

*innovation is an idea, the latest product in engineering, technology, labor organization, management, and other areas of science and technology, social activities based on the use of scientific advances and best practices. The role and place of innovative activity of a math teacher in the system of continuing education are substantiated. The concept of innovative activity of a math teacher in the field of education as a complex structure in which the constituent elements are harmoniously combined is specified. Innovative activity is an open system formation and it is caused by variety of innovative process which is realized by the math teacher. It is important to describe innovation and research activities in terms of general scientific methodology, including systemic, synergetic, activity, information, communication and technological approaches. The influence of information flows and communication for the development and quality implementation of innovations in education is noted, because the specifics of math teachers in modern times require creative and critical thinking, observation, ability to plan, implement and analyze the pedagogical process to solve a number of pedagogical problems, aimed at achieving a common goal – the formation of the student's personality, his worldview.*

*The general scientific principles on which the research is based on the innovative activity of the future math teacher, in particular the principle of objectivity, realism, determinism, the principle of essential analysis and unity of historical and logical, the principle of proven practicality; continuity; strategy flexibility; minimizing the transition period, etc.*

*The interrelation and interdependence of structural elements of continuous preparation of the future math teacher for innovative activity is singled out. The analysis of features of mathematical activity of the math teacher in system of continuous education is carried out, and the directions of realization of its innovative activity are defined.*

**Keywords:** *continuous training of a math teacher, innovative activity, educational process, mathematical activity.*

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### **“SATAN’S DIARY” AS A STRATEGY OF PROPHECY (BY LEONID ANDREEV)**

*Thoughts about the end of the world have stirred human consciousness for a long time. Despite the large number of religious teachings and philosophical theories, one of the main provisions that unites them all is the belief in the inevitably coming last day of the earth, when the forces of good and evil, God and the devil will meet in the last battle, and finally, the punishment of all the unrighteous for the committed or dirty deeds that go against the laws of God. The motives of the Apocalypse were also reflected in Leonid Andreev's work. Their appearance is a consequence of the fact that the writer lived in one of such turning times in world history, and besides, this era coincided in time with the border of two centuries - the end of the 19th and the beginning of the 20th century.*

*Leonid Andreev did not remain aloof either. The first decades of the 20th century were reflected in his last unfinished novel, “Satan's Diary” (1919). Andreev's perception of the world at the beginning of the 20th century is imbued with anxiety, a sense of the proximity of catastrophe, reflects the consciousness of the inevitability of the collapse of the old world, and the writer associates this death with the picture of the end of the world painted by John the Theologian, that is, Andreev perceives it as the last battle between good (divine) and evil (diabolical) forces for power on earth.*

However, according to Leonid Andreev, the situation in this world has reached the highest tragic point. The tragedy lies in the fact that the world is so bogged down in sins, has achieved success and improved in criminal and dark affairs that it has far surpassed the very "father" of all evil - the devil. It was this opinion of the writer that was reflected in his last work.

The novel "Satan's Diary" is a sharp protest against all the institutions and values of bourgeois society, whose very nature contains forces hostile to man. "Satan's Diary", Andreev's last unfinished work, is both a "book of summaries" of the writer's entire work, and at the same time a brilliant prophecy. Andreev gives an opportunity to see and understand the terrible perspective of humanity. The warning of the artist, who, according to M. Gorky, was surprisingly shrewd in observing the human soul, takes on an alarmingly relevant meaning. However, this "cleverness" of his applied not only to a person, but also to society, in which the cruel law of evil, calculation and lies rules.

