic surroundings, are deeply influenced by male outlooks, leading to emotional dominance and a compact sense of agency for women. Ernaux's representation of her mother's emotional sorrow reflects Beauvoir's stance about women's place in a male-dominated cosmos, highlighting the weight of psychological domination inside such systems.

Annie Ernaux's *Shame* highlights the psychological struggles women bear due to social pressures. The quotation, "That year I am anxious to start having my period. Every time I see a new girl, I wonder if she has started to menstruate. I feel inferior because I haven't started my period yet" (Ernaux, 1997, p. 79-80), demonstrates the inherent anxiety young girls experience surrounding adolescence and womanhood. The desire to follow to societal conducts—marked by the start of menstruation—leads Ernaux to feel insufficient. This emotional disorder underlines how the female figure becomes a place of comparison and self-judgment, where psychological suffering is connected to physical growth. Ernaux's sense of subservience discloses the suppressed ideals women face from an adolescent age, continually determining themselves against others.

Simone de Beauvoir affirms this social problem in her statement, "Woman reaches her full sexual blossoming at about thirty-five, having finally overcome all her inhibitions: this is when her desires are the most intense and when she wants to satisfy them the most ardently" (de Beauvoir, 1953, p. 702-703), complementing Ernaux's consideration by talking about the extended psychological voyage women undertake to embrace their sexual desires. De Beauvoir is of the view that women are socially accustomed to overturn their yearnings, often only attaining full sexual and psychological freedom later in life. This late arousal is illustrative of the psychological subdual women tolerate under male-controlled structures, where femininity is forcefully controlled, and sexual ripeness is met with both inner and societal struggle.

Analyzing these two viewpoints, we notice that women's psychological experiences are deeply entangled with societal traditions that command when and how a woman should mature, both psychologically and biologically. Ernaux's personal experience of adolescent nervousness is reflected in de Beauvoir's broader feminist evaluation, where societal forces form female mental situations and their subsequent struggle for independence. These perceptions highlight the persistent influence of male-controlled structures on women's psychological development, mirroring how societal expectations can create deep spirits of insufficiency, inferiority and delayed self-consciousness.

5. CONCLUSION

In conclusion, the research of female psychological and sensual experiences in Annie Ernaux's *Shame* reveals the essential social, cultural and domestic pressures that sketch female identity. Through the lens of Simone de Beauvoir's feminist theory, the research underscores how Ernaux sharply discloses the female struggle to activate their desires, emotions and sufferings in a world organized by masculine values.

The psychological experiences demonstrated by the fierceness and emotional overpowering inside family life disclose the psychological elements imposed by patriarchal systems. Ernaux's personal and raw representation of grief, together with de Beauvoir's declaration that "the universe is masculine", presents a sharp image of the mental and emotional toll this takes on women.

The sensual experiences portrayed in *Shame*, such as female anxiety and concern around menstruation, reveals how societal expectations around femininity effect women's relationship with their own bodies and figures. Ernaux proclaims that women's self-respect and self-esteem are often attached to bodily signs, highlighting the dominant societal inspection about female figures.

This research, by studying both the sensual and psychological spheres, highlights the ways in which female lived experiences are repeatedly shaped by the patriarchal world they

dwel. Ernaux's novel, through a feminist literary lens, reveals the inner and external encounters women confront in their pursuit of self-sufficiency and identity.

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