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Narrative Reconfiguration Across Contexts: A Comparative Analytic Autoethnographic Study of Self-Authored and Media-Mediated Disability Narratives

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Abstract

This study examines how the same disability-related experiences are narratively reconfigured across different communicative contexts. Narratives of illness and disability are often understood as expressions of personal experience, yet less attention has been paid to how such experiences are reorganized when they move across self-authored and media-mediated forms of narration. Using a comparative analytic autoethnographic narrative analysis, this article analyzes six self-authored blog posts and one television segment that refer to the same set of experiences. The findings show that the narratives are systematically reconfigured through clarification, simplification, linearization, structural silence, and the structuring of support relations. These transformations do not indicate discrepancies in the underlying experience; rather, they reveal how disability experience is made communicable under different social, institutional, and media conditions. The study argues that narratability is not simply inherent in experience itself but is shaped by the contexts in which experience is selected, organized, and presented. It also shows that certain aspects of disability experience may remain partially non-narratable when narratives are adapted to more publicly intelligible forms.

Keywords: disability experience; narrative; autoethnography; media mediation; narratability; communicative context; structural silence

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1. Introduction

1.1. Research Question

How are narratives of the same experiential events differently structured across contexts?

Narratives of illness and disability are often understood as expressions of personal experience. However, such narratives are not produced in isolation. They emerge within specific social, communicative, and institutional settings that influence what can be said, how experiences are organized, and which aspects are emphasized or backgrounded. In disability-related situations, these conditions are especially important because experience is often narrated through interactions with supporters, institutions, assistive arrangements, and media representations.

The empirical case examined in this study concerns the author's participation in the Side Stand Project (SSP), a Japanese support program that enables people with disabilities, including people with visual or physical impairments, to experience motorcycle riding in controlled environments. The author, who has visual field loss due to retinitis pigmentosa, participated in SSP events and later appeared in an NHK television segment about

the experience. The materials analyzed in this article consist of six self-authored blog narratives about these events and one media-mediated narrative produced through the NHK broadcast.

The blog narratives describe the author's diagnosis of retinitis pigmentosa, the uncertainty surrounding whether and how motorcycle riding could continue, repeated participation in SSP events, concrete perceptual difficulties during riding, the experience of riding at the Hakone Turnpike event, and subsequent reflections on loss, support, autonomy, and future possibilities.

This study examines how such conditions shape the structuring of narratives. It asks not only what is narrated but how the same experiential events are configured differently under different conditions of narration. The focus is therefore not on whether one narrative is more accurate than another, but on how disability experience becomes narratable through particular social and communicative arrangements.

In this article, support contexts are understood as contexts in which assistance, care, safety, and the coordination of action are foregrounded. Such contexts may constrain possible articulations by directing attention toward practical support, risk management, or socially recognizable forms of difficulty. At the same time, they may also function as affordances that make certain experiences easier to articulate by providing relational, institutional, or technical frameworks through which experience can be organized.

Rather than assuming that experience is readily available for narration, this study treats narratability itself as a contingent outcome. It examines how the same disability-related experiences are selected, organized, simplified, clarified, or left partially unarticulated when they move across self-authored and media-mediated forms of narration.

1.2. Research Gap

Existing studies on illness and disability narratives have examined how individuals make sense of illness, impairment, and social marginalization through storytelling, often emphasizing narrative types, meaning-making, identity reconstruction, and the ethical or relational dimensions of telling one's story [1,2]. These approaches have provided important insights into how people interpret and communicate lived experience. Autoethnographic approaches have also been used to examine lived experience in context and to connect personal experience with wider cultural, social, and institutional conditions [3,4].

However, less attention has been paid to how narratives are reorganized when the same experiential events are narrated across different contexts. In many studies, narratives are analyzed as accounts produced within a given setting. This makes it difficult to examine how the conditions of narration themselves shape the form, sequence, emphasis, and intelligibility of the narrative. As a result, the transformation of experience across contexts remains less visible.

This issue is particularly relevant in disability-related support contexts. Rehabilitation settings, assistive environments, organized support programs, and public-facing media accounts do not merely provide neutral backgrounds for experience. They may influence how difficulty is named, how agency is positioned, how support relations are represented, and how complex or ambiguous experiences are made understandable to others. For example, an experience that is diffuse, uncertain, or affectively mixed in a self-authored account may be reorganized in a media narrative into a clearer sequence of problem, support, and outcome. There is therefore a need for comparative analysis that follows the same experiential events across different narrative contexts. Such analysis can show not only that narratives are context-dependent, but also how they are transformed through specific processes of clarification, simplification, linearization, structural silence, and the structuring of support relations.

1.3. Contribution

This study contributes to narrative research and autoethnographic methodology by providing a comparative analytic autoethnographic narrative analysis of how the same disability-related experiences are systematically reconfigured across contexts. Rather than treating narrative as a direct expression of experience, the study examines the conditions under which experience becomes narratable and communicable. In doing so, it positions the author not only as the source of experiential material, but also as a participant, narrator, media subject, and analyst whose narrative decisions, silences, conflicts, and self-presentations are part of the analytic field.

Empirically, the study compares self-authored narratives with a media-mediated narrative referring to the same set of experiential events. This design makes it possible to examine how narrative structure changes across contexts while holding the underlying events relatively constant. The self-authored blog posts are not treated simply as pre-existing written reflections, but as autoethnographic materials produced through the author's participation in disability-related support practices, public communication, and later scholarly analysis. The analysis shows how experiences are reorganized through clarification, simplification, linearization, structural silence, and the structuring of support relations, as well as how some aspects remain backgrounded or partially non-narratable.

Conceptually, the study argues that narrative formation is not solely an individual or internal process. It is distributed across communicative settings, support relations, institutional expectations, media formats, and socio-technical arrangements. In this sense, disability experience is not simply reported through narrative; it is made socially intelligible through the conditions under which it is narrated. This analytic orientation links the author's situated experience to broader questions about narratability, support, media representation, and the social organization of disability experience.

The study also contributes to disability research by showing how support contexts can both enable and constrain articulation. They may help stabilize experience into a shareable narrative, but they may also narrow the range of what can be said by privileging recognizable forms of difficulty, support, and resolution. This perspective is especially important for understanding experiences that are difficult to describe, not yet fully articulated, or only partially communicable within available narrative frameworks.

2. Materials and Methods

2.1. Research Design

This study is positioned as a comparative analytic autoethnographic narrative analysis. It draws on analytic autoethnography, particularly Anderson's formulation of the researcher as a complete member researcher who is also analytically visible and reflexive in the text [4]. The study also follows broader understandings of autoethnography as a method that connects personal experience with cultural, social, and institutional contexts [3,5]. In this article, autoethnography is not used primarily as evocative self-narration but as an analytic approach for examining how the author's own disability-related experience, narrative decisions, silences, and self-presentations are configured across self-authored and media-mediated contexts.

The analysis focuses on two types of publicly available materials that refer to the same set of experiential events: (1) six self-authored narratives written by the researcher and published as blog posts on the platform note [6–11], a Japanese online publishing platform similar to Medium, and (2) a media-mediated narrative of the same experience presented in a television segment produced by NHK [12]. The note materials are publicly accessible online through the URL provided in the References. The original Japanese self-authored blog posts analyzed in this study were written and published before the preparation of

this manuscript and were not generated, revised, or analytically structured with the assistance of generative AI. English translations of excerpts were prepared during manuscript preparation and checked by the author against the original Japanese. The NHK material was publicly broadcast as part of Shutoken Network on 6 November 2025 and is cited as a publicly broadcast media source. Because the NHK broadcast is third-party copyrighted media and the full programme transcript cannot be redistributed, only short translated excerpts directly relevant to the analysis are included. These excerpts were translated by the author from the original Japanese transcript and are used for the purpose of analytical illustration. No non-public documents, private communications, interviews, surveys, or newly collected participant data were used.

