Abstract.

This study analyzes the narrative structure and narrative identity of male characters in Rachel Cusk's *Outline* (2014). The study employs a qualitative descriptive method with two theoretical frameworks: Gérard Genette's narratology, covering order, duration, frequency, mood, and narrative voice, and Dan P. McAdams's concept of narrative identity, focusing on self-presentation and self-justification as analytical categories. The primary data are drawn from selected dialogues in Chapters I, II, IV, and V of the novel, which most clearly demonstrate recurring patterns of identity construction. The findings reveal five interrelated patterns. First, analepsis functions not as neutral biographical recall, but as a framing strategy through which male characters construct selective versions of their past. Second, narrative space is distributed asymmetrically, with male characters receiving extended scenes while Faye's personal life is systematically compressed through summary and ellipsis. Third, self-justification operates as a dynamic construction that shifts across chapters in response to accumulating pressure. Fourth, Faye's narrative authority operates through selective recording rather than explicit judgment, quietly destabilizing the identity claims made by male characters. Fifth, identity in the novel never appears as objective fact, but as a mediated construction shaped simultaneously by the characters' self-presentation and Faye's narrative decisions as a homodiegetic narrator. This study concludes that *Outline* is not merely a minimalist or dialogic novel, but a text in which identity is continuously narrated, negotiated, and mediated through the structural organization of storytelling.

Keywords: *Outline, Rachel Cusk, narratology, narrative identity, self-presentation, self-justification.*