**Key words:** prophecy, Satan, game, humanization, apocalypse.

(статтю подано мовою оригіналу)

Since the late 1990<sup>th</sup>, a great number of "forgotten" men of letters and their artworks have been returned for a full review and total reboot with the goal for the purpose of their modern analysis, without any interference from the censorship, or rather those governing bodies that had the right to decide "to be a writer or not". According to the established "tradition", Russian, or rather Soviet literature, had a whole list of banned writers, whose work could significantly affect, and the worst thing for the authorities was to change the thinking of an ordinary person, to give him the opportunity to think by himself, and thereby have the right to choose, which led to the collapse of crowd control, which received the opportunity to become a people – to have a voice and not hesitate to express their opinion. One of these taboo writers was Leonid Andreev, who is rightfully considered one of the darkest writers of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

**Research analysis.** "Forbidden" writers are still the subject of many studies, including Leonid Andreev, whose work has been analyzed by such titans-literary critics as Y. Babicheva, L. Jesuitova, V. Keldysh, L. Ken, M. Kozmenko, E. Mikheicheva, I. Moskovkina, M. Telyatnik, L. Shishkina, R. Davis, B. Hellman. The relevance of this work is associated with the need to study Andreev's work in the context of the culture of the turn of the 19<sup>th</sup>-20<sup>th</sup> centuries as a period of changing artistic paradigms, the complex, transitional nature of which caused the originality of his work and the contradictory perception of the writer's works by his contemporaries.

**The purpose of the article** is to analyze the last and unfinished novel "The Diary of Satan" as a provocation and challenge to the existing social and spiritual order.

**Presentation of the main material.** Leonid Andreev is considered to be one of the darkest writers in Russian literature. In the given article we analyze his last book, "Satan's Diary", which shows the readers an imaginary situation – Satan in a human body decides to play with mankind. But instead of having pleasure and fun, he gradually discovers all the inconveniences and issues connected to human existence. And a real eye-opener for Satan becomes realization of the fact that there is no need to give people a "helping hand" in coming undone – they can perfectly do it by themselves.

“Satan’s Diary” is one of the best intellectual provocations towards Russian Orthodox Church. Leonid Andreev’s last (unfinished) book is represented as a prediction for all future mankind (the same artistical device was used by Goethe in “Faust”, Mark Twain in “The Mysterious Stranger”, M. Bulgakov in “Master and Margarita”). Fantasy about manlike Satan in American millionaire’s body is represented as the most peaceful and quiet Satan among all Russian artworks. His only “sin” is a murder – for being manlike he has to be the real Henry Wondergood in order to possess his body, which he calls “accommodation”: “When I decided to come to Earth, I found one suitable, as accommodation, 38-year old American, Mr. Henry Wondergood, a millionaire, and killed him... at night and without witnesses of course” [1, p. 32]. Adaptation period wasn’t so quickly and imperceptible as it was expected: fear, nausea, body’s feelings, etc. Satan isn’t able to control his temper; he suffers from sea-sick and is afraid of darkness as it scares him. But even with all these human “inconveniences” he doesn’t change his course – he is going to play with people. And playing his game is supposed to be a “maestro di Capella” and people will play the role of pieces.

Satan is not alone – he’s got a companion Topy, a hell resident, who’s got depth experience in being a “human” and knowing how to live among people without being recognized. This is a duet, whose game is to hoodwink and cheat people. Their “stage” is eternal city Rome. Why Rome, you may ask. As it is a symbol of inviolacy and faith in the eternal. And now in the city with eternal flavor the game will be played by eternal Satan and, for the record, he assures that it’s not his real name (but refuses to spell the real one, as he believes people can’t understand it and realize without losing their mind). Evil incarnates unusual weakness which is peculiar to people shows that Satan is too much manlike. And it happens because of his stay in human’s body out of which he can realize himself within his own death. But the top difference between Satan and people is “the third place”, in addition to hell and heaven. And Satan is absolutely sure that mankind is intellectually limited because of unknowing about that “third place”. And because of its poor mind there is no opportunity to realize it. It doesn’t cross people’s mind to think about “third place” as they live blindly due to church principles which teach people only about Heaven and Hell.

