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***Perezhivanie*: An Investigation into Drama and Emotions as Children Enter a Conceptual PlayWorld**

A growing number of studies have investigated play in early childhood education, with some bringing forward the development of emotions in imaginary play situations. Of significance, is the creative pedagogy of play developed by Lindqvist (1995) who drew on a cultural-historical concept of play to bring forward emotions in Playworld. This paper investigates how children experience different *perezhivanie* within the Playworld settings in Indonesia. The cultural-historical concept of play, *perezhivanie*, and the social situation of development are used to understand how a 4-year-old boy experienced contradictions during collective imaginary play. Eight hours of digital-visual observation data selected from 98 hours of group-play activities were used to show how nine teachers interacted with 38 children during the play (3.5 to 5 years old, mean age 4.4 years). The findings show how the cultural device used in the Playworld provides rich opportunities and conditions for children to experience different emotions in play, and where a dynamic *perezhivanie* emerges through the contributions of the play partners to the play that results in development of emotional regulation. By drawing attention to children's *perezhivanie*, Playworld can be seen as a promising play pedagogy that offers rich social interactions in play that support children's development.

Keywords: *Perezhivanie*; Playworld; early childhood education; teacher; Indonesia.

1. Introduction

For many years, play has been part of the early childhood curricula in several countries, including Indonesia. The Indonesian Government has focused on the implementation of play in children's learning through the early childhood education curriculum (MoEC, 2014). Rejecting the dichotomy of play and learning that is common in the literature, different studies reveal the dialectical relations between play and learning that are found through the teachers' pedagogical practices and the children's activities (Hakkarainen, 2006; Pramling et al., 2019). Moreover, by paying rigorous attention to the implementation of play in Indonesia, Utami (2021) revealed how the unity of cognition and emotion in the imaginary play within a Playworld as the activity setting creates conditions for children's learning and development.

Lindqvist (1995) developed Playworld as a play pedagogy based on the belief that play is the unity between children's thinking and feeling and the outside world, and by employing the cultural-historical concept of play. Playworld as an educational approach requires the children and adults to create imaginary situations from children's narratives, and

enter into the imaginary play by using specific methods for dramatising problems and developing certain concepts of learning (Fleer, 2011; Lindqvist, 1995; Nilsson, 2010). Once the Playworld activity is established, the children and adults are invited to enter the joint imaginary situation through a cultural device that is the psychological tool used to indicate the move from reality to the imaginary world and vice versa (Fleer, 2017b, 2017c). This device is a pre-arranged signal that is used to enter and exit the Playworld. After entering the imaginary play, the children and adults adopt particular roles within the Playworld, embark on adventures together, and deal with the problems and conflicts that involve feelings in both the real and imaginary situations (Lindqvist, 1995).

Additionally, how children feel in reality and in an imaginary situation is highlighted in the Playworld (Lindqvist, 1995). Dramatic moments and tension that charge the children's emotions are essential for maintaining the imaginary play (Fleer, 2017b, 2017c; Lindqvist 1995), and these dramatic moments are explained by the concept of *perezhivanie*, which is a Russian word that translates as the lived and "emotional experience" (Vygotsky, 1994). Although the concept of *perezhivanie* is currently under debate amongst many cultural-historical scholars (Blunden, 2016; Gonzalez Rey, 2016), we believe it offers a useful conceptual framework for studying playworlds in an Indonesian context. Whilst we know a lot about Playworlds in relation to the development and creation of drama (Ferholt & Lecusay, 2010; Fleer, 2015, 2017a, 2017c; Hakkarainen, 2004; Hakkarainen et al., 2013; Lindqvist, 1995; Nilsson, 2010; Nilsson & Ferholt, 2014), less attention has been directed to an exploration of Playworlds in Indonesia using the concept of *perezhivanie*. Therefore, we argue that *perezhivanie* concept can help with a deeper analysis of playworlds. Ferholt (2015) focuses on the teacher's *perezhivanie* in playworld. However, the focus of this paper is to understand how children's lived emotional experience in which the unity of emotions and cognition in Playworlds gives new possibilities for play and learning in the Indonesian

context. By using the concept of *perezhivanie* to explore children's emotional responses to the dramatic environment, this paper has the potential to provide a new understanding of a children's development during social interactions in play, particularly while entering into imaginary situations of a Playworld.