The study is therefore autoethnographic not simply because the materials concern the author's own experience but because the author's position as participant, narrator, media subject, and analyst is treated as part of the analytic field. At the same time, the study is comparative rather than purely introspective. It does not rely only on retrospective self-reflection but examines how the same experiential events are configured differently across self-authored and media-mediated forms of narration.

The two sets of materials are therefore treated relationally. They are not analyzed as independent accounts whose factual accuracy is to be verified against each other. Instead, they are considered contextually distinct representations of the same experiential events. This design makes it possible to examine how narrative form, emphasis, sequence, agency, and omission vary under different communicative conditions.

This structured approach is not intended as a general methodological model for autoethnographic research. Rather, it is used as an analytical strategy to maintain critical distance from the author's own lived experience and to increase the transparency and rigor of the comparative analysis. By holding the underlying experiential events relatively constant, the study focuses on differences in narrative structuring rather than on discrepancies in factual content.

2.2. Analytical Framework

To examine how narratives are structured and reconfigured across contexts, the analysis was guided by three analytical perspectives: (1) linguistic features, (2) narrative structure, and (3) structural silence.

First, linguistic features refer to how experience is articulated at the level of expression. This includes subject positioning, evaluative and affective terms, and the use of modality. This perspective captures how agency, certainty, uncertainty, obligation, difficulty, and affect are encoded in the narrative.

Second, narrative structure concerns the organization of events over time. This includes sequencing, coherence, temporal framing, and the degree of linearization. This perspective focuses on how experiences are arranged into a narratively meaningful form, for example as a sequence of difficulty, support, action, and outcome.

Third, structural silence refers to elements that are omitted, backgrounded, compressed, or left unarticulated within the narrative. This includes aspects of disability experience that may be difficult to express or may become less visible under particular communicative conditions. Rather than treating absence simply as a lack of data, this perspective considers silence as a structural feature of narration that reflects the conditions under which an account is produced.

These three perspectives were selected because they capture complementary dimensions of narrative construction: expression, organization, and omission. Together, they allow systematic comparison of how the same experiential events are made communicable across different contexts.

2.3. Segmentation of Data

The analysis was conducted through iterative close reading of the self-authored blog posts and the television segment. The materials were first segmented into units based on shifts in narrative focus, evaluative stance, and temporal or situational framing. A segment was defined as a unit in which a relatively coherent experiential theme, descriptive mode, or narrative function was maintained.

Segmentation was guided by the following criteria: (1) changes in the focus of attention, such as a shift from general experience to a specific difficulty; (2) shifts in evaluative stance, such as movement from uncertainty to confidence or from anxiety to reassurance; and (3) transitions in temporal or situational framing, such as a shift from past experience to present reflection or from individual action to support interaction.

After segmentation, corresponding segments were identified across the two narrative contexts. Correspondence was not defined by identical wording, but by thematic and situational similarity. In other words, segments were treated as corresponding when they referred to the same experiential event, difficulty, interaction, or narrative function. This procedure made it possible to compare how the same experiential material was organized differently across self-authored and media-mediated narratives.

The segmentation process was used not to quantify narrative units, but to make the basis of comparison explicit. It served as a practical procedure for identifying where narrative reconfiguration occurred and for examining how such reconfiguration operated at the levels of expression, sequence, emphasis, and omission.

2.4. Comparative Procedure

To examine the specific features of this case, the comparison was conducted through four analytical steps.

First, segments were identified in the self-authored narratives through close reading and categorized according to their primary descriptive focus, narrative function, and situational framing.

Second, corresponding segments in the media-mediated narrative were identified based on thematic and situational similarity rather than exact textual correspondence. Segments were treated as corresponding when they referred to the same experiential event, difficulty, interaction, or support-related situation.

Third, each pair of corresponding segments was analyzed using the three analytical perspectives described above: linguistic features, narrative structure, and structural silence. This step involved examining how similar experiential material was differently articulated, organized, emphasized, compressed, or omitted across the two contexts.

Fourth, the differences observed across segment pairs were aggregated and interpreted as patterns of narrative reconfiguration. Through this process, recurring transformations were identified, including clarification, simplification, linearization, structural silence, and the structuring of support relations.

This procedure allowed the analysis to move from local comparisons at the segment level to the identification of systematic patterns across contexts. It also made it possible to distinguish between differences in factual content and differences in narrative organization, which is central to the purpose of this study.

2.5. Coding Example and Analytical Traceability

To make the analytical procedure more transparent, Table 1 provides a concrete example of how corresponding segments were identified and how interpretive codes were developed from textual comparison. The example is drawn from the comparison between

a self-authored blog narrative and the NHK television transcript. Both excerpts were originally in Japanese and are presented here in English translation.

Table 1. Example of coding and analytical traceability.

Source and Translated Excerpt	Analytical Process and Coding
Self-authored narrative 1: "'Please be careful,' they said. But no one told me what I should be careful about, when I should be careful, or how I should be careful." [6]	**Basis for segmentation and pairing:** This segment was identified as a unit because it focuses on the author's difficulty in translating general medical or social warnings into concrete criteria for action. It was paired with the NHK segment because both concern the relationship between visual impairment, risk, and motorcycle riding. **Observed textual feature:** Risk is presented as indeterminate and practically unresolved. The problem is not formulated as a clear prohibition but as uncertainty about what should be attended to and how action should be adjusted. **Intermediate code:** Indeterminate risk/lack of actionable criteria **Analytical pattern:** Clarification and externalization of risk
NHK broadcast transcript: "Yuji Kaneko is 48 years old. Four years ago, he was diagnosed with retinitis pigmentosa, an intractable eye disease, and was advised by his doctor not to ride a motorcycle on public roads." [12]	**Basis for segmentation and pairing:** This segment was identified as corresponding because it refers to the same experiential issue: the restriction of motorcycle riding after diagnosis. **Observed textual feature:** Risk is reformulated as an externally defined constraint through diagnosis and medical advice. The uncertainty found in the self-authored narrative is reorganized into a clearer public explanation. **Intermediate code:** Externally defined restriction/clarified risk **Analytical pattern:** Clarification and externalization of risk

The purpose of coding was not to quantify the materials or to establish frequency-based categories. Rather, coding was used to document how specific differences in expression, narrative organization, and omission were interpreted as forms of narrative reconfiguration. Each pair of segments was examined in terms of: (1) why the segments were treated as corresponding, (2) what contrast was observed between the two narrative contexts, and (3) how this contrast contributed to a broader analytical pattern.

This example illustrates how the analysis moved from source excerpts to interpretive codes and then to broader patterns of narrative reconfiguration. The same procedure was applied to the other paired comparisons in the Results section. The resulting patterns were not treated as objectively verified categories independent of interpretation, but as analytically traceable claims grounded in specific textual contrasts.

2.6. Analytical Position and Reflexivity

This study follows an analytic autoethnographic orientation in the sense described by Anderson [4]. The author is a complete member researcher: a person with visual impairment due to retinitis pigmentosa, a participant in SSP events, the narrator of the self-authored blog posts, and the subject of the NHK broadcast. The author is therefore not positioned as an external observer of disability experience, but as a participant whose own experience, narrative decisions, silences, and self-presentations are part of the analytic field.

Reflexivity in this study is therefore analytic rather than merely introspective. The analysis does not treat the author's feelings or memories as self-evident evidence. Instead, it examines how the author's ways of narrating the SSP experience were shaped by the different contexts in which the narratives were produced: self-authored blog writing, participation in a support program, appearance in a public television segment, and subsequent

scholarly analysis. In particular, the study treats the author's decisions about what to narrate, what to leave unspoken, how to present the self in support and media contexts, and how to interpret these materials afterward as part of the research problem.

The author was also the sole analyst and coder of the materials examined in this study. No independent coder or external analyst was involved. This positionality is not treated as a source of objective verification; rather, it is a defining condition and limitation of the analytic autoethnographic design.

Accordingly, the study does not claim inter-coder reliability or independent verification in the conventional sense. Instead, analytical rigor was pursued through reflexive transparency and traceability: explicit segmentation criteria, a predefined analytical framework, a concrete coding example, paired translated excerpts, and an audit trail showing how representative comparisons were connected to broader analytical patterns. These procedures were intended to allow readers to evaluate the interpretive process, while acknowledging that the analysis remains shaped by the author's positionality.

