

FAITH AND DEVOTION TO THE HOLY VIRGIN MARY: A STUDY ON THE ORIGIN OF THE COMMUNITIES OF OUR LADY OF GUADALUPE IN PORTO VELHO/RO

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INTRODUCTION

Martin-Barbero and Rey (2001), when conducting studies on "The exercises of seeing", carry out a series of questions (p. 49-50) about Serge Gruzinski's War of Images (1990) and cite a cultural battle in the Latin American scenario that "corresponds to the war of codifications and resignifications that is made to the religious and profane signification of the Virgin of Guadalupe". Venerated? Beloved? What is known is that it is a Mexican religious icon that is often confused with a "solution to problems in a miraculous way", as the author himself says, which "continues to reproduce itself today in the iconographic hybridizations of a myth that reabsorbs the language of printed and television stories".

Deepening the studies of Gruzinski (1990) it is possible to infer in his work "La guerre des images: de Christophe Colomb à 'Blade Runner' (1492-2019)" that when Mexico was colonized by