1.- In a Prague maternity ward, Marie awakens to layered infant cries and a liminal, almost magical atmosphere. Unseen hands remove a child; privacy curtains and moonlit distortions blur identity. Entangled with a neighboring mother, Marie names the baby in her arms “Autolycus,” then leaves and formally adopts him, claiming the father unknown. Years later she understands that night as a fated exchange: her life and the other mother’s woven together, kinship forged beyond biology in a web of longing, naming, and mystery.

2.- Motherhood as liminal identity: how naming, longing, and institutional opacity blur bloodlines. The story explores non-biological kinship, fate versus agency, and the porous boundary between self and other in postpartum limbo. Language (a linguist mother; the mythic name Autolycus) shapes reality. Lilies, curtains, and moonlight render the ward a sacred threshold, where grief, desire, and creation intermingle and maternity becomes an enacted myth rather than a mere biological fact.

3.- 5

4.- Allegory of postpartum dissociation and institutional erasure: the ward as underworld, lilies as funerary markers, unseen hands as bureaucratic fate. Autolycus (trickster/thief) hints at a stolen/swapped child; naming conjures belonging more than blood. The Prague/Hvidovre dislocation suggests linguistic and cultural estrangement. Curtains = amniotic membranes; layered cries = plural maternities. Read this way, the story critiques how systems reassign identity, while proposing motherhood as a mythic craft—maintaining bonds through story, ritual, and chosen attachment rather than genetic certainty.