2. Theoretical Concepts

2.1 A cultural-historical conception of play

Cultural-historical theory frames child development as cultural development that occurs as a result of a dialectical process between the child and their social environment (Vygotsky, 1994). Rather than limiting the role of the social environment to being just the setting, Vygotsky (1994) believes that the social environment acts as the source of development (Vygotsky, 1994). Consistent with this, is that for preschool children the social environment is their play. Play acts as the main source of the preschool child's development (Vygotsky, 1966).

In the cultural-historical conception of play, the creation of imaginary situations is the core of play and is believed to be the "basic unit of play" (Bodrova, 2008; Elkonin, 1999, 2005, p. 13; Fler, 2011, 2017b; Hakkarainen, 2006; Vygotsky, 1966). Vygotsky (1966, p. 8) believes that "why a child plays must always be interpreted as the imaginary, illusory realization of unrealizable desires". In play, new meanings are given by children to objects and actions and they move from what is seen to what is imagined (Vygotsky, 1966).

Disagreeing with the idea that play is a prototype of children's everyday life, Lindqvist (2003) defines play as "a dynamic meeting between a child's inner life (emotion and thoughts) and its external world" (p. 71). This dynamic relationship is important because it is not the environment that determines the child's development, but rather the child's dynamic

relationship with the social environment (Vygotsky, 1994). In this sense, development can occur in play.

The Playworld pedagogy, which is based on the cultural-historical concept of play, is that children and adults collectively develop an imaginary play based on a multi-layered children's book and participate in an imaginary adventure to dramatize (Lindqvist, 1995), and then problems arise that need concepts to support their resolution, and this process is realised in children's learning (Fleer, 2017c). A Playworld brings into focus the transition into the play, with some kind of cultural device, such as a door, bridge, or time machine. This cultural device is used as a psychological tool to move to the imaginary situation, and plays an important role in the children's learning and development in Playworld (Fleer, 2017c; Lindqvist, 1995). Through the object-meaning relations, the imagination can create a movement either towards or away from reality (Fleer, 2011; Vygotsky, 2004). The concept of the dual role of imagination that links imagination and reality allows the movement either towards or away from reality showing the dialectical relations between the imagination and reality in play (Vygotsky, 2004).

By emphasising the pedagogical roles of adults in the imaginary play, Playworld provides teachers with pedagogical insights into how it can create conditions for children's learning and development (Fleer, 2018). Therefore, the aim is to investigate how the children's and teachers' engagement in Playworld creates conditions for children's emotional development through the drama of the story and living through the emotional experience of the Playworld. Of particular interest is how children's *perezhivanie* emerges and develops through the process of moving into an imaginary situation in the Playworld. In the study that follows, this is examined through the use of a "time tunnel machine" as a cultural device to bring forward *perezhivanie*. The concept of *perezhivanie* is the key to understanding the children's relationship with the social environment, and this understanding of the children's

relationship with the social environment is essential when studying children's development by taking cultural-historical perspectives (Vygotsky, 1994).

2.2 A cultural-historical conception of *perezhivanie*

"Perezhivanie thus far remains more a tantalizing notion than a concept with clear meaning and import to those who hope to draw on it" (Smagorinsky, 2011, p. 339). The word *perezhivanie* is theorised to be "a unity of environmental and personal features" and is the key to understanding a child's relationship with the social environment that can determine the child's development (Vygotsky, 1994, p. 342). In this way, the child is perceived as an active individual in the social environment, as the child participates in the environment and influences the reality of the social surroundings that contribute to shaping the child's development (Chaiklin, 2003; Fler et al., 2017; Hedegaard, 2009). Therefore, analysing the children's *perezhivanie* within their social environment is important for studying children's development.

