

NORA.  
Yes,

I do remember that about Bob  
about him—not the fat face thing—but the crying—he doesn't still  
do that—?

EMMY.  
he does

NORA.  
poor Bob

EMMY.  
Iver on the other hand—

NORA.  
the opposite of Bob

EMMY.  
in every way.

NORA.  
Yes.

EMMY.  
Now tell me something you remember about me

NORA.  
you

EMMY.  
yes!

NORA.  
uhhhh, what should I—well here's something:  
When you were born

EMMY.  
yes—?

NORA.  
I had you very fast.  
You came right out of me—like you were racing to get out into the  
world—like you couldn't wait—The boys—they were very slow. I  
was in labor for—oh god, it was terrible—  
but you were very easy.

So. You can put that into your  
book of memories.

EMMY.  
And tell me something about you.

NORA.  
Uh like what?

EMMY.  
Oh I don't know—

Are you happy?

NORA.  
Yes.

EMMY.  
What makes you happy?

NORA.  
My work makes me happy.

I like my house, I have a nice little house,  
it's by a lake,  
it's quiet.

EMMY.  
That sounds nice...

NORA.  
And are you happy, Emmy?

EMMY.  
I am.

NORA.  
What makes you happy.

EMMY.  
All sorts of things:  
I have enough money.  
I have enough food.  
Physically I'm  
fine—there aren't problems  
with my health.

NORA.  
That's good.

EMMY.  
I actually think in a lot of ways  
things turned out better because you weren't around.

NORA.  
...

EMMY.  
I think I'm better at life because of it.  
I had a lot more responsibility.  
I had to deal with some difficult truths about life  
at an earlier age than you usually have to deal with those types of things.  
I feel bad for the kids who growing up had the usual life.  
I feel special.

70

NORA.  
...that's good to hear, it's—I'm happy that—

EMMY.  
people say I'm an old soul.

NORA.  
yes, yes—I you seem very  
grown up. Very adult. Very  
impressive.

EMMY. (*Smiling to herself.*)  
Thank you.

And you, you've done well because of it too, haven't you

NORA.  
what do you mean—?

EMMY.  
Anne Marie told me that you have your own money,  
and that you write books.

NORA.  
I do

EMMY.  
I find that very interesting.

NORA.  
I'll send you one.

EMMY.  
I don't really read books

NORA.  
no?

71

EMMY.  
Never could get interested in—I get bored easily—it's...

NORA.  
...And so, Emmy—

EMMY.  
yes—?

NORA.  
did Anne Marie also tell you *why* I'm here?

EMMY.  
All I know is—

that you and Torvald were supposed to be divorced  
but you found out you're not,  
and you're trying to get Torvald to file the divorce  
but he won't do it

NORA.  
that's pretty much it.

EMMY.  
I'm guessing what you want from me is for me to go to him  
and convince him to do the thing that he's refusing to do

NORA.  
yes, yes, that's—I was just thinking that  
if you were to go to him,  
tell him that this is what's right for him—

EMMY.  
uh-huh

NORA.  
for everyone,

72

tell him it will be alright,  
that there's no point in wrecking everything he's built,  
tell him to do it for you

EMMY.  
but it's not for me

NORA.  
of course it's for you—  
the whole family  
and you and Bob and Iver and—  
the kind of—I don't know—disgrace  
that could come as a result of—  
—it would make the family look very bad—and

I don't know if Anne Marie told you, but there's this judge who's  
threatening to—

EMMY.  
yes, I know

NORA.  
right. so.

EMMY.  
...

NORA.  
I understand if maybe you have concerns.  
Let me try to address some of—maybe you're not sure  
how to approach this matter with Torvald,  
I understand that, yes, that could be awkward: what do you say?  
You go to him out of the blue:  
I think you should give Nora the divorce she's asking for—  
he'll think you talked with me and that I put you up to it

EMMY.  
but aren't you—?

73

NORA.  
what—

EMMY.  
putting me up to it.

NORA.

So say instead—you don't tell him we met,  
and say instead that you heard from  
Anne Marie about my problem—well, you did—  
that's true—Anne Marie told you what she told you,  
and say you got to thinking about the situation  
and my dilemma and what this could mean to Torvald,  
and how it could look really bad,  
get him in a bad spot with his reputation—  
and explain to him how you think it's best  
to just let me go  
and let it all go  
and file the divorce.

If you can show him how he's making this worse for himself,  
if you leave me out of it,  
because I don't think Torvald will do what Torvald does  
for my sake, that his interests are—

EMMY.  
are what? What do you think his interests—?

NORA.  
Honestly?

Isn't it apparent?  
I think he doesn't want to let me go,  
that there's some part of him that is hoping  
that maybe I'd come back to him, that there would be uh  
reconciliation.

EMMY.  
Did he propose a reconciliation?

NORA.

...

EMMY.

...

NORA.

...um—

EMMY.

No, see, I think you're very wrong,  
and that you've made a lot of assumptions  
and that you don't know what you're doing,  
you think you do, but you—and it's not your fault,  
but I need to correct you—

NORA.

Correct me—?

EMMY.

Torvald did something really stupid.

I know that he's still, technically speaking, married to you.  
And I'm not saying that none of this is his fault.  
There's fault on his part, for sure.

But basically, what happened,  
when you left, people noticed,  
and of course they noticed,  
and people would ask, "Where's Nora?"  
And Torvald, I'm sure you could guess,  
he was pretty upset about it, felt pretty private about it,

didn't want to talk about it—it was embarrassing—people ask him  
where you are, and he'd have to say you left him—it would be awkward,  
both for him and for the person asking,  
so at first when people asked, he'd say that you had gone away,