Devil’s coming to Earth is an eternal plot for world literature. Goethe’s Devil is a cynical soul chaser; Bulgakov’s Satan is an honest and Solomonic judge and Andreev’s one is just feeling bored in Hell, who’d like to play with people. That is the main peculiarity of Andreev’s Satan. He is not going to judge or chase souls, he just want to play, he wants to have a holiday. And we can’t but say that he was and is sure that he can influence people as he is powerful since the beginning of the world. But with such idea it becomes difficult for him to realize his aim as physical inconveniences remind him of themselves – emotions, heart beating like a clock, thoughts drawback his plan and intentions. He is no longer a powerful gamer, he is just a powerless human.

Meeting with a strange man called Magnus leads to the most unexpected moment in Satan’s game – he falls in love with Magnus’ daughter Maria. This

unknown feeling makes Satan to forget about his real aim on the Earth. He completely turns into a human. This fact differs Andreev's Satan from Bulgakov one. The last one doesn't know what is like to be a human and have human feelings. He is just a judge who knows what is right and what is wrong and he punishes according to this knowing. Andreev's Satan is so much manlike that he is happy being a human. And he makes the biggest mistake – he begins to forget that people can be more evil than he is. Especially Magnus, his so-called friend, who talks the way Satan likes – with much music.

Thinking that without Satan's help people are not capable for real cruelty, lie and violence throws cold water when Satan gets to know about real Maria – not a daughter but Magnus' mistress. And Magnus is more Devil than real one is – his cherished dream is to use Satan's money (which Satan willingly gives) and destroy the world killing people and blowing up the planet. And all these action are easily justified – he's eager to do it as he loves people. Satan's double-ganger leaves behind the original. And it becomes obvious that there is no need in Satan's help. People are so cunning and resourceful to do everything by themselves. Satan's experience is out of use, it's needless and unessential.

The main Satan's mistake is that he let a human inside himself and this human, like any other one, coming with soul, what for Satan is indistinctive. Satan's becomes a real human – he starts to write a diary and even his name he writes with a small letter. There is no proud left inside him.

He intended (through his game) to expose the Church power and money hunger, promises about immortality on condition that people must live due to church laws. But Satan fails. He starts to realize that human is the most dangerous being in the world. And even after telling Magnus about his real nature, in order to impress and scary, Satan faces something he hasn't expected at all – laugh, Magnus' laugh, but not because of his skepticism and unbelief, but because of his assurance that Satan is late: "Why did you come here? To play? Seduce? Laugh at us, people? To invent a new game for us to dance for you? But you are late. You should have come earlier, the world is already big and now you are useless" [1, p. 79].

Satan is no longer some power or wish maker. His forte used to be a skill in giving human the last "push" before starting something bad. But now there is no need to push. From now he must be careful not to be pushed. His charm and persuading skills don't work. There is no longer anyone to be exposed. Even Church takes as something unbreakable but not because of its purity and innocence but because of its action force and power of persuasion. Priesthood appears not as an example of mercy, charity and redemption. It is a temple for making people into a crowd without its individual opinion – the best way for controlling and making intellectual slaves.

The meeting with Scarlet Hat, on the one hand, pleases Satan, as he observes that his so-called power still works (Scarlet Hat tries to persuade Satan to make a money contribution for church – a blessing did), but on the other hand – there is nothing left for Satan – he is useless. Having almost limitless power and the deepest knowledge about existence Satan is astonished of quick human's wit.

Especially of those people who homilize on morality – the Church and its servants. Needless to say those gentlemen of the cloth are very educated and sophisticated. They know much as they read much. And this power gives them possibilities to possess people's mind in order to guide them the way they need. "The Church is undying until there is death" [1, p. 54], Scarlet Hat says and offers Satan to donate all his money for good cause – for church. And if Bulgakov's Devil wouldn't let such heresy to be happened, Andreev's one continues the conversation and then just lets Scarlet Hat go.

Complete disaster in Satan's plan shows that there is no need in one enormous power of some single being as it is available for any human – he's got imagination. And if there is more than one human for realizing something – the aim will be succeeded.

