

In Elizabeth Berridge's, '*Lullaby*', she presents the couple as yearning for each other's love through utilising dialogue and alliteration. She uniquely expresses the difficulty of love being exchanged between the spouse and the child. This is done through an extended metaphor.

The author uses a metaphor to show the difficulty of loving both the spouse and child unequivocally and fairly. This can be seen in 'Then the juggling began. She could keep them both spinning equably, dexterously, for a time; father and son, son and father, but then her hand would become tired, the trick fail '. By expressing love as an object that can be juggled between people, we can see the difficulty and fatigue created by 'equably' 'juggling' the love between the two. The use of 'juggling' implies that it is too much to handle to love both at the same, but rather swap between the two. This metaphor is extended through dialogue in "The Empire?" she said. 'It's a long way.'[...] 'We've got the record,' he said. 'We'll be home by ten if we go early.'[...] 'He'll be all right,' she said firmly. 'Don't worry.'" The dialogue between the two juggles the attention thereby highlighting their hesitancy to leave the child.

The author implies that the couple have been in the relationship for a long time. This can be seen in 'Life with him was precarious; always had been.[...]' Hanging on to a cloud and never coming down – only of course you fell through a cloud.'. The initial sentence of the quotation, highlights that they have together for a long time. The latter sentence, implies that there has been a catastrophic event. Furthermore, the idea that they are still together highlights that their relationship is robust and strong.

Overall, the author is able to present the couple's relationship as robust and strong while, now complicating with a child, in which they need to juggle their love between each other. She expresses the difficulty of juggling the love between a spouse and child highlighting the difficulty in doing so.