1. Introduction

This essay aims to examine the different concepts of culture, namely mono-culturality, multiculturality, interculturality and transculturality analysing a cinematic text, _Kurz und Schmerzlos_ (in English _Short, sharp, shock_, 1998) by ‘Turkish-German’ filmmaker, Fatih Akin. What is more, three meaningful questions will be addressed in this essay:

Firstly, how does the film, _Kurz und Schmerzlos_ by Turkish-German film director Fatih Akin express cultural differences and to what extent does this representation follow traditional concepts of culture?

Secondly, how is the interconnectedness of cultures articulated and in how far does this relate to current notions of inter- and transculturalism?

Finally, which are the key differences of former migrants cinematic representations in pre- and post-unified Germany?
2. Exploring the concepts of culture: Mono-cultural to Transculturalism

In this chapter, I would like to explore different concepts of culture which are inevitable to analyze and examine Turkish-German cinema. According to Hofstede’s statement, Culture is defined as collective programming of the mind which distinguishes the members of one group or category of people from another. (Hofstede, 1980, p.25). In my opinion, in particular the word collective is effective to interpret and analyze Turkish-German films, which deal with culture differences and overlapping area between minor and major culture.

Hass(1992, p.161) defined monoculturalism as the practices of catering to the dominant and mainstream providing second-class treatment or no special consideration at all to a person of non-mainstream cultures. It can be related to Herder inspired concept of ‘Volkskultur’ which governed 19th and early 20th century German nation-building and which should be regarded as essentialist, homogeneous and separatist in its link to the notion of ‘volk’ (Rings, 2008, p.7). It is a double-sided concept, which emphasis on a culturally and/or racially ‘pure’ and superior Self in opposition to an ‘impure’ and inferior ‘Other’(Rings, 2008, p.8). The concept of ‘Volkskultur’ has common in Nation-state Mode I(Kymlicka, 2007, p.17) is the state was seen as the possession of a dominant national group, which used the state to privilege its identity, language, history, culture, literature, myths, religion and so on. Very few countries around the world are mono-national for instances, Iceland, Portugal and the Koreas are the most frequently cited examples. It is so taken for granted that each country embodies its own distinctive