At the same time, the study does not treat the author's experience as self-evident or transparently accessible. Analytical distance was maintained by comparing self-authored narratives with an externally produced media narrative and by applying a predefined analytical framework. The purpose of this comparison was not to determine which account is more authentic, but to examine how narrative form changes under different communicative and institutional conditions.

Although the study does not include interviews with other SSP participants, supporters, or media producers, it does not rely on the author's self-reflection alone. Dialogue beyond the self is pursued analytically through comparison with the NHK broadcast, through attention to the SSP support setting, and through analysis of the relational, institutional, and media conditions under which the narratives were produced. In this sense, the self-authored materials are not treated as isolated personal reflections, but as narratives formed in relation to support practices, public media representation, and broader cultural expectations surrounding disability, safety, and mobility.

Consistent with analytic autoethnography, the purpose of the analysis is not only to present a personal account of disability experience, but to use this case to examine broader theoretical issues: how experience becomes narratable across contexts, how support relations shape what can be said, how structural silence emerges within affirmative narratives, and how mobility is configured through distributed relations among bodies, technologies, environments, and support systems.

To support analytical rigor, the interpretation was constrained by the following principles: (1) no addition of events not present in the original materials, (2) no alteration of the meaning of described experiences, and (3) selective extraction based on explicit segmentation and comparison criteria. These constraints were intended to limit interpretive arbitrariness while acknowledging that qualitative analysis is necessarily interpretive.

Ethical attention was also required because autoethnographic research may include references to other people, relationships, and institutions. In this study, references to other individuals are restricted to publicly presented roles or broadly defined support positions. The analysis does not evaluate the personal attributes, intentions, or private actions of specific individuals. Instead, it focuses on narrative structuring, communicative conditions, and the organization of support relations.

This study did not involve recruitment, intervention, interviews, surveys, observation of research participants, or the collection of new identifiable personal data from human participants. The analysis was based on publicly available self-authored blog posts and a publicly broadcast television segment. The study analyzed the structure of narratives in

publicly available materials and did not evaluate the personal attributes, intentions, personalities, or actions of the author or other individuals.

Under these conditions, the study does not constitute research involving newly recruited human participants or newly collected identifiable human-subject data, and formal institutional ethical approval or waiver was not required. The analysis nevertheless follows established ethical considerations in autoethnographic research, including attention to representation, anonymity, relational responsibility, copyright, and the avoidance of harm to others.

Generative AI was used during manuscript preparation as a writing support tool, not as a source of data, an autonomous analyst, or an author. ChatGPT (OpenAI, GPT-5 series, accessed in 2026) was used to assist with organizing the manuscript structure, improving English expression, checking clarity, and refining the linguistic expression of author-developed analytical ideas. The research question, selection of source materials, segmentation of data, identification of corresponding segments, interpretation of excerpts, development of analytical patterns, verification of claims against the source materials, and final wording were determined and reviewed by the author. Generative AI was not used to produce the original self-authored blog posts analyzed in this study, nor was it used to make coding decisions, generate interpretations, develop analytical patterns, or substitute for the author's analytical judgment.

3. Results 1: Structuring of Self-Authored Narratives Across Episodes

3.1. Initial Uncertainty and External Framing

In the initial phase, the self-authored narratives are characterized by uncertainty and external framing. The author first describes the diagnosis not as an immediate discovery of a clearly defined disability, but as a retrospective disturbance of what had previously been taken for granted:

> "In 2021, during the COVID-19 pandemic, I was diagnosed with retinitis pigmentosa. It was then that I first learned that my visual field was narrower than other people's. What I had been able to see had always seemed normal to me. I had ridden around Japan by motorcycle and had also toured in the United States and New Zealand. I had never imagined that I had, in fact, not been seeing." (Self-authored narrative 1) [6]

This passage presents diagnosis as a reconfiguration of past experience. The problem is not simply that the author receives a medical label, but that previous experiences of ordinary seeing and successful motorcycling are retrospectively destabilized. The diagnosis makes it possible to reinterpret past mobility, yet it does not immediately provide practical criteria for future action.

Following the diagnosis, the author describes difficulty in identifying specific risks, appropriate behavioral adjustments, or reliable criteria for deciding whether riding remained possible. Medical guidance is represented as general and non-specific:

> "'Please be careful,' they said. But no one told me what I should be careful about, when I should be careful, or how I should be careful." (Self-authored narrative 1) [6]

At this stage, risk is not yet articulated as a concrete or manageable phenomenon. It appears instead as a vague and indeterminate condition. The narrative does not describe a clearly identifiable failure of riding ability, nor does it present a specific dangerous incident as the basis for withdrawal. Rather, the sense of risk is introduced through external discourse, including medical advice discouraging riding and suggestions that the author should wait for future technological solutions. Such statements do not simply prohibit ac-

tion; they weaken the author's confidence by leaving the relationship between impairment, safety, and action unresolved.

The subject position in this phase is therefore unstable. The author is not yet able to define the relevant risks through embodied experience or practical criteria. Instead, the narrative is organized around externally provided interpretations and the absence of actionable knowledge. Riding becomes difficult not only because of impairment itself, but because the author lacks a framework for determining what kind of difficulty matters, when it matters, and under what conditions it can be managed.

This phase can be characterized as one of external framing. The narrative structure is shaped by a mismatch between bodily capability, environmental demands, and available guidance. The author's action is suspended less by an explicit prohibition than by an inability to convert general warnings into situated criteria for action.

3.2. Experiential Re-Engagement and Provisional Stabilization

Through participation in the SSP program, the author re-engages with motorcycle riding in a controlled environment, leading to a provisional stabilization of the self-authored narrative. Direct bodily experience begins to replace externally imposed uncertainty, allowing the author to reassess previously assumed limitations. In the first SSP experience, this reassessment is expressed in a deliberately understated form:

> "My impression was, 'Well, of course I can ride normally.' Of course, on that day I was only riding in a straight line, and there were no intersections or pedestrians." (Self-authored narrative 1) [6]

This passage is important because it does not present riding as an unrestricted recovery of ability. The author describes riding as "normal," but immediately qualifies that normality by specifying the conditions under which it occurred: straight-line riding, no intersections, and no pedestrians. The experience therefore stabilizes the narrative only provisionally. It confirms that riding remains possible, but only within a particular configuration of environment, task, and risk.

This re-engagement is not presented as an individual return to riding under ordinary conditions. It is embedded within a structured support environment. The riding space is arranged to reduce risk, and assistance is provided through staff, accompanying riders, and safety procedures. Within this setting, the author is able to act without experiencing fear. The absence of fear itself becomes narratively significant because it is interpreted as evidence that sufficient perceptual and bodily information is available for riding in that environment.

As a result, risk begins to shift from an indeterminate and externally defined condition to something that appears manageable under specific constraints. The author's narrative no longer depends only on external warnings or generalized medical advice. Instead, it begins to incorporate practical distinctions between different environments, levels of support, and forms of riding. The issue is no longer whether riding is possible in general, but under what conditions riding becomes possible, safe, or meaningful.

This phase can therefore be characterized as one of provisional stabilization. The author regains the ability to act and to narrate action, but this recovery is conditional. It depends on the configuration of the environment, the presence of support structures, and the narrowing of risk to a controlled setting. The self-authored narrative thus moves from externally framed uncertainty toward situated criteria for action, while still acknowledging that such criteria are not directly transferable to ordinary road environments.

