Chapter II
Narrative Structure and Male Identity Construction in Cusk's *Outline*: A Narratological Approach

2.1 Previous Research

This section will present relevant studies or research related to the current research's perspective, topic, and methodology. This study is significant as it can contribute to the research being conducted and clarify the expected outcome.

This section presents relevant studies related to the current research's perspective, topic, and methodology. This section is important because it shows the position of the present research among previous studies. It also clarifies the contribution and originality of this study. According to Azis (2006:46), a literature review is intended to examine and explore previous research related to the phenomenon being studied. Through a literature review, the author can compare findings, identify gaps, and strengthen the theoretical foundation.

The results of previous studies related to this research are presented by comparing and contrasting them with the present study. This comparison shows the differences, similarities, and the novelty of the current research. The writer has identified five previous studies that are relevant to the topic of narrative structure and narrative identity.

The first, previous study is "*Neomodernism and the Social Novel: Rachel Cusk's Outline Trilogy"* by Ella Ophir (2022). This study examines *Outline* as a neomodernist social novel. Ophir argues that Cusk reconstructs the social novel by reducing psychological interiority and replacing it with dialogic encounters that affirm the possibility of connection through storytelling. The similarity between this study and the present research lies in the attention to narrative form and the role of conversation in shaping meaning. However, the difference lies in the analytical focus. Ophir situates the trilogy within literary and cultural history, emphasizing neomodernist engagement and the social novel tradition, while the present research applies Genette's specific narratological categories to analyze how narrative structure enables the construction of male narrative identity.

The second, previous study is "*She Got Up and Went Away: Rachel Cusk on Making an Exit"* by Karen Valihora (2019). This study analyzes how Cusk reshapes narrative by minimizing the narrator's presence and allowing other characters to occupy the discursive center. Valihora explains that Faye's identity is formed through other people's stories, and that the novel creates a sense of connected thought between narrator and reader. The similarity with the present research is the shared focus on narrative voice and indirect identity construction. The difference is in the approach. Valihora does not apply a systematic narratological framework, while the present research uses Genette's categories of order, duration, frequency, mood, and voice to explain how the novel's narrative structure shapes the representation of male identity.

The third, previous study is "*Relational Identity: Theorization and Storytelling in Rachel Cusk's Outline"* by Edith Vigushin (2024). This study analyzes *Outline* by focusing on theorization, storytelling, genre, and literary subjectivity. Vigushin argues that the novel presents identity as something relational and discursive, shaped through acts of storytelling rather than through stable psychological depth. The similarity between this study and the present research is the attention to identity construction and the importance of storytelling in *Outline*. However, the difference lies in the analytical framework. Vigushin emphasizes theorization, literary subjectivity, and relational identity, while the present research focuses more specifically on Genette's narratology and on how male narrative identity is constructed through self-presentation and self-justification.

The fourth, previous study is "*Outline's Silence: In Search for a Silent Narrator"* by Aspasia Dimou-Grampa (2020). This study examines the possibility of an absent or silent narrator in Rachel Cusk's *Outline*. Dimou-Grampa argues that Faye's silence, passivity, and minimal self-disclosure function as a central formal strategy in the text, drawing on Roland Barthes's concept of neutral writing. The similarity between this study and the present research is the discussion of narrative voice, narrator position, and the role of mediation in shaping the novel. The difference is in the research focus. Dimou-Grampa concentrates on silence and narratorial absence, whereas the present research analyzes the narrative structure of the novel through Genette's categories and

relates that structure to the construction of male narrative identity.

The fifth, previous study is "*Outline by Rachel Cusk: A Discussion"* by Paola Cantù, Katie Ebner-Landy, and Giulia Oskian (2022). This study explores Rachel Cusk's *Outline* trilogy by examining plot, character, imagination, and the way characters construct themselves through argument and storytelling. One important point is that characters in the trilogy are shaped less by conventional characterization than by the stories and arguments they produce. The similarity between this study and the present research is the emphasis on storytelling, character construction, and the dialogic form of *Outline*. However, Cantù, Ebner-Landy, and Oskian approach the trilogy through a broader philosophical and interpretive discussion, while the present research applies a more specific narratological framework and limits its identity analysis to male characters through self-presentation and self-justification.

