1) After childbirth, Laura in a hospital is mistakenly given a brown‑eyed newborn who isn’t hers. Overnight, ignored by staff, she breastfeeds and bonds with him. In the morning a nurse corrects the error; the baby is taken away, leaving Laura grief‑stricken. At home with her blue‑eyed son, she grapples with milk oversupply from nursing two infants, sees a pediatrician, and physically stabilizes. Emotionally, she’s haunted for months by the lost attachment, even as her own child thrives. Years later, gratitude prevails, yet the memory of the brown‑eyed boy endures as a private, bittersweet imprint.

2) Maternal attachment beyond biology; the body’s autonomy in postpartum; grief for a bond formed by accident; and the ethical fragility of institutions. The story privileges tenderness over plot, treating motherhood as care, sorrow, and gratitude in tension. It’s relatable and contemporary (baby‑blues, lactation, fear of baby‑swap), but premise and treatment are conventional; characterization is surface‑level, and the linear, reflective pacing reads more vignette than arc. Marketability: solid for human‑interest or parenting outlets; less likely for venues seeking formally inventive or high‑stakes fiction. Language is plain, sentimental; atmosphere subdued; setting generic hospital/home.

3) 4

4) Possible readings: an allegory of adoption/foster care and the ache of relinquishment; a portrait of postpartum anxiety/depression, with the brown‑eyed baby as a projection of intrusive thoughts and hormonal overflow (the milk) demanding “maintenance”; a critique of medical bureaucracy and unseen labor (ignored call button, title’s “Maintenance”) that fails mothers; a meditation on nurture across perceived difference that challenges essentialist notions of kinship; or a parable about abundance—love and milk multiplying—tempered by the limits of circumstance.