The concept of *perezhivanie* provides an opportunity to understand how one and the same event is perceived, interpreted and understood differently by different children and, therefore, shapes children's development in different ways (Veresov & Fler, 2016). However, only the emotionally significant features of the social environment that are "refracted through the prism of the child's *perezhivanie*" determine the child's development (Vygotsky, 1994, p. 339). Through this prism understanding of the concept of *perezhivanie*, how the same social situation is refracted differently by the children can be understood (Vygotsky, 1994). This refraction shows how dynamic the relationship is between the child and their social environment in the process of development (Veresov & Fler, 2016). Therefore, it can be understood how each child's development is different.

Although the concept of *perezhivanie* has remained underdeveloped in the research context, there are two understandings of the concept. These understandings make it possible

for *perezhivanie* to be visible, empirically observable and experimentally researchable, as studied by Chen (2015), Ferholt (2015), and Fler and Hammer (2013). The first understanding of *perezhivanie* is that it is a process that is related to an action or an activity and content (Veresov & Fler, 2016). The second understanding of *perezhivanie* is that it is a theoretical concept that is used to study the role and influence of the environment on the psychological development of children in the analysis of the laws of development (Veresov & Fler, 2016).

As a theoretical concept, *perezhivanie* is seen as “a prism which determines the role and influence of the environment on the development of, say, the child's character, his psychological development, etc.” (Vygotsky, 1994, p. 341). This prism understanding of *perezhivanie* is related to “how the child is aware of, interprets and affectively relates to a certain event” (Vygotsky, 2019, p. 71). Further, *perezhivanie* is also defined as a unit of personality and the environment, a vital and further indivisible unit of analysis of the whole of the unity of personal and situational characteristics (Veresov & Fler, 2016). While *perezhivanie* as a unit, for example what the child experiences, embodies the environment, the unity of environment constitutes the personal and environmental characteristics through how children experience the conditions created (Vygotsky, 1994).

This highlights the meaning of *perezhivanie* as a unit and a unity in which the unity is in its units (Veresov & Fler, 2016). Although different, both meanings are used in the research context in relation to children's development to represent the complex whole relationship of a child with the environment and all the related environmental factors (Blunden, 2016; Bozhovich, 2009; Chen, 2015; Davis, 2015; Ferholt, 2010; Fler & Hammer, 2013).

In this paper, *perezhivanie* is used as a unity to represent the relations between the contradiction (drama, conflicts etc.) and *perezhivanie* within the context of children's

experiences in interacting with a cultural device to enter a Playworld. The understanding of *perezhivanie* as a phenomenon is used to capture how the children experience drama in their interaction with the cultural device used to enter the imaginary play. Further, the understanding of *perezhivanie* as a theoretical concept is applied to analyse how the *perezhivanie* is experienced. Therefore, by using both meanings of *perezhivanie*, an understanding of the relations between drama, *perezhivanie* and children's development is revealed.

3. Study Design

The data used in this paper are part of a larger cultural-historical educational experiment in which a Playworld approach was used as a pedagogical intervention. Additionally, in the study, Hedegaard's (2012) model for learning and development was applied from multiple interrelated perspectives to analyse and understand a child's social situation as one aspect of understanding children's learning and development. The perspectives used were the societal perspective, the institutional perspective and the child's perspective. In particular, in this paper, the model was applied to analyse the child's participation when entering a Playworld using the cultural device of a "time tunnel machine". This model allows the researchers to understand unity of environment through how the conditions created and how the children experience the conditions, specifically, when they interact with the Playworld's cultural device to move into the imaginary play. By capturing the multiple perspectives of the children, the teacher and the society of the children's participation in the Playworld, it can be seen that the children show different *perezhivanie* when responding to passing through the "time tunnel machine".

The "time tunnel machine" was a joint idea of the children and the teacher when planning how to enter the imaginary play. This cultural device required the children to crawl inside a dark, narrow, toy tunnel that was covered by black fabric and some fake vines. One

of the children, Gio, experienced a drama that resulted in different responses from the other children and teachers. It is interesting to explore the “time tunnel machine” experiences, which show how Playworld creates conditions for different *perezhivanie* and supports children’s emotional development in different ways.

3.1 Sampling and participants

While the larger study from which the data presented in this paper are drawn involved two early childhood settings, this paper analyses data gathered from only one of the participating childcare centres. It is located in Jakarta, Indonesia, and is a culturally diverse centre due to the different ethnicities of children and teachers, who are from Indonesia’s five big islands.