Based on these five previous studies, many scholars have examined Rachel Cusk's *Outline* in terms of narrative form, dialogic structure, narrator withdrawal, silence, literary subjectivity, and storytelling. However, none of these studies specifically examines the novel by combining Genette's narratological categories, particularly order, duration, frequency, mood, and narrative voice, with the analysis of male narrative identity through self-presentation and self-justification. Therefore, the present research fills this gap by focusing on the relationship between narrative structure and the construction of male narrative identity in Rachel Cusk's *Outline*.

2.2 Structural Narratology

Narratology developed as a structural approach to the study of narrative form. Rather than focusing mainly on thematic interpretation, it examines how narratives are organized and how meaning is produced through narrative discourse. Prince (1982, p. 3) defines narratology as the study of narrative structures and the principles that govern narrative discourse — a definition that establishes the analytical purpose of this section.

The primary framework of this study is drawn from Gérard Genette's *Narrative Discourse*. Genette first distinguishes three basic terms: story, which refers to the narrative content; narrative, which refers to the text itself; and narrating, which refers to the act of narration (Genette, 1980, pp. 25–29). He then organizes narrative analysis into five major categories: order, duration, frequency, mood, and voice, where the first three concern time, the fourth concerns perspective and mediation, and the fifth concerns the narrating instance (Genette, 1980, p. 32).

Two additional frameworks complement Genette's categories in specific areas. Bal (2017, pp. 5–10) provides a more rigorous development of focalization as a distinct analytical operation, which strengthens the analysis of mood in this study. Rimmon-Kenan (2002, pp. 2–4) offers a concise synthesis of structuralist narrative poetics that helps clarify the treatment of time, focalization, and speech representation across the five categories.

Genette's five categories remain highly relevant to *Outline* because the novel depends less on dramatic plot than on the arrangement of time, discourse, perspective, and acts of telling within conversation. Each category is discussed in the following subsections.

2.2.1 Order

Order refers to the relationship between the chronological sequence of events in the story and the sequence in which they are presented in the narrative. Genette explains that the study of temporal order compares the order of events in the story with the order of their arrangement in the narrative discourse (Genette, 1980, pp. 33-35). In this category, the narrative may depart from chronology through analepsis and prolepsis, showing that narrative discourse does not always reproduce events in the order in which they originally occur. Chatman also notes that Genette's analysis of narrative time remains a major basis for discussing the relation between story-time and discourse-time, especially when a text rearranges the order of events rather than presenting them in linear progression (Chatman, 1978). In addition, Currie explains that prolepsis is important because narrative may anticipate later meanings before events unfold completely in chronological sequence

(Currie, 2007). Ricoeur (1984, p. 67) further argues that human time becomes meaningful through the process of emplotment, in which events are configured into coherent narrative wholes. This means that the temporal arrangement of narrative is not merely a formal technique, but an act of meaning-making through which experience is organized into intelligible form.

In *Outline*, this category is important because the novel often moves away from immediate present action and turns toward retrospective narration. Conversations frequently contain recollections of divorce, marriage, family history, failure, and regret. These embedded recollections create anachronic movement within the novel. Therefore, the narrative does not progress only through present events in Athens, but through the repeated return of past experiences into present speech. This means that order in *Outline* is not simply chronological. It is shaped by the act of remembering and retelling, which allows the characters to reorganize the past in ways that support particular meanings about themselves.

2.2.2 Duration

Duration refers to the relation between story time and narrative time. Genette formulates duration through four major narrative movements: pause, scene, summary, and ellipsis. Pause occurs when narrative discourse continues while story time stops. Scene occurs when narrative time is approximately equal to story time. Summary compresses a longer period of story into a shorter narrative span. Ellipsis omits a section of story altogether (Genette, 1980, p. 95). Genette also notes that scene may expand through description, reflection, retrospection, or other inserted elements that surround the narrated moment (Genette, 1980, p. 111). Chatman further emphasizes that duration is central to narrative pacing because it regulates the relation between the time of the story and the time of the discourse (Chatman, 1978). Bal (2017, pp. 79—84) expands this by explaining that narrative rhythm is produced by the alternation between acceleration and deceleration, between detailed scenic presentation and condensed summary, and that this rhythm shapes how the reader experiences the relative importance of different events.

This category is especially useful for reading *Outline* because the

novel gives extensive textual space to brief encounters and conversations. A short social interaction may occupy several pages because it unfolds in scene-like detail, while larger stretches of time are compressed or omitted. The novel therefore privileges narrated conversation over external action. In *Outline*, duration shows that what matters is not the quantity of events, but the amount of narrative attention given to speech, reflection, and self-explanation. As a result, discourse becomes the main site through which characters shape the meaning of their lives.