"*Satan's Diary*" remained unfinished because of Leonid Andreev's unexpected death. The end of it we can "write" by ourselves. But if to sum up everything we have already known we can draw to the following conclusions: while there is an invisible ruling hand people will always be slave like; any government and church will never let people to think, intellectualize and walk away with a definite and correct conclusion – it's thriveless as they can lose their ability to influence people. It's easier to control the crowd but not the people. Wars, revolutions, rebellions are won not only because of good leaders but because of good soldiers, and good soldiers must obey the commands they receive, even if it is needed to become blind and deaf or forget about conscience.

The main point is that we, human beings, endow with many skills – cunning, prudence, rationality, imagination, eagerness to succeed and so on, and if it mix with rage, hate, fury, jealousy and the absence of morality we no more and no less Satan ourselves. And that's why we do not feel any need in his help and that last push. We are perfect weapon and even lethal weapon in the government and church's hands.

Satan fails as he isn't ready to be a human in the wide sense of this word. On the one hand, he likes it as it something new and unknown for him. But on the other hand, there are human's emotions and physical inconveniences which disturb and confuse Satan. It distracts him from his initial aim. And the game is now played by people not Satan. He is like a piece in a game of chess, and instead of control and rule he is controlled and ruled. And he even likes it a little. But understanding about his useless frustrates him.

We don't have any opportunity to get to know about Satan's last words or actions, as well as Magnus' ones. But we can suppose that Satan would be killed by Magnus and released from his temporal "accommodation", or he just would leave "the stage" being much disappointed. Any way – he has lost to human.

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#### **ДМИТРЕНКО Т. “Щоденник сатани” Л. Андреева: стратегія – пророцтво.**

Думки про кінець світу здавна розбухували людську свідомість. Незважаючи на велику кількість релігійних вчень і філософських теорій, одним з основних положень, які об'єднують їх все, є віра в неминуче прийдешній останній день землі, коли зустрінуться в останній битві сили добра і зла, Бог і диявол, і спіткає, нарішті, покарання всіх неправедних за вчинені або брудні справи, що йдуть врозріз із законами Бога. У творчості Леоніда Андреева також знайшли відображення мотиви Апокаліпсису. Їх поява є наслідком того, що письменник якраз жив в одну з таких переломних епох світової історії, і до того ж ця епоха співпала за часом з кордоном двох століть – кінцем ХІХ і початком ХХ століття.

Не залишився осторонь і Леонід Андреев. Перші десятиліття ХХ століття знайшли відображення в його останньому незакінченому романі “Щоденник Сатани” (1919). Андріївське сприйняття світу на початку ХХ століття пройнятий тривогою, відчуттям близькості катастрофи, відображає в собі свідомість неминучості краху старого світу і загибель ця асоціюється у письменника з картиною кінця світу, намальованою Іоанном Богословом, тобто сприймається Андреевим як останній бій добрих (божественних) і злих (диявольських) сил за владу на землі.

Але, на думку Леоніда Андреева, положення в цьому світі досягло найвищої трагічної точки. Трагізм полягає в тому, що світ настільки загруз у гріхах, досяг успіху і вдосконалився в справах злочинних і темних, що далеко обігнав в цьому самого “батька” всього зла – диявола. Саме ця думка письменника знайшла відображення в його останньому творі.

Роман “Щоденник Сатани” – це різкий протест проти всіх інститутів і цінностей буржуазного суспільства, в самій природі якого закладені сили, ворожі людині. “Щоденник Сатани”, останнім нескінченний твір Андреева, – це і “книга підсумків” всієї творчості письменника, і одночасно геніальне пророцтво. Андреев дає можливість побачити й осмислити страшну перспективу людства. Тривожно актуальний зміст набувають застереження художника, який, за словами М. Горького, був напрочуд кмітливий, спостерігаючи людську душу”. Однак ця його “кмітливість” стосувалася не тільки людини, а й суспільства, в якому править жорстокий закон зла, розрахунку та брехні.

