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In this chapter I propose a comparative analysis between the Encomium of Helen, by Gorgias, and the film *Une Femme Mariée* (1964), by Jean-Luc Godard, focused on the use of the word body (*soma*), in the former, and the images of the protagonist's body in the film. The presentation of the actions of the two women, Helen and Charlotte, respectively, is made comparatively and in addition to similarities between aspects related to adultery and the accountability of the female characters, I analyse the rhetorical strategies in the construction of the text and the film in the way they equate the concepts of beauty and truth.