3.3. Emergence of Micro-Difficulties and Re-Fragmentation

As riding continues across different conditions and vehicle configurations, the self-authored narratives begin to register more fine-grained difficulties that were not apparent in the earlier phases. The overall ability to ride remains intact, but specific moments of perceptual disruption and cognitive uncertainty emerge during action. The author describes one such moment as follows:

> "After briefly looking down at the speedometer, when I looked forward again, I was struck by the sensation of momentarily not knowing where I had been looking." (Self-authored narrative 3) [8]

The difficulty described here is not a global inability to ride. Rather, it concerns a local disruption in visual reorientation: the transition from one visual target to another and the recovery of forward orientation after that shift. This difficulty becomes more complex when combined with other perceptual demands, such as mirror checking:

> "I also had no room to check the mirrors. I still do not know clearly whether this was due to my visual field, the riding position, unfamiliarity, or the fact that I had to follow a world champion." (Self-authored narrative 3) [8]

These experiences indicate that riding is still possible, but no longer narratively seamless. The author notes that the problem is not simply riding itself, but finer aspects of perception and judgment, such as continuous monitoring, rapid reorientation, and divided attention. The difficulty is therefore not located at the level of riding as a whole, but at the level of micro-actions that support safe and continuous riding.

Importantly, these difficulties are not immediately resolved or fully explained within the self-authored narratives. The author explicitly questions whether they arise from visual limitation, body posture, unfamiliarity with the vehicle, contextual pressure, or a combination of these factors. A clear answer is not yet reached. As a result, the previously stabilized narrative of "being able to ride normally" becomes internally fragmented.

This fragmentation is later expressed as a distinction between general capability and safety: "Being able to ride and being able to ride safely are not the same." (Self-authored narrative 4) [9]. This sentence clarifies that the issue is not whether riding is possible in a simple sense, but whether the perceptual and attentional conditions required for safe riding can be maintained across different environments.

This phase can therefore be characterized as one of re-fragmentation. The self-authored narrative no longer presents riding simply as either possible or impossible. Instead, it differentiates between overall capability and moment-to-moment perceptual demands. Riding remains possible, but its internal structure becomes more complex, revealing localized uncertainties that cannot be fully absorbed into the earlier narrative of regained ability.

3.4. Reconfiguration of Meaning and Identity

As the experience accumulates, the self-authored narratives shift from the question of whether riding is possible to the question of what riding means. Earlier phases focus on capability, risk, and conditions of action. In this phase, the focus moves toward the significance of riding itself. The author reflects that riding had previously functioned as a core element of identity:

> "Riding was not merely a hobby; it was identity itself." (Self-authored narrative 4) [9]

The diagnosis and subsequent restrictions therefore produced a sense of loss that extended beyond physical ability or access to a particular activity. What was at stake was not only whether the author could continue to ride, but how a long-standing relationship be-

tween riding, self-understanding, and continuity of life could be sustained under changed bodily and social conditions.

However, this meaning is gradually reconfigured. Rather than treating riding as a goal tied exclusively to public-road riding or previous riding practices, the author begins to describe the act of controlling a motorcycle as the primary source of value:

> "Perhaps the purpose is not simply to ride, but the experience of controlling a motorcycle itself." (Self-authored narrative 4) [9]

This reframing allows riding to be partially detached from a specific environment and reinterpreted as an embodied interaction with the world. The narrative thus moves from a concern with restoring the former activity to a reconsideration of what kind of activity remains meaningful under changed sensory and bodily conditions.

Experiences within SSP also contribute to a reinterpretation of loss. Loss is no longer framed only as deprivation or disappearance. It is also narrated as a transformation of the conditions under which action can occur. This shift does not deny the reality of loss; rather, it changes its position within the narrative by placing it alongside possibilities for reorganization.

Accordingly, this phase is characterized by a reconfiguration of both meaning and identity. Riding is no longer defined exclusively by previous practices, environments, or assumptions about normal participation. It is rearticulated as a form of embodied engagement that can be reorganized under different conditions. Through this reconfiguration, the self-authored narrative moves beyond a simple restoration narrative and toward a more conditional understanding of agency, loss, and continuity.

3.5. Suspension and Indeterminate State

In the final phase, the self-authored narratives do not converge toward a stable resolution. Instead, they enter a state of suspension. This suspension becomes especially visible after the Hakone Turnpike event. Rather than narrating the ride immediately as accomplishment or emotional recovery, the author describes the recognition of loss as something that emerged only after a delay:

> "The day after riding the Hakone Turnpike, words such as excitement or accomplishment did not come to mind. Instead, when I was absent-minded, only one sentence suddenly appeared: I finally understood the magnitude of what had been lost." (Self-authored narrative 6) [11]

This passage interrupts a straightforward narrative of achievement. The ride itself had been completed, but its meaning did not stabilize at the moment of completion. Instead, the significance of the experience emerged retrospectively, after the event and after the supportive situation had dissolved. The author explicitly describes this recognition as delayed:

> "This sentence seemed to surface not immediately after the ride, but with a time lag." (Self-authored narrative 6) [11]

A central feature of this phase is the destabilization of previously held assumptions about autonomy. The author recognizes that what has been disrupted is not merely the ability to ride, but the basis for trusting one's own situated judgment:

> "What had been lost was not the right or ability to ride on public roads itself. What had been lost at a deeper level was the assumption that I could trust my own judgment." (Self-authored narrative 6) [11]

This realization extends beyond individual impairment. It leads to a broader recognition that riding has always depended on multiple external supports, including road infras-

tructure, vehicle technology, traffic rules, social coordination, and the behavior of others. As a result, the boundary between independence and dependence becomes less stable.

At the same time, the future remains open and undetermined. The author does not fully accept or reject the implications of visual impairment, but describes remaining in a condition in which neither acceptance nor denial is complete:

> "I am now in neither complete acceptance nor complete denial. I am not leaving it undecided; rather, I am suspended in a state in which I cannot decide." (Self-authored narrative 6) [11]

This is not presented as a passive absence of response. Rather, it is narrated as an active and unstable state in which competing interpretations, possible futures, and unresolved meanings coexist. The author outlines multiple possible trajectories, including continuing to ride in modified forms, shifting toward technological development, participating in support activities, or encountering unforeseen alternatives. None of these paths is presented as a definitive resolution.

This phase can therefore be characterized as one of suspension. Meaning, identity, and future orientation remain unresolved, yet this unresolved condition is not simply a deficiency in the narrative. It is part of the narrative structure itself. The self-authored narrative maintains an open form because the experience being narrated has not yet stabilized into a single interpretation. In this sense, suspension functions as a way of preserving the coexistence of loss, possibility, uncertainty, and agency without forcing them into a completed story.

4. Results 2: Narrative Reconfiguration Across Contexts

This section examines how the author's disability-related experiences are reconfigured across different narrative contexts by comparing the self-authored narratives published on note with the media-mediated narrative presented in the NHK television segment. The comparison does not treat one narrative as more authentic or more accurate than the other. Rather, both are analyzed as context-dependent narrative constructions shaped by different communicative purposes, formats, audiences, and institutional conditions.

The self-authored narratives are characterized by hesitation, recursive reflection, unresolved temporality, and attention to micro-difficulties. By contrast, the media-mediated narrative organizes the same experiential material into a more publicly intelligible form, emphasizing clear risk, positive affect, a forward-moving trajectory, and structured support. These differences do not indicate contradiction between the two accounts. Instead, they show how similar experiential events are selectively organized, emphasized, compressed, or stabilized when they move from self-authored reflection to media representation.

Table 2 presents the differences between the self-authored and media-mediated narrative forms through paired excerpts and explicit comparison. For each pair, the table shows the basis for pairing, the observed textual contrast, and the analytical pattern derived from that contrast. The table is not intended to provide an exhaustive coding of all materials. Rather, it functions as an audit trail that allows readers to trace how representative textual comparisons were interpreted as patterns of narrative reconfiguration. All excerpts from the self-authored narratives and the NHK transcript were originally in Japanese and are presented here in English translation.

The following subsections examine these patterns in more detail. Each subsection develops one of the analytical patterns shown in Table 2 by explaining how the paired excerpts differ in expression, narrative organization, and structural silence.

Table 2. Audit trail of paired comparisons and narrative reconfiguration patterns.