2.2.3 Frequency

Frequency concerns the relationship between how many times an event occurs in the story and how many times it is narrated in the text. Genette defines narrative frequency as the relation of repetition between narrative and diegesis, and he distinguishes between singulative, repeating, and iterative forms of narration (Genette, 1980, pp. 113-116). He also shows that iterative narration can become a major structural principle in a text, especially when repeated experiences are narrated in condensed or patterned form rather than as isolated incidents. Chatman also explains that repetition in narrative does not merely involve the retelling of one identical event, but may reveal patterned discourse and recurring narrative emphasis (Chatman, 1978). Rimmon-Kenan (2002, pp. 58—60) further notes that repetition in narrative can function as a thematic device, creating cohesion and foregrounding certain motifs, and that the relationship between singulative, repeating, and iterative narration shapes the reader's perception of what is significant within the text.

In *Outline*, frequency becomes visible not because the same event is literally retold again and again, but because similar modes of self-narration recur across different male characters. They repeatedly narrate broken relationships, disappointment, emotional dissatisfaction, and attempts to explain their choices. This recurrence creates a patterned discourse in which similar concerns and similar rhetorical moves appear across separate conversations. Through this category, the novel can be read as building not only a chain of encounters, but also a repeated structure of self-narration. Frequency therefore helps reveal why *Outline* feels cumulative even when its plot remains minimal.

2.2.4 Mood

Mood concerns the regulation of narrative information. In Genette's framework, this category includes distance and perspective. Distance refers to the degree of mediation in narrative representation, Genette develops the concept of focalization to distinguish the question of who sees from the question of who speaks, and he classifies focalization into zero, internal, and external focalization (Genette, 1980, pp. 161-173, 189-194). Jahn further explains that focalization concerns orientational restrictions in narrative presentation and helps clarify how information is filtered, limited, or distributed in a text (Jahn, 2021). Meister and Schonert also state that focalization regulates the conditions under which narrated content is perceived, while voice concerns the position from which it is communicated (Meister & Schonert, 2009). Bal (2017, pp. 145—160) provides a further refinement by distinguishing between the focalizer and the focalized object, arguing that the analysis of focalization should always attend to both who perceives and what is perceived, as this distinction reveals how knowledge and judgment are distributed in the text.

In *Outline*, mood is central because the novel relies heavily on represented speech and sustained acts of listening. Many sections are shaped by direct or near-direct discourse, allowing characters to speak at length. At the same time, all events and speeches remain filtered through Faye's narrative mediation. This means that the novel combines discursive openness with perspectival control. Faye does not dominate every conversation in terms of quantity, but she remains the structural center through which the reader receives the narrative world. Therefore, mood helps explain the tension in *Outline* between narrative restraint and discursive expansiveness.

2.2.5 Voice

Voice refers to the narrating instance, or the question of who speaks in

the narrative, from what level, and in what relation to the story being told. Genette explains that voice concerns the implication of narrating in the narrative and includes issues such as the time of narrating, narrative level, and person (Genette, 1980, pp. 31-32, 212 ff.). He distinguishes narrative level into extradiegetic and intradiegetic, and he distinguishes the narrator's relation to the story into heterodiegetic and homodiegetic. These distinctions make it possible to identify whether the narrator stands outside or inside the story world, and whether the narrator is absent from or present in the story being told (Genette, 1980, pp. 227-234, 244-249). Jahn likewise presents homodiegetic and heterodiegetic narration as key distinctions in classical narratology (Jahn, 2021). Lang also explains that these categories remain important for describing narrator position and involvement in the narrated world (Lang, 2014). Phelan (1996, pp. 18—29) extends the study of voice through rhetorical narrative theory, arguing that narration is fundamentally a communicative and ethical act in which the author uses the narrator to engage the reader through instabilities and tensions. Stanzel (1984, pp. 4—16) offers an alternative approach through his typological circle, distinguishing between authorial, first-person, and figural narrative situations, and his treatment of perspective and mediacy is especially useful for analyzing narrators who function more as reflectors than as conventional storytellers.