The larger study involved nine teachers and 38 children; however, this paper focuses on the interactions of eight children (from 3.5 to 5 years; mean 4.4 years) and three teachers who entered the Playworld using the cultural device of a “time tunnel machine”. Ethics approval was obtained from the University Human Research Ethics Committee (Approval No. 10755). The children’s parents or guardians gave their consent after they talked with their children about their involvement in the study. Pseudonyms were used to protect the participants’ identities.

3.2 Procedure for data gathering

The larger study used video observations, video interviews and focus group discussions to introduce and design the Playworld, and field notes to collect the data in two different periods of the Playworld intervention, which involved two weeks for period 1 and six weeks for period 2. In particular, the main source of data used to answer the research question in this paper was eight hours of digital video observation. By using three video cameras, the video observation aimed to capture everyday interactions between the teachers and the children at the childcare centre when entering the Playworld. The first camera focused on following the

teacher, and the second and the third cameras followed the focus children. Additionally, video interviews with each teacher were undertaken in each data collection period: before the Playworld intervention in period 1 and after the Playworld intervention in period 2. To explore the interaction of the teachers and the children in the play, an informal open-ended interview session with each participating teacher (around 30 to 45 minutes) was undertaken using a selected video observation as a prompt.

3.3 Data analysis

The data were organised into a series of video clips and analysed using Hedegaard's (2008) three levels of interpretation: a common-sense interpretation, a situated practice interpretation and a thematic interpretation. First, without any influence from the theoretical framework used, the common-sense interpretation represented different understandings of children's perspectives and participation in the play activities, particularly related to the "time tunnel machine" experience. Then, the situated practice interpretation was used to reveal the patterns of interactions involving the unity of environment in which showing how the conditions created and how the children experience the conditions to provide a deeper meaning of *perezhivanie* when experiencing the drama related to the use of the "time tunnel machine" to enter the Playworld. Finally, drawing on a theoretical interpretation using the analytical concepts, the thematic interpretation formulated the findings, specifically in relation to a dynamic *perezhivanie*.

Alongside Vygotsky's (1966) concepts of play in relation to meaning making and the concept of *perezhivanie*, the concept of social situation of development, motive and drama were used to examine the play interaction. In order to answer the research question, the dialectical relation between the concepts as part of a system of cultural-historical theory was

used to gain deeper insights into *perezhivanie* that related to their emotional development when experiencing drama as a result of using the cultural device to enter the Playworld. The drama has an important role in learning and development and the development of motive, “as something generated through observing or participating in an activity” (Fleer, 2012, p. 91). As a result of the dynamics of the interaction between the children and the adults in the activity settings, the drama or contradiction acts as the leading force that activates children’s development (Fleer, 2019; Hedegaard, 2005, 2012; Lindqvist, 1995; Vygotsky, 1997).

4. Findings and Discussion: *Perezhivanie* When Entering the Playworld Activity Setting

In this section, a vignette that was selected from the relevant play activities is presented and discussed to explore how a Playworld approach creates conditions that support children’s emotional development. Playworld aims to provide conditions for children’s development through drama, which plays a crucial role in children’s development in the Playworld (Fleer, 2019). Specifically, this paper sought to understand *perezhivanie* from how children’s lived emotional experiences when interacting with dramatic contradictions that result from the use of the Playworld cultural device to enter the imaginary play.

The Playworld activity setting in this study used a traditional folktale from Indonesia about a princess, Kemuning, who lived with her father and sisters in a kingdom. One of the Playworld characteristics is to use a psychological tool to support the movement from the real situation to the collective imaginary play. Some Playworld studies present a range of psychological tools, such as a doorframe from a cardboard box that was used to enter a “Narnia” Playworld, and a spell that made everything upside down and where everyone walked backwards in a “Rumpelstilskin” Playworld (Fleer, 2017c; Hakkarainen, 2010). In the Playworld being studied in this paper, the teacher introduced a “time tunnel machine” following discussion with the children about how to go to Princess Kemuning’s palace.