Source and Translated Excerpt	Analytical Process and Coding
Pair 1: Clarification and externalization of risk	
Self-authored narrative 1: "'Please be careful,' they said. But no one told me what I should be careful about, when I should be careful, or how I should be careful." [6]	**Basis for segmentation and pairing:** This segment was identified because it focuses on the author's difficulty in translating general warnings into concrete criteria for action. It was paired with the NHK segment because both concern the relationship between visual impairment, risk, and motorcycle riding. **Observed textual feature:** Risk is presented as indeterminate and practically unresolved. The problem is not formulated as a clear prohibition but as uncertainty about what should be attended to and how action should be adjusted.
NHK broadcast transcript: "Yuji Kaneko is 48 years old. Four years ago, he was diagnosed with retinitis pigmentosa, an intractable eye disease, and was advised by his doctor not to ride a motorcycle on public roads." [12]	**Basis for segmentation and pairing:** This segment was identified as corresponding because it refers to the same experiential issue: the restriction of motorcycle riding after diagnosis. **Observed textual feature:** Risk is reformulated as an externally defined constraint through diagnosis and medical advice. The uncertainty found in the self-authored narrative is reorganized into a clearer public explanation.
Pair-level comparison:	**Observed contrast:** The self-authored narrative presents risk as vague, unresolved, and difficult to translate into action. The NHK narrative presents risk as a clear medical restriction. **Analytical pattern:** Clarification and externalization of risk
Pair 2: Simplification and affective unification	
Self-authored narrative 3: "After briefly looking down at the speedometer, when I looked forward again, I was struck by the sensation of momentarily not knowing where I had been looking." [8]	**Basis for segmentation and pairing:** This segment was identified because it describes a concrete bodily and perceptual difficulty during motorcycle riding. It was paired with the NHK segment because both concern the sensory and bodily experience of riding. **Observed textual feature:** The self-authored narrative foregrounds a momentary disruption in visual reorientation. The experience is specific, situated, and not fully resolved.
NHK broadcast transcript: "The scenery, the surrounding sounds, and the vibration felt very good." [12]	**Basis for segmentation and pairing:** This segment was identified as corresponding because it also concerns the embodied and sensory experience of riding during the NHK-covered event. **Observed textual feature:** The NHK narrative foregrounds a concise and unified positive sensory impression. Micro-level perceptual difficulty is not foregrounded.
Pair-level comparison:	**Observed contrast:** The self-authored narrative describes a specific perceptual disruption during action, whereas the NHK narrative condenses bodily experience into a positive affective expression. **Analytical pattern:** Simplification and affective unification

Table 2. *Cont.*

Source and Translated Excerpt	Analytical Process and Coding
Pair 3: Linearization of trajectory	
Self-authored narrative 6: "The day after riding the Hakone Turnpike, words such as excitement or accomplishment did not come to mind." [11]	**Basis for segmentation and pairing:** This segment was identified because it concerns the meaning attributed to the Hakone Turnpike ride after the event. It was paired with the NHK segment because both concern how the experience is positioned after completion of the ride. **Observed textual feature:** The self-authored narrative delays and unsettles the meaning of the event. The ride is not immediately narrated as achievement, excitement, or recovery.
NHK broadcast transcript: "I think this is another start, so if I have the chance, I would like to ride on circuits or overseas." [12]	**Basis for segmentation and pairing:** This segment was identified as corresponding because it also concerns the meaning of the Hakone Turnpike experience and its relation to the author's future orientation. **Observed textual feature:** The NHK narrative organizes the experience as a forward-looking transition and a new beginning. Ambivalence and delayed loss are not foregrounded.
Pair-level comparison:	**Observed contrast:** The self-authored narrative keeps the event open, delayed, and unresolved, whereas the NHK narrative turns it into a future-oriented trajectory. **Analytical pattern:** Linearization of trajectory
Pair 4: Structural silence within an affirmative support frame	
Self-authored narrative 6: "In the fact that I had ridden and in the warmth of people's support, loss did not need to surface." [11]	**Basis for segmentation and pairing:** This segment was identified because it reflects on how successful riding and supportive relations shaped what could or did not need to be articulated at the time. It was paired with the NHK segment because both concern how support frames the meaning of the riding experience. **Observed textual feature:** The self-authored narrative indicates that loss was not denied but remained submerged within the reality of having ridden and being supported.
NHK broadcast transcript: "We hope that our activity can help people take a first step out of the house and give them hope." [12]	**Basis for segmentation and pairing:** This segment was identified as corresponding because it frames SSP support in terms of encouragement, hope, and public meaning. **Observed textual feature:** The NHK narrative foregrounds hope, encouragement, and the socially recognizable value of support. Loss and ambivalence are not made central.
Pair-level comparison:	**Observed contrast:** The self-authored narrative shows that loss can remain unspoken within successful supported action, whereas the NHK narrative frames support through hope and encouragement. **Analytical pattern:** Structural silence within an affirmative support frame

Table 2. *Cont.*

Source and Translated Excerpt	Analytical Process and Coding
Pair 5: Structuring and stabilization of support relations	
Self-authored narrative 5: "The formation consisted of a special police motorcycle, a lead vehicle, the para-motorcyclist, a following vehicle, the accompanying motorcyclist, and another following vehicle." [10]	**Basis for segmentation and pairing:** This segment was identified because it describes the concrete arrangement of vehicles and supporters that made the ride possible. It was paired with the NHK segment because both concern the organization of support during riding. **Observed textual feature:** The self-authored narrative presents support as a complex formation involving multiple vehicles, positions, and roles.
NHK broadcast transcript: "A support rider leads in front of Mr. Kaneko and watches over his challenge."/"Brake now." "Good, good. A little to the left." [12]	**Basis for segmentation and pairing:** This segment was identified as corresponding because it presents the support arrangement through visible guidance, monitoring, and verbal instruction during the ride. **Observed textual feature:** The NHK narrative renders support as a clear enabling structure. The complex arrangement is made publicly intelligible through the figure of guidance and accompaniment.
Pair-level comparison:	**Observed contrast:** The self-authored narrative describes support as a complex logistical and relational formation, whereas the NHK narrative stabilizes it as a recognizable system of guidance and protection. **Analytical pattern:** Structuring and stabilization of support relations

4.1. Clarification and Externalization of Risk

Diffuse and indeterminate uncertainty in the self-authored narratives is reformulated into a clearer external constraint in the media-mediated narrative. In the self-authored account, risk is not presented as a single identifiable danger or prohibition. Rather, it appears as an inability to determine what should be attended to, when risk becomes relevant, and how behavior should be adjusted. In the NHK segment, by contrast, this condition is introduced more concisely through the diagnosis of retinitis pigmentosa and medical advice not to ride on public roads. Through this shift, uncertainty is externalized and stabilized as a recognizable constraint. This transformation can be understood as clarification and externalization of risk.

4.2. Simplification and Affective Unification

Heterogeneous and fragmented perceptual experiences are condensed into a more unified affective account. As shown in the self-authored narratives, the riding experience includes micro-level difficulties such as momentary disorientation after shifting gaze, reduced attentional margin, difficulty checking mirrors, and uncertainty about the causes of these difficulties. These experiences remain unresolved and context-dependent. In the NHK segment, these complexities are not foregrounded. Instead, the experience is represented through a concise positive expression of enjoyment, emphasizing the scenery, surrounding sounds, vibration, and sensory pleasure of riding. This transformation does not make the broadcast inaccurate; rather, it simplifies the internal structure of the experience into a more unified evaluative tone.

4.3. Linearization of Trajectory

Temporal structure is reorganized from an open-ended and indeterminate process into a more linear progression. In the self-authored narratives, the meaning of the Hakone

Turnpike ride does not stabilize immediately as accomplishment or recovery. Instead, the recognition of loss appears only after a delay, and the author remains suspended between acceptance and denial. In the NHK segment, by contrast, the same experience is framed as a transition toward a new beginning and as motivation to continue riding. This produces a linearization of temporality, in which ambiguity and hesitation are reduced and the experience becomes easier to understand as a forward-moving narrative.

