

EMMY. You don't like that, do you

NORA. what

EMMY. that I'm getting married. You think no one should get married

NORA. no, I—

EMMY. Anne Marie told me. She told me, "don't bring up Jorgen." But it seemed weird not to tell you, because we're in love. I know you probably don't believe in "being in love."

NORA. But I do. I do believe in— I have nothing against love, Emmy, but love love is different from marriage, marriage is this binding contract, and love is—love has to be the opposite of a contract— How much do you even know about marriage?

EMMY. nothing

NORA. exactly

EMMY. because you left, I know nothing about what a marriage is and what it looks like. But I do know what the absence of it looks like, and what I want is the opposite of that. I want to be held. I want to be possessed. I want to be somebody's something. I can see you cringe when I say what I'm saying. But that's about you, and it's not about me, and I'm telling you what I want, and you may want something different for yourself, but don't make my wants about your wants

NORA. but—

EMMY. you're telling me I don't want what I want?

NORA. Emmy, I'm telling you that I once wanted what you wanted only to find out that when I got what I wanted that it was definitely not what I wanted.

EMMY. But you don't know that it will be the same with me. I'm not you.

NORA. I have a feeling you're a lot like me

EMMY. no

NORA. the kinds of things you're saying are the kinds of thing I said

EMMY. You don't even know me. You came back here for the first time in 15 years and you didn't want to see me—the only reason you're even talking to me is because you want something from me

NORA. What scares me more is the thought of you doing everything that I did that I wish I didn't do— That's worse because it means that everything I've done since walking out that door, means nothing

EMMY. everything you've done, which is—what?

NORA. the books, the books I've written—everything that I—

EMMY. these books that tell women to leave their marriages

NORA. if they're feeling stuck and—

EMMY. and they do—?

NORA. some are moved to—

EMMY. and how is that good? How many women have left their husbands because of you? How many women have left their children? How many women have left their husbands and children, and gotten themselves into the same kind of trouble you're in right now—? It's—it's like you've saved everyone from a drowning boat, but you've left them with no way to get back to shore.

NORA. ...

EMMY. I actually think it's good to be stuck in a marriage. It's the fact that we're bound together, that it's difficult to leave, that actually makes people stick around and try— I think— because if things keep on going the way you say they should, then—what will that look like—? a future where everyone is leaving each other— that in a lifetime one person will have tried to be with— what, four, five, six people but always just skating through their lives, never able to settle or slow or experience anything that takes any real difficult time never finding a home, never finding a place to rest, a person to rest with, never finding a person who knows you and that sounds—and what do I know, but that sounds so sad and so lonely and so so deeply unsatisfying this future where we're all just nomads... Is that really what you want?

NORA. ...

EMMY. You let me do this for you—Nora Helmer will officially be dead— you leave here, you move somewhere quiet—you stay quiet for a couple of years, this trouble with the judge, it will eventually pass—and then you'll be free— free of Nora Helmer. That's what you always wanted, from the very beginning, isn't it?— when you walked out that door, you wanted to find out who you really were. You've found that person. You don't need Nora Helmer anymore. She's dead. And now you really get to be reborn as this new person you've created. And me and Torvald and my brothers can go on living lives without you