The children showed different emotional expressions when using the “time tunnel machine”. Some children showed excitement, others showed curiosity about the need to pass through the “time tunnel machine”, and some children appeared to be afraid of going through the tunnel. Gio was one of the children who resisted going through the tunnel to enter the Playworld. Vignette 1 below shows how Gio and the other children experienced passing through the “time tunnel machine” to enter the collective imaginary play. Eight children and three teachers were involved in the interaction with the “time tunnel machine” that was used as a psychological tool or cultural device in the Playworld. Gio (4 years old) was crying and refusing to go through the tunnel. In the teacher interview, it was found that “He was afraid to be alone in the tunnel. He wanted to do it together, but the way we do it together is different to what he thought”.

By focusing on the child’s *perezhivanie*, these data revealed a dynamic *perezhivanie* in relation to a child’s emotional experiences within social interactions in an imaginary play, particularly while interacting with the cultural device being used to enter the Playworld. Through the dynamic interaction between the child who experienced a contradiction during the Playworld and the play partners, including the teachers who responded to the dramatic situations, the child showed a different *perezhivanie* during his engagement in the collective imaginary play. The analysis pointed out that this dynamic *perezhivanie* was the result of the interaction with the contradiction involving motive and demand in the collective imaginary situation. These data provide an understanding of the relation between the contradiction and *perezhivanie* for children’s development in the context of the Playworld activity setting.

Vignette: Afraid to be alone in dark

Eight children were waiting to take their turn to pass through a “time tunnel machine” and Gio was crying and refusing to go through the tunnel. The teacher, Wia, said, “Let’s go together!” to persuade Gio to go through the tunnel. Gio refused and kept

crying. Wia replied, “Okay, then. I’ll go.” Gio pulled the teacher’s clothes and kept crying. Another teacher, Nuri, tried to motivate Gio to go by saying, “Go, follow her.” A girl, Fara, came and pushed Gio to make him go through the tunnel. Again, teacher Nuri said, “Go get her,” trying to encourage Gio while stopping Farah from pushing him. The teacher, Tia, asked Gio, “Do you want to go or not?” This was followed by teacher Nuri saying, “Go get her! Go!” and Farah saying, “Go catch teacher Wia. It’s okay.” [A girl, Eli approached the tunnel] Finally, Gio replied by saying, “I’m scared,” and teacher Tia responded by saying, “Okay, I know. Come here. We’ll just wait here, then.” She held Gio for a while. Teacher Nuri let the other children go through the tunnel. [The children rush to get into the tunnel] Teacher Tia reminded the children not to push each other. While the children were queuing, a boy, Ata, approached Gio and said, “Come on, Gio. Let’s go together!” After hearing what Ata said, finally, Gio said, “I want to go in.” He kept repeating it while some other children were still lining up. Teacher Tia asked Gio if he really wanted to go into the tunnel by saying “Do you want to go into the tunnel now?” [Gio nodded] “Okay, you can go in.” Teacher Nuri added, “Okay, you can go with me.” Letting them in, teacher Tia said “Go! Be careful. Good job!”, followed by teacher Nuri also saying “Good job!”

This vignette presents how the Playworld creates conditions that contribute to emotional development through contradictions, which in this case was passing through the imaged “time tunnel machine” to enter the imaginary play. There was the same need for all the children to go through the “time tunnel machine” in order to join the collective imaginary play as if they entered Princess Kemuning’s palace; however, each child demonstrated different emotional expressions when responding to the requirement to pass through the “time tunnel machine”. The different emotional expressions indicate how each child experienced

the same social situation differently, and this difference in response results in a different development of each child, such as shown by Gio, Fara, Eli and Ata. In this case, it can be seen that the Playworld provides rich social situations for children's development in which they refract different *perezhivanie* based on the differences in how they act and experience the same social situation.

First, focusing on Gio, this vignette shows how the contradiction experienced by the child resulted in a change in his feelings in responding to the social situation. At the beginning, Gio refused to go through the tunnel. He was crying. During the teacher's interview, it was found that he was afraid to be alone in the tunnel. The teacher said that he wanted to do it together, but the teacher's assumption of how they would do it together was different to what he thought, as when the teacher agreed to go through the tunnel with him and asked him to get into the tunnel, he kept crying and refused to go and finally the teacher left him. However, finally, the interaction in the collective play situation motivated him to go into the tunnel together with his friends. A different action was taken by the child as a result of the dynamic interaction in the play.

