Alexander Zel'dovich's film Mishen' ('Target', 2011), co-scripted by Sorokin, Russian customs officials reap financial rewards as a transit country for huge tracks travelling between Europe and China (also a major theme in Den' oprichnika). With the increasing prevalence of Chinese words and phrases in Sorokin's texts, it becomes clear that the Chinese influence for Sorokin is assuming greater significance, though not necessarily positive. For the 'new' Vladimir Sorokin the empty irrationality of denial, as in his youthful 'words on paper', has now been replaced by the defiantly rational desire to resist the return of Ivan the Terrible, his oprichniki and the sugar-coated lies and criminality of the Kremlin. For the 'new' Vladimir Sorokin the empty irrationality of denial, as in his youthful 'words on paper', has now been replaced by the defiantly rational desire to resist the return of Ivan the Terrible, his oprichniki and the sugar-coated lies and criminality of the Kremlin. Notes. I centre on issues of scale and amplification as a type of movement in the symbolic mode, whilst keeping posthumous subjectivity in focus. For my purpose, I utilise Aleksandr Zel'dovich's The Target with its emphasis on transient spaces and the epiphany of the universal monad. In her review of The Target, Barbara Wurm (2011) notes that Zel'dovich (b. 1958, Moscow) tends to produce one film per decade. Indeed, he released his Sunset in 1991, Moscow in 2001 and The Target in 2010. Each of the films is 'a kind of quintessential résumé' of the previous decade. Hence, my use of the film in the final chapter of the book is manyfold. On one level, I use it to explore the relationship between the subject's interiority and filmic modelling of space in the global era.