In *Outline*, Faye functions as a homodiegetic narrator because she narrates events in which she herself participates. However, the novel also contains repeated intradiegetic acts of narration, since many characters tell their own stories within Faye's broader narrative frame. This layered structure is crucial to the novel. Faye retains formal narrative authority because she frames and mediates the text, yet other characters repeatedly occupy extended speaking positions inside that frame. Voice is therefore the category that most clearly reveals how *Outline* is organized through both centralization and dispersion. The novel has one framing narrator, but it continuously opens space for embedded self-narration by others, especially male characters.

2.3 Narrative Identity

Narrative identity refers to identity understood as a life story. In his life story model, McAdams argues that identity takes the form of an internalized and evolving narrative through which individuals give their lives a sense of unity and purpose (McAdams, 2001, pp. 100-101). He explains that in late adolescence and young adulthood, people begin to reconstruct the past, interpret the present, and anticipate the future in the form of a self-story that integrates life experience into a meaningful whole. In this sense, identity is not simply a list of traits or roles, but a narrative configuration through which a person understands who they are.

This understanding of narrative identity has important philosophical roots. Ricoeur (1992, pp. 115—125) proposes a distinction between idem, or sameness, and ipse, or selfhood, arguing that narrative identity mediates between these two poles. The self, for Ricoeur, is both the reader and the writer of its own life, and it is fundamentally constituted in relation to others. This philosophical foundation supports the view that identity is not a fixed essence but a dynamic narrative construction. McAdams further stresses that identity is not identical with the self, the self-concept, or the simple answer to the question of "Who am I?". Rather, identity refers to a particular organization of self-understanding that integrates the self both synchronically and diachronically (McAdams, 2001, p. 102). Synchronically, identity brings together the many different and often conflicting aspects of a person's life in the present. Diachronically, identity connects who a person was in the past, who they are in the present, and who they may become in the future. Therefore, narrative identity functions as a framework that organizes life across time and gives continuity to the self.

Bruner (1990, pp. 33—40) contributes to this understanding by proposing that narrative is a fundamental mode of thought through which humans organize experience and construct selfhood. In his view, the self is transactional, distributed, and dialogical, meaning that people become the autobiographical narratives through which they tell about their lives. Bamberg (2011, pp. 5—7) further develops this position by proposing a three-level positioning model for narrative identity. He distinguishes between how characters are positioned within the story, how the teller positions themselves in the interaction, and how the teller positions themselves against broader cultural discourses. His approach captures identity as

something actively constructed in conversational practice. An important point in McAdams's theory is that life stories are based on biographical facts, but they go beyond facts through selection and interpretation. People selectively appropriate parts of experience and imaginatively construe the past and future in order to create stories that make life intelligible to themselves and to others (McAdams, 2001, p. 101). For this reason, life stories are psychosocial constructions. They are shaped not only by the individual, but also by the cultural context within which that individual lives. Narrative identity is therefore neither fully private nor fully objective. It is formed through personal meaning-making, but it also reflects cultural norms, values, and models of intelligibility. Holstein and Gubrium (2000, pp. 103—110) reinforce this point by arguing that narrative identity is shaped by interpretive practice, the everyday processes through which people construct and present themselves within specific social and institutional contexts. Their approach shows that the self is not only narrated but also disciplined by the conditions under which self-narration takes place.

This concept is highly relevant to *Outline* because the male characters repeatedly narrate their past experiences, personal relationships, disappointments, and decisions in ways that shape how they wish to be understood. Their stories do not merely convey information. They organize selected memories into meaningful accounts of the self. In this study, narrative identity is therefore used to examine how the male characters construct selfhood through storytelling. More specifically, the analysis focuses on two recurring tendencies in their self-narration: **self-presentation** and **self-justification**. Through these two tendencies, the study explores how the characters manage their self-image, interpret their past actions, and attempt to make their lives appear coherent and understandable to Faye as listener.

2.3.1 Self-Presentation

Self-presentation refers to the process through which individuals attempt to control the impressions that other people form of them. The concept of self-presentation has its foundational roots in Goffman's (1959, pp. 17—24) dramaturgical analysis, which posits that social interaction is a performance in which individuals present themselves on a front stage while managing their impressions backstage. Goffman argues that individuals are

constantly engaged in controlling the definition of the situation through the image they project. Building on this tradition, Leary and Kowalski define impression management, which in many interpersonal contexts overlaps with self-presentation, as the process by which people try to shape how they are perceived, evaluated, and treated by others (Leary & Kowalski, 1990, p. 34). This definition shows that self-presentation is not merely a spontaneous expression of the self, but a social process in which individuals actively manage the image they project in interaction.