4.4. Structural Silence Within an Affirmative Support Frame

The self-authored narratives also show that some meanings become difficult to articulate precisely because the event is surrounded by successful action and supportive enthusiasm. The author does not reject support or describe it negatively. Rather, the later reflection suggests that, during and immediately after the ride, loss did not need to surface because the author was inside the reality of having been able to ride and being supported by others. In the NHK segment, support is framed primarily through hope, encouragement, and the possibility of taking a first step outward. This produces a structural silence: the loss is not contradicted or denied, but it remains backgrounded within an affirmative support frame.

4.5. Structuring and Stabilization of Support Relations

Support relations are also reconfigured from a complex interpersonal and practical arrangement into a more stable support system. In the self-authored narratives, support is described through concrete formations, including lead vehicles, following vehicles, accompanying riders, and supporters surrounding the start and finish. In the NHK segment, support is similarly made visible through guidance, radio instructions, staff roles, and communication systems. However, the broadcast organizes these elements into a clearer enabling structure for the challenge. Through this reconfiguration, support becomes publicly intelligible as coordinated assistance that makes action possible.

4.6. Summary of Narrative Reconfiguration

Taken together, these patterns indicate that the differences between the two narrative contexts are not merely differences in the amount of detail. They are systematic reconfigurations of narrative form. The shift from self-authored narration to media-mediated narration involves clarification, simplification, linearization, structural silence, and the structuring of support relations. Through these processes, experiences that were hesitant, recursive, ambiguous, or only partially articulated in the self-authored narratives become more legible within a broader communicative framework.

These transformations can also be interpreted in relation to the formal and communicative conditions of television narration. As a short television segment addressed to a broad audience, the NHK broadcast can be read in relation to conditions such as limited duration, visual intelligibility, narrative coherence, and public accessibility. However, this study does not empirically examine the production process, editorial decisions, producer intentions, or audience reception of the broadcast. Therefore, these media-related conditions are not treated as empirically established causes of the observed transformations. Rather, they are used as interpretive context for analyzing the narrative configuration observable in the broadcast text. In this sense, the analysis focuses on how complexity is reorganized in the completed text, not on why the producers made particular representational choices.

The comparative analysis therefore makes visible a distinction between aspects of experience that remain partially unresolved in self-authored narration and aspects that become stabilized in media-mediated narration. This does not mean that the media-mediated narrative is inaccurate or that the self-authored narratives are more authentic. Rather, it

shows that narratability is produced differently across contexts. Some aspects of experience become easier to articulate when they are clarified, sequenced, and attached to recognizable forms of support and progress, while other aspects become backgrounded because they do not easily fit those forms.

These patterns are empirically grounded observations derived from this case. They are not intended as an exhaustive classification of narrative transformation. Rather, they show how the same disability-related experience can be reorganized across contexts and how differences in communicative conditions shape what becomes narratively available, emphasized, or left partially unarticulated.

5. Discussion

5.1. Narratives as Contextually Structured

Previous discussions in social welfare, disability studies, and autoethnographic research have emphasized the importance of first-person narratives, participatory approaches, and lived experience in knowledge production [3,4,13]. Within these discussions, narratives are often treated as valuable accounts to be collected, interpreted, and amplified. The present study shares this concern with lived experience, but it approaches narrative from a different angle. Rather than assuming that experience is already available in narrative form, it examines the conditions under which experience becomes narratable, communicable, or remains only partially articulated.

The findings indicate that narratives are not stable representations of experience. They are systematically structured by the contexts in which they are produced. By comparing self-authored narratives and a media-mediated narrative referring to the same experiential events, this study shows that differences between narratives arise not primarily from discrepancies in factual content, but from differences in how experiences are selected, organized, articulated, and made communicable. In this sense, narratives are better understood as contextually structured constructions than as direct expressions of experience. This perspective is consistent with prior work that understands illness and disability narratives as processes of meaning-making rather than fixed representations [13].

In the self-authored narratives, experience is characterized by fragmentation, indeterminacy, recursive reflection, delayed meaning-making, and the coexistence of multiple interpretations. Uncertainty is not fully resolved, and temporal progression does not necessarily follow a linear trajectory. By contrast, the media-mediated narrative reorganizes these elements into a more coherent and publicly intelligible form, emphasizing clarity, positive affect, structured support, and forward movement. The processes identified in the analysis—clarification, simplification, linearization, structural silence, and the structuring of support relations—show that narrative transformation is not random. It follows identifiable patterns shaped by communicative conditions.

At the same time, the self-authored narratives should not be understood as simply opposed to affirmative or forward-moving narration. They also contain moments in which the experience is temporarily stabilized in a future-oriented form. For example, after the Hakone Turnpike event, the author writes: "With this Hakone Turnpike event, Season 1 comes to an end. From here on, I would like to remain actively involved in supporting SSP, including as a volunteer" (Self-authored narrative 5) [10]. However, this forward-looking formulation is later reopened by the subsequent reflection that the author is in neither complete acceptance nor complete denial. The contrast within the self-authored narratives themselves indicates that narrative reconfiguration also occurs internally, across time, and not only between self-authored and media-mediated contexts.

These findings suggest that narrative formation should not be understood solely as an internal or individual process. Narratives emerge through interaction with context-specific

constraints and affordances. These conditions influence what can be articulated, how experience is organized, and which aspects are foregrounded, backgrounded, compressed, or left unresolved. The media-mediated narrative analyzed in this study should therefore not be read as the product of individual intention alone. At the same time, this study does not empirically examine the producers' intentions, editorial process, or audience reception. The analysis therefore treats limited duration, visual intelligibility, audience accessibility, and the need for narrative coherence not as empirically verified causes, but as formal and communicative conditions in relation to which the completed broadcast text can be interpreted. The focus remains on how the broadcast text configures experience, rather than on establishing why particular production decisions were made.

Importantly, the findings suggest that narratability itself is unevenly distributed across contexts. Certain aspects of experience do not simply remain unspoken; they may fail to become narratively stabilized under particular conditions. Micro-level perceptual difficulties, delayed recognition of loss, uncertainty about self-trust, and unresolved states between acceptance and denial are not absent because they are insignificant. Rather, they are difficult to stabilize within narrative forms that require clarity, sequence, affirmative affect, and communicability.

This perspective is particularly relevant to disability experience. Disability narratives are often expected to become intelligible through recognizable forms, such as loss, adaptation, support, challenge, and renewed possibility. These forms can make experience communicable, but they may also narrow the range of what can be said. The findings therefore suggest that what appears as absence, simplification, emotional coherence, or structural silence in disability narratives may reflect not a lack of experience, but the conditions under which experience becomes narratable in support and public communication contexts.

5.2. Normative Conditions and Narratability in Support Contexts

The analysis further highlights the role of normative expectations in shaping narratability within support and media contexts. In environments where safety, care, assistance, encouragement, and public intelligibility are emphasized, narratives tend to be organized in ways that align with these priorities. As a result, certain aspects of experience, such as uncertainty, hesitation, ambivalence, delayed loss, or unresolved future orientation, become less readily expressible. This does not mean that such aspects are absent from the experience. Rather, they may be difficult to articulate because they do not easily fit the communicative expectations of the context.

In the self-authored narratives, these elements remain visible as unresolved tensions, recursive reflections, and partial articulations. The author does not fully resolve whether riding should be continued, how visual impairment should be accepted, or how support should be understood. In the media-mediated narrative, by contrast, these elements are often transformed into clearer constraints, unified affective expressions, forward-oriented trajectories, or organized support arrangements. This transformation can be understood as a process through which diffuse or ambiguous experiences are reformulated into forms that are more legible within support-oriented and public communication frameworks.

This perspective suggests that narratability is not an inherent property of experience. It is contingent upon the conditions under which narration occurs. Support contexts do not merely provide a background for narration; they shape the range of what can be said, how it can be said, and what kinds of narrative resolution become recognizable. Consequently, differences across self-authored and media-mediated narratives should not be understood as inconsistencies in experience. They should be understood as variations produced by different normative and communicative conditions.