Second, while Gio was dealing with his contradiction of the fear of darkness with support from two teachers, Fara approached Gio and pushed him to make him go into the tunnel so that the other children, including her, could go through the tunnel too. Influenced by her own motive, she was trying to help Gio through verbal encouragement and action. However, Fara failed to make Gio enter the tunnel and she needed to be patient and wait to pass through the tunnel. Finally, after hearing Gio admitting that he was scared, one of the teachers, Tia, offered Gio the option to calm himself by inviting him to wait next to the tunnel, which then allowed the other children to finally go in through the tunnel. This dynamic interaction shows how each player processed the play situation differently and acted according to their different

motives in the play such as starting the imaginary play and joining friends in the imaginary play.

Third, while the interaction that involved Gio, Fara, and the teachers was occurring, another child, Eli, seemed impatient to get into the tunnel and approached the tunnel. However, she could contain her desire to pass through the tunnel and she waited until the teacher let her go through. When the teacher finally let the other children take their turn to pass through the tunnel, the children seemed unable to contain their excitement to have their turn passing through the tunnel. They were rushing into the tunnel and some children were pushing each other. This situation represented a different *perezhivanie* from Gio's and showed how each child interpreted and experienced the same social situation of "the time tunnel machine" differently.

Finally, while taking turns, one of the children who calmly queued to go into the tunnel invited Gio to go into the tunnel together. After hearing that invitation and seeing his friends entering the tunnel one by one, Gio was motivated and moved to join them as he stated his wish to go into the tunnel. Thus, it can be seen how Playworld created the dynamic conditions for the children to play different roles in the interaction, which is the source of development and creates the child's motive, resulting in a dynamic *perezhivanie*. Children and teachers as play partners contribute to how Gio experiences the dramatic moment and his emotional development. As Gio engaged with the interaction, he developed his new motive, which created a new *perezhivanie* to pass through "the time tunnel machine" in order to join the Playworld.

Different studies on Playworld have demonstrated the positive contribution of Playworld to early childhood play pedagogy and children's development (Fleer, 2019). However, this study provides a new insight into how the relation between demand and motive creates contradictions in Playworld as an activity setting that are refracted in different *perezhivanie*

and thus result in different emotional development. Specifically, a demand of passing the tunnel and the motive to join friends to play were experienced by Gio. He has a different interpretation of the social situation. A dynamic *perezhivanie* was found as a result of the dynamic interaction between the play partners through their participation in the Playworld. By focusing on children's *perezhivanie*, an understanding of the process of social become individual through rich opportunities provided by the Playworld, involving drama for supporting children's development, particularly emotional development is gained.

5. Discussion

By revealing a dynamic *perezhivanie*, this study contributes to the concept of *perezhivanie* that is still being developed by understanding how children's lived emotional experience in Playworlds to give new possibilities for development. It can be seen how the contradiction experienced by the child is linked to the child's *perezhivanie*. Contradictions play an important role in children's learning as they are key to activating children's development (Vygotsky, 1997). Contradictions are the result of the dynamic interaction of the children's and adults' world in the activity settings, which acts as the leading force in learning and development (Fleer, 2019; Hedegaard, 2005, 2012; Lindqvist, 1995). This paper shows how the concept of contradiction can be used to understand the concept of *perezhivanie*. Through the contradiction that is core to a Playworld, children experience different *perezhivanie* in the imaginary play.