Leary and Kowalski further explain that self-presentation involves two related components, namely impression motivation and impression construction (1990, pp. 35-36). Impression motivation refers to the degree to which individuals are motivated to influence how others see them, whereas impression construction refers to the image they want to create and the means used to create it. In other words, self-presentation involves both intention and strategy. Individuals do not simply speak about themselves. They also consider what kind of self-image should be projected in a particular interaction. Jones and Pittman (1982, pp. 233—248) provide a useful taxonomy of self-presentation strategies, identifying five major forms: ingratiation, or seeking to be liked; intimidation, or projecting power; self-promotion, or appearing competent; exemplification, or appearing morally worthy; and supplication, or appearing helpless in order to receive assistance. Schlenker (1980, pp. 40—55) further develops the concept by arguing that impression management is a fundamental process of identity negotiation, not merely a manipulative tactic, but an authentic effort to maintain consistency between one's self-concept and public image.

In *Outline*, this concept is relevant because the male characters frequently narrate themselves in ways that suggest an effort to shape how they will be understood by Faye. Their stories do not merely recount past events. They also function as acts of self-presentation in which selected details, evaluations, and explanations are arranged to produce particular impressions. In this study, therefore, self-presentation is understood as a narrative strategy through which the male characters attempt to construct intelligible, favorable, and socially acceptable images of themselves in the course of conversation.

2.3.2 Self-Justification

Self-justification refers to the process through which individuals reinterpret their actions in order to preserve a coherent and acceptable image of themselves. The theoretical foundation of self-justification lies in Festinger's (1957, pp. 1—18) theory of cognitive dissonance, which proposes that individuals experience psychological discomfort when they hold two contradictory cognitions, and that this discomfort motivates them to reduce the inconsistency through changing beliefs, adding consonant cognitions, or minimizing the importance of the conflicting elements. Aronson (1972, pp. 178—195) extends this theory by arguing that dissonance is most powerfully aroused when behavior threatens one's self-concept, shifting the focus from general cognitive inconsistency to specific threats to self-integrity. Within this broader framework of cognitive dissonance, Dickerson et al. explain that dissonance emerges when behavior conflicts with important beliefs about the self, especially the belief that one is moral, competent, or principled. Because such inconsistency threatens the self-concept, individuals become motivated to reduce the tension by rethinking or justifying their actions so that those actions appear more consistent with who they believe themselves to be (Dickerson et al., 1992, pp. 842-843). In this sense, self-justification is not merely a denial of wrongdoing, but an interpretive effort to maintain integrity and continuity in self-understanding.

This idea is reinforced by Stone and Cooper's self-standards model of cognitive dissonance. They argue that dissonance begins when individuals commit a behavior and then assess its meaning against a relevant standard for judgment. The discomfort that follows depends on what kind of self-standard becomes salient in that context, whether personal, moral, or social (Stone & Cooper, 2001, pp. 228-243). This view is important because it shows that self-justification is not only about reducing discomfort in general. It is also about defending the self against a standard that has been violated.

Tavris and Aronson (2007, pp. 4—19) further develop this understanding by demonstrating that self-justification operates as a pervasive and often unconscious mechanism through which individuals rationalize their beliefs, decisions, and actions. They introduce the metaphor of the pyramid of choice, showing how small justified decisions can lead to increasingly extreme positions over time, because each step is rationalized by the previous one. In literary analysis, this concept is useful because characters often recount the past not as neutral fact but as explanation. Through self-justification, a speaker may select details, reinterpret motives, and arrange events in ways that reduce blame and preserve a defensible version of the self. This concept is relevant to *Outline* because the male characters repeatedly narrate failed relationships, personal decisions, disappointments, and past conflicts in ways that seek understanding rather than condemnation. Their stories often do more than describe experience. They reinterpret actions and motives so that the self remains intelligible, defensible, and morally legible to Faye as listener. In this study, therefore, self-justification is used as an analytical category to examine how narrative identity is maintained through explanation, reinterpretation, and the management of moral meaning in the male characters' self-narration.

2.3.3 Operational Framework

The theoretical concepts discussed in this chapter are integrated into a single analytical framework for examining the construction of male narrative identity in *Outline*. Rather than treating narratology and narrative identity as separate perspectives, this study considers narrative discourse as the medium through which identity is constructed, presented, and negotiated. Consequently, Genette's narratological categories function as analytical tools for examining how narrative form shapes the ways male characters represent themselves in conversation.

