

This dissertation discusses the post-war trilogy of the German writer Wolfgang Koeppen (1906-1996): *Tauben im Gras* (1951), *Das Treibhaus* (1953) and *Der Tod in Rom* (1954).

The first part of this paper gives a political-cultural concise of the years 1945-1965, with an emphasis on the fifties. At that time Germany goes through the process of the economic-mirage and according to this the Germans get back their lost self-assurance. By the same mail is increasingly obvious, that the vision of a complete beginning failed and that the conservative policy of Adenauer follows the beaten track of the pre-war period.

From urgent political questions of the year 1945 the German interest turns over to security their own prosperity, middleclass comfort. The horrors of war seem to be forgotten and instead of the „collective guilt“ comes the „collective amnesia“. This fundamental change didn't stay unnoticed. A critical reflection happend mainly through the young authors united in the Gruppe 47.

Beside their line and on the edge of the contemporary literary events Wolfgang Koeppen delivers his loud protest against the post-war development of the German society.

In the following part, which sets up the crux of the whole paper, is given an analysis of the individual novels in the context of the time of their appearance and the whole work of Koeppen. The main motive of the three novels is the feeling of being dispossessed and unsuccessful while searching for a place in the German post-war society.

In the first part of the free trilogy *Tauben im Gras* Koeppen tries to make a very wide stroke of society types, which together make the picture of the contemporary Germany. All the characters suffer from a big unsurance, which arises from the experience of the subsistence and existentialist crises of the young post-war years. The feeling of certainty gives the only property. They believe in it and they put all their hope in it.