This is particularly important in public representations of disability. In addition to formal constraints such as duration, editing, and visual clarity, media narratives are also shaped by expectations regarding what constitutes an appropriate, understandable, or compelling story. Public disability narratives often become intelligible through recognizable forms such as overcoming, achievement, adaptation, support, challenge, or positive transformation [14–16]. These forms can make disability experience more accessible to a broader audience, but they may also marginalize unresolved or indeterminate aspects of experience, such as delayed recognition of loss, uncertainty about self-trust, or the suspended state observed in the self-authored narratives.

This point can be connected more directly to disability studies critiques of public disability representation. Grue's critique of "inspiration porn" and Schalk's analysis of the "supercrip" narrative show how disability stories can become publicly intelligible through familiar forms of inspiration, achievement, overcoming, and exceptional accomplishment [15,16]. The present analysis does not classify the NHK segment simply as inspiration porn or as a supercrip narrative. Rather, it shows how similar representational pressures may operate at the level of narrative reconfiguration. As shown in Table 2, the self-authored narratives include delayed loss, uncertainty, micro-level perceptual difficulty, and suspension, whereas the media-mediated narrative foregrounds hope, challenge, support, and future orientation. The significance of these disability studies concepts for this study therefore lies not in labeling the broadcast, but in explaining how certain narrative forms make disability experience publicly recognizable while backgrounding aspects that do not fit an affirmative or progressive frame.

The findings therefore suggest that support and media contexts do not only assist, frame, or represent disability experience. They also shape which aspects of that experience become communicable. In this sense, support can function both as an enabling condition for narration and as a normative framework that organizes, stabilizes, and sometimes narrows what can be narrated. The structural silence identified in this study should not be understood as simple concealment or suppression. Rather, it refers to the way certain aspects of experience—such as delayed loss, uncertainty about self-trust, and unresolved suspension—remain backgrounded when the available narrative form prioritizes safety, encouragement, gratitude, hope, and publicly recognizable progress.

5.3. Embodiment and the Emergence of Misfit

The results also show that narrative structuring is closely related to the dynamics of embodiment. In the self-authored narratives, difficulty is not presented as a complete loss of ability. Instead, it appears as localized disruption emerging in specific situations. These disruptions include momentary disorientation after shifting gaze, reduced attentional margin, difficulty checking mirrors, and constraints in coordinating multiple perceptual tasks. Such micro-level difficulties show that the body remains capable of action while also encountering situational limits.

This condition can be understood through Garland-Thomson's concept of "misfit," in which disability is not located solely in bodily impairment but emerges through the interaction between bodily capacities and environmental demands [17]. In this study, misfit does not appear as a fixed mismatch between a disabled body and an inaccessible environment. It appears dynamically in particular moments of action: looking down at the speedometer and then reorienting forward, attempting to check mirrors, following a lead rider, or judging safety within a supported riding formation. These moments show that the difficulty is not simply "visual impairment" as an individual attribute, but a relational mismatch among visual field loss, vehicle operation, speed, posture, attention, road environment, and support configuration. As riding continues across different situations, the

self-authored narratives shift from undifferentiated uncertainty toward a more articulated awareness of these situational misfits.

At the same time, the support environment partially reconfigures these misfits. Controlled riding conditions, staff assistance, accompanying riders, lead and following vehicles, radio instructions, and communication systems reduce the gap between bodily capacity and environmental demand, enabling action to occur. However, this reconfiguration does not eliminate misfit. It redistributes it. Certain aspects of action become stabilized, while other aspects, such as divided attention, rapid reorientation, mirror checking, and uncertainty about ordinary road environments, remain constrained.

These findings suggest that embodiment should be understood as an ongoing process of adjustment between body, environment, vehicle, technology, and support, rather than as a fixed state of ability or disability. Narrative structuring reflects this process. The self-authored narratives preserve the instability and partiality of embodied adjustment, whereas the media-mediated narrative tends to stabilize this process into a more coherent account of supported action. This does not mean that the media-mediated narrative ignores embodiment, but that it presents embodied action primarily through the outcome of successful support rather than through the unresolved micro-difficulties that appear within the self-authored narratives. This contrast extends the concept of misfit by showing that misfit is not only experienced in body-environment relations, but also narratively reorganized when disability experience is translated into a public account of supported action.

5.4. Mobility as Distributed and Relational

The findings further indicate that mobility is not simply an individual attribute, but a distributed and relational accomplishment. Both the self-authored narratives and the media-mediated narrative show that riding is enabled through the coordination of multiple actors, technologies, and environmental conditions. Support riders, staff members, communication systems, controlled spaces, vehicle characteristics, and safety procedures collectively contribute to the possibility of action.

In the self-authored narratives, this distributed nature of mobility becomes visible through the destabilization of the assumption of individual autonomy. The author recognizes that what has been disrupted is not only the ability to ride, but also the premise that one can rely on one's own judgment as an independent rider:

> "What had been lost was not the right or ability to ride on public roads itself. What had been lost at a deeper level was the assumption that I could trust my own judgment." (Self-authored narrative 6) [11]

This recognition leads to a reconfiguration of agency. Agency is no longer located solely within the individual; it is distributed across the relations and arrangements that make action possible. The loss described here is therefore not simply a loss of access to motorcycle riding. It is a disturbance in the assumed relation between perception, judgment, autonomy, and action.

In the media-mediated narrative, this distributed structure is reorganized into a more stable and functional support system. Coordination, guidance, staff roles, and communication technologies are presented as enabling conditions for the riding challenge. This representation makes the support system more legible to a broad audience. At the same time, it simplifies the relational complexity and ambivalence present in the self-authored narratives, including hesitation, indebtedness, and the blurred boundary between supporting and being supported.

The self-authored reflection later describes this boundary not as a simple opposition between independence and dependence, but as an indeterminate space between them:

> "People live in the interval between independence and dependence—a place that cannot be fully determined as either one." (Self-authored narrative 6) [11]

These findings suggest that mobility should be understood as a relational and sociotechnical phenomenon. Movement is not defined by the absence of dependency. Rather, the capacity for movement emerges through participation in a network of supports, infrastructures, technologies, and social relations. Narrative structuring plays a role in how this distributed nature of mobility is recognized, stabilized, simplified, or left ambiguous across contexts.

This perspective aligns with relational approaches to care, which emphasize that action is accomplished through situated and distributed practices rather than individual capacity alone [18]. It also suggests that disability-related mobility should not be evaluated only in terms of individual independence. In some contexts, mobility becomes possible precisely because dependence is reorganized into coordinated support. The issue is therefore not whether mobility is independent or dependent, but how relations of support, technology, judgment, and environment are configured so that action becomes possible.

5.5. Theoretical Contribution

This study contributes to narrative research by providing an empirical account of how narratives of the same experiential events are structured differently across contexts. Rather than treating narratives as stable representations of experience, the findings show how narrative structure is shaped by communicative, institutional, support-related, and media conditions.

The identified transformation processes—clarification, simplification, linearization, structural silence, and the structuring of support relations—offer a conceptual lens for examining how experiences are selectively organized, stabilized, backgrounded, and made communicable. These processes do not constitute a universal typology of narrative transformation. Rather, they provide empirically grounded categories derived from this case that may help analyze similar transformations in other contexts.

The study also contributes to disability studies by showing how aspects of disability experience may become selectively narratable or remain only partially narratable depending on the conditions of support and public communication. By connecting the paired comparisons in Table 2 with disability studies critiques of inspiration, supercrip narratives, and misfit, the study shows how public intelligibility can be produced through forms that foreground hope, challenge, support, and forward movement while backgrounding micro-level difficulty, delayed loss, and unresolved suspension [15–17]. Disability experience is not simply expressed through narrative; it is shaped by the available forms through which difficulty, support, agency, loss, safety, and possibility can be made socially intelligible. Similar concerns have been raised in autoethnographic studies of disability experience, which emphasize the co-construction of meaning in lived experience [19].