The analysis begins with Genette's structural categories of **order, duration, frequency, mood, and voice**. These categories explain how the characters' stories are organized, narrated, and mediated within Faye's

narrative frame. Since *Outline* relies primarily on extended acts of storytelling rather than conventional plot development, narrative structure becomes central to understanding how identity is communicated.

Narrative identity, as developed by McAdams and informed by Ricoeur, provides the conceptual bridge between narrative structure and characterization. This perspective assumes that identity is constructed through the organization and interpretation of life experiences rather than simply reflected in personal attributes. The male characters therefore become identifiable not through stable psychological description, but through the stories they choose to tell, the experiences they emphasize, and the meanings they assign to those experiences.

Within this framework, **self-presentation** and **self-justification** function as the principal analytical categories for interpreting narrative identity. Self-presentation refers to the ways characters attempt to construct favorable or intelligible images of themselves through storytelling, while self-justification refers to the ways they explain, reinterpret, or defend their past actions in order to maintain a coherent sense of self. These two concepts provide the interpretive focus of the analysis.

Each of Genette's categories contributes to identifying these processes in different ways. **Order** reveals how characters selectively arrange memories and reconstruct the past to support particular versions of themselves. **Duration** indicates which experiences receive extensive narrative attention and therefore become central to self-definition. **Frequency** exposes recurring narrative patterns through which similar forms of self-description and self-explanation emerge across different male characters. **Mood**, particularly focalization and narrative distance, demonstrates how the characters' self-narratives are simultaneously presented through their own speech and mediated by Faye's perspective. Finally, **voice** clarifies the layered narrative structure in which embedded acts of male self-narration are framed within Faye's homodiegetic narration.

Accordingly, this study does not analyze narrative techniques as purely formal devices. Instead, the narratological categories are employed to explain how narrative discourse enables the construction of male narrative identity through recurring strategies of self-presentation and self-justification. The operational relationship among the theoretical concepts can be summarized as follows:

2.4 Synopsis of the Novel

Outline (2014) is the first novel in Rachel Cusk's *Outline* trilogy. The novel follows a female narrator named Faye, a writer who travels to Athens to teach a creative writing workshop during the summer. The narrative develops through a series of encounters with people she meets. Instead of focusing on dramatic events or traditional plot, the novel is structured around conversations.

The story begins on an airplane. Faye sits next to a Greek businessman. During the flight, he tells her about his three marriages. He speaks at length about love, failure, regret, and his desire for more life and more affection. Faye listens and sometimes asks short questions. From the beginning, the novel shows its pattern: other characters speak a lot, while Faye responds briefly and thoughtfully.

After arriving in Athens, Faye stays with a friend and prepares for the workshop. She meets writers, students, and acquaintances. In each meeting, conversations focus on marriage, divorce, ambition, creativity, parenthood, success, and dissatisfaction. Many characters share personal details about their lives. They tell their own stories within Faye's narrative frame.

During workshop sessions, students discuss writing as self-expression. They debate whether fiction should be separated from autobiography. These discussions show tension between personal experience and artistic creation. Faye continues to act as a listener and facilitator, not as a dominant speaker.

One important moment happens during a boat trip in Chapter IV. While watching a family on another boat, Faye quietly reflects on what she no longer had. This short statement suggests her divorce and personal loss, but she does not explain further. Her private history remains fragmented and indirect.

The novel ends without dramatic resolution. There is no clear transformation.

Instead, *Outline* presents a mosaic of voices. Narrative movement depends on dialogue, not action. Faye remains structurally central but personally restrained. Overall, *Outline* challenges conventional storytelling through its minimal plot, layered voices, and dialogic structure. The novel presents identity through conversation and positions storytelling as a central mode of self-construction.

2.5 Rachel Cusk Biography

Rachel Cusk is a Canadian-born writer who was born in 1967. She moved to England with her family in 1974. She is known as an important contemporary writer in English literature. Rachel Cusk writes novels, memoirs, and essays. Her works often discuss personal experience, human relationships, identity, and modern life. She became widely known through her *Outline Trilogy*, which consists of *Outline* (2014), *Transit* (2016), and *Kudos* (2018). She has also written other well-known works, such as *A Life's Work*, *Aftermath*, *Second Place*, and *Parade*. In 2003, she was included in **Granta's Best of Young British Novelists**, which showed her important position in modern British literature.