A dynamic *perezhivanie* is found within the Playworld activity setting that creates conditions for children to experience contradictions when entering the Playworld by passing through the "time tunnel machine", which is used as a psychological tool/cultural device. The use of a cultural device is one of the Playworld pedagogical principles that support the children moving from reality to the imaginary situation creates demand in the collective activity setting. In this study, each child has a different *perezhivanie* regarding the need to

pass through the tunnel. Further, the children's different motives emerge during the social interactions that occur when they are attempting to meet the demands of the activity setting, particularly the demand to pass through the tunnel to enter the imaginary play. "As something generated through observing or participating in an activity", the motive characterises a person's acts (Fleer, 2012, p. 91; Hedegaard, 2002; Kravtsova & Kravtsov 2012). Through this concept, the children's different actions within the social interaction in which they participate as illustrated in the vignette can be understood. "Motive is not located solely in a person, nor solely in a situation or condition external to a person" (Chaiklin, 2012, p. 209). Therefore, the children's participation in the play interaction results in a change in the children's motives.

Focusing on the children's *perezhivanie* on how they respond to the same situation differently, it can be seen how the Playworld provides rich opportunities for children's development by creating dramatic moments to make social become individual. In this way, it is possible to understand the relation between the contradiction and *perezhivanie*. Specifically, the child experiences different drama related to the same social situation of the "time tunnel machine", resulting in different social situations of development related to emotional development for each child. Through the dramatic moment, Gio develops his emotional development in managing his fear. The key of social situation motivating him is having the invitation and seeing his friends entering the tunnel one by one. It motivated and moved Gio to join them by stating his wish to go into the tunnel.

The concept of *perezhivanie* is the key to understanding how the social situation of development of each child can be different within the same social situation (Vygotsky, 1994). A prism understanding of the concept of *perezhivanie* allows us to understand how the same social situation is refracted differently by the children (Vygotsky, 1994). Through the unity to its unit in the concept of *perezhivanie*, which is related to the environment and the person,

how the participation of the person shapes the environment and how the environment shapes the participation can be understood (Vygotsky, 1994). In this study, the focus of the environment is the Playworld that acts as a source of development by creating motivating conditions which is in this case is to pass a time tunnel machine in order to enter the imaginary play for the children to experience dramatic moments that reveal a dynamic *perezhivanie* in the process of development, particularly related to emotional development. In addition, play partner roles are found to make an important contribution to the children's emotional development as they provide encouragement, degrees of freedom and role models in the play. The emotional development is achieved under the particular conditions of interaction related to the contradictions within the Playworld environment through the children's dynamic *perezhivanie*.

6. Conclusion

By examining the children's experiences when entering the Playworld through the use of the "time tunnel machine" as the cultural device, this paper provides both theoretical and empirical understandings of a dynamic *perezhivanie* and the relation between contradiction and *perezhivanie*. Focusing on the children's *perezhivanie*, the vignette shows how each child enters the activity setting differently and how each child experiences and deals with the contradictions, which result in different social situations of development for each child. The dynamic *perezhivanie* is the key to understanding that there is a change in the relation between children and their environment based on their participation in the environment. Therefore, a play approach such as Playworld that positions teachers as play partners in the play is crucial for creating motivating conditions and opportunities for children's development through contradictions.

Drawing upon the cultural-historical theory, a theoretical understanding of the relation between contradiction and *perezhivanie* is gained in this study by using the concepts of demand and motive and social situation of development alongside the concepts of contradiction and *perezhivanie*. By following the motives developed through interactions in the social situations created (Hedegaard, 2002), it can be seen that the children act and experience the same social situation differently. The demand created in the collective imaginary play develops motivating conditions, including contradictions, that result in the emergence of a dynamic *perezhivanie*. This finding is important as the concept of *perezhivanie* is underdeveloped.

In this case, the empirical understanding is evident from examining the use of the cultural device in the Playworld, which provides opportunities for the children to experience different *perezhivanie*. These examples show how the relation between the children and their surroundings through the concept of *perezhivanie* links to the children's development through the concept of social situation of development. This study is different to previous studies on *perezhivanie*, which have had a different focus on their theoretical discussions. Some scholars have advanced the concept of *perezhivanie* by examining the unity of emotions and cognition in a Playworld and highlighting the importance of the role of emotions in Playworlds (Ferholt, 2015; Ferholt et al., 2019). Therefore, while contributing to the limited body of research on *perezhivanie*, the findings in this study make an important contribution to teachers' pedagogical understanding and practices on how to support children's development when children experience contradictions in play by understanding the unity of environment and the child.

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