In addition, the study contributes to discussions of mobility and care by showing that mobility is not merely an individual capacity but a distributed and relational accomplishment. The case shows how riding becomes possible through the coordination of bodily capacity, perceptual judgment, vehicle operation, safety arrangements, supporters, communication systems, and controlled environments. At the same time, the self-authored narratives show that such distributed mobility can unsettle assumptions about autonomy and self-trust. This suggests that disability-related mobility should be examined not only in terms of independence or dependence, but in terms of how action is configured through relations among bodies, technologies, environments, and support systems.

Although the analysis is based on a single case, it offers a concrete basis for examining how narrative reconfiguration may operate in other disability-related contexts, especially

where personal experience moves across self-authored, support-oriented, institutional, or media-mediated forms of narration.

5.6. Limitations

Several limitations should be noted. First, this study is based on a single case, which limits the scope of empirical generalization. However, the aim of the study is not statistical generalization but analytical generalization. By comparing different narratives of the same experiential events, the study provides a detailed account of how narrative structuring can operate across contexts.

Second, the analysis focuses on specific narrative environments: self-authored blog posts and one television segment. Other contexts, such as interviews, clinical encounters, rehabilitation programs, social media interactions, or peer-support settings, may produce different patterns of narrative structuring. Further research is needed to examine how similar processes operate across a wider range of settings.

Third, as an autoethnographic study, the analysis is inherently interpretive and shaped by the author's positionality. The author was simultaneously the narrator of the self-authored materials, the subject of the media-mediated narrative, and the sole analyst and coder of both. No independent coder or external analytic verification was involved. This positionality is not treated as a defect to be eliminated, but as a condition of the analysis. At the same time, it limits the extent to which the interpretation can be separated from the author's own experiential and reflexive position. The study therefore does not claim objectivity through analyst independence, inter-coder reliability, or external verification.

To address this limitation, the study makes the analytical process more transparent by presenting explicit segmentation criteria, a predefined analytical framework, a concrete coding example in the Methods section, short translated excerpts from the NHK transcript, and an audit trail of paired comparisons in the Results section. These elements do not eliminate the interpretive character of the analysis, but they allow readers to examine how specific textual contrasts were connected to the study's claims about narrative reconfiguration.

Fourth, although the study follows an analytic autoethnographic orientation, it does not include interviews with other SSP participants, supporters, SSP organizers, NHK producers, or audience members. The analysis therefore cannot claim to represent how these other actors understood the events, the support arrangements, or the broadcast narrative. Dialogue beyond the self is pursued analytically through comparison with the NHK broadcast, attention to the SSP support setting, and analysis of the relational, institutional, and media conditions in which the narratives were produced. This provides a way to situate the author's experience beyond private introspection, but it does not substitute for empirical data from other participants or producers.

Fifth, the analysis is constrained by the status of the NHK broadcast as third-party copyrighted media. The full broadcast material and full transcript are not redistributed in this article. Instead, short translated excerpts are presented for analytical purposes. This limits the extent to which readers can independently inspect the full media text, although the inclusion of representative excerpts is intended to make the basis of the comparative analysis more transparent. In addition, this study does not examine the production process, editorial decisions, producer intentions, or audience reception of the NHK broadcast. References to media format, audience accessibility, limited duration, and narrative coherence should therefore be understood as interpretive contextualization of the completed broadcast text, not as empirically established causal explanations of why the broadcast took its particular form.

Sixth, the findings should be interpreted with caution when applied to broader disability populations. The study reflects a specific lived experience of visual impairment,

motorcycling, support participation, and media representation. It does not claim to represent disability experience in general. Its contribution lies instead in showing how one carefully examined case can reveal the conditions under which disability experience becomes narratable across contexts.

5.7. Implications

The findings have implications for narrative research, disability support, and media representation.

For narrative research, the study suggests that narratives should be analyzed not only in terms of what is said, but also in terms of how experience becomes structured under specific communicative conditions. This perspective makes it possible to examine narrative formation as a distributed and context-dependent process rather than as a purely individual act of expression. It also draws attention to structural silence: aspects of experience that are not simply absent, but that remain difficult to articulate within particular narrative forms.

For disability support, the findings suggest that support contexts shape not only what people can do, but also how they can describe and understand what they are doing. Support arrangements may enable action and articulation, but they may also make some forms of experience more speakable than others. Practitioners and support providers should therefore attend not only to expressed needs and successful outcomes, but also to hesitation, ambiguity, delayed recognition of loss, uncertainty about self-trust, indebtedness, unresolved difficulty, and other forms of partial articulation.

For media representation, the findings suggest the need to consider what is transformed when disability experience is reorganized into a publicly intelligible story. Media narratives can make disability experience visible and socially meaningful, but they may also simplify micro-level difficulties, ambivalent support relations, or unresolved states of acceptance and non-acceptance. This does not mean that media representation is necessarily inaccurate. Rather, it means that public communication has structuring effects that should be acknowledged.

For disability-related mobility, the study also suggests that action should not be evaluated only through the opposition between independence and dependence. The case shows that mobility can be enabled through coordinated arrangements among bodies, vehicles, supporters, communication systems, safety procedures, and controlled environments. Support therefore does not simply compensate for individual incapacity; it can reorganize the conditions under which action, judgment, and narration become possible.

Overall, the study suggests that efforts to support or represent people with disabilities should consider not only what is expressed, achieved, or publicly narrated, but also what remains difficult to express under particular social, institutional, support-related, and media conditions.

6. Conclusions

This study examined how the same disability-related experiences were narratively reconfigured across self-authored and media-mediated contexts. Through a comparative analytic autoethnographic narrative analysis of blog posts and a television segment referring to the same experiential events, the study identified five main processes of narrative reconfiguration: clarification, simplification, linearization, structural silence, and the structuring of support relations.

These findings show that differences between narratives do not necessarily indicate discrepancies in truth, authenticity, or factual accuracy. Rather, they reflect differences in how experiences are selected, organized, emphasized, stabilized, backgrounded, or left

partially unresolved under particular communicative and institutional conditions. The self-authored narratives preserved uncertainty, micro-level difficulty, delayed recognition of loss, ambivalence, and suspension, whereas the media-mediated narrative reorganized these elements into a clearer, more coherent, and publicly intelligible form.

By shifting the analytical focus from narrative content to the conditions of narrative structuring, this study shows that narrative formation is not solely an individual or internal process. It is distributed across social relations, support arrangements, institutional expectations, media formats, and communicative purposes. In this sense, disability experience is not simply expressed through narrative; it becomes narratable through the conditions under which it is articulated.

The study also suggests that what appears as absence, simplification, emotional coherence, or structural silence in disability narratives should not be interpreted only as omission or distortion. Such features may reflect the conditions under which experience becomes communicable. This perspective highlights the importance of examining the structural and normative contexts that shape what can be articulated, what becomes stabilized, and what remains partially non-narratable.

Finally, the case suggests that disability-related mobility should not be understood only as an individual capacity or incapacity. Riding became possible through a distributed arrangement of bodily capacity, perceptual judgment, vehicle operation, supporters, communication systems, safety procedures, and controlled environments. At the same time, this distributed mobility unsettled assumptions about autonomy, dependence, and self-trust. This finding indicates that support does not merely enable action; it also shapes how action is understood and narrated.

Future research may extend this approach by examining how narrative reconfiguration operates across different disability experiences, support settings, media formats, and participant configurations. Comparative analysis across multiple cases would also help clarify which aspects of the transformation processes identified here are specific to this case and which may be observed more broadly.

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Data Availability Statement: The data analyzed in this study consist of the author's publicly available self-authored blog posts on note and a publicly broadcast television segment produced by NHK. The note materials are available at the URL provided in the References. The NHK television segment is cited in the References; however, the broadcast material and full transcript are not redistributed by the author because they are third-party copyrighted media. To support analytical transparency, short, translated excerpts from the Japanese NHK transcript that are directly used in the comparative analysis are included in the article. Further information about the materials analyzed in this study is available from the author upon reasonable request, where ethically and legally appropriate.

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