**Ключові слова:** пророцтво, сатана, гра, олюднення, апокаліпсис.

#### **ДМИТРЕНКО Т. М. “Дневник сатаны” Л. Андреева: стратегия – пророчество.**

Мысли о конце света издавна будоражили человеческое сознание. Незирая на большое количество религиозных учений и философских теорий, одним из основных положений, которые объединяют их все, является вера в неминуемо грядущий последний день земли, когда встретятся в последней битве силы добра и зла, Бог и дьявол, и постигнет, наконец, наказание всех неправедных за совершенные или грязные дела, которые идут вразрез с законами Бога. В творчестве Леонида Андреева также нашли отображение мотивов Апокалипсиса. Их появление является следствием того, что писатель как раз жил в одну из таких переломных эпох мировой истории, и к тому же эта эпоха совпала по времени с границей двух веков – концом ХІХ и началом ХХ века.

Не остался в стороне и Леонид Андреев. Первые десятилетия ХХ века нашли

отображение в его последнем незаконченном романе “Дневник Сатаны” (1919). Андреевское восприятие мира в начале XX века проникнуто тревогой, ощущением близости катастрофы, отображает в себе сознание неизбежности краха старого мира и гибель, это ассоциируется у писателя с картиной конца света, нарисованной Иоанном Богословом, то есть воспринимается Андреевым как последний бой добрых (божественных) и злых (дьявольских) сил за власть на земле.

Но, по мнению Леонида Андреева, положение в этом мире достигло наивысшей трагической точки. Трагизм заключается в том, что мир настолько погряз в грехах, добился успеха и усовершенствовался в делах преступных и темных, что далеко обогнал в этом самого “отца” всего зла – дьявола. Именно это мнение писателя нашло отображение в его последнем произведении.

Роман “Дневник Сатаны” – это резкий протест против всех институтов и ценностей буржуазного общества, в самой природе которого заложены враждебные человеку. “Дневник Сатаны”, последнее неоконченное произведение Андреева, – это и “книга итогов” всего творчества писателя, и одновременно гениальное пророчество. Андреев дает возможность увидеть и осмыслить страшную перспективу человечества. Тревожно актуальное содержание приобретает предостережение художника, который, по словам М. Горького, был на удивление сообразителен, наблюдая человеческую душу”. Однако эта его “смекалка” касалась не только человека, но и общества, в котором правит жестокий закон зла, расчета и лжи.

**Ключевые слова:** пророчество, сатана, игра, очеловечивание, апокалипсис.

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**Dovzhuk Victoriya**

## **TRENDS IN THE DEVELOPMENT OF THE ORGANIZATIONAL STRUCTURE AND CONTENT OF THE TRAINING OF MASTERS OF PHARMACY IN THE UNIVERSITIES OF COUNTRIES OF CENTRAL AND EASTERN EUROPE**

*The article analyzes the current stage of higher pharmaceutical education. Trends in the development of the organizational structure of the training of masters of pharmacy in the universities of Central and Eastern European countries have been revealed: the development of a mobile educational environment in the conditions of European integration for the exchange of experience in improving European higher pharmaceutical education, ensuring the academic mobility of students, scientific and pedagogical workers; harmonization of the normative and regulatory framework in the field of production and circulation of medicinal products and professional pharmaceutical activities for the integral formation of professional competence during the professional training of masters in universities; application of a complex of proper pharmaceutical practices in the industry and in the system of industry education; introduction of educational and industry innovations to the process of formation of professional competence of future masters of pharmacy.*

*It is proved that the revealed trends are influential factors of modernization changes in the organizational structure and content of the training of masters of pharmacy in the universities of Central and Eastern European countries. In the conditions of the integration of higher pharmaceutical education of Ukraine into the European educational space, they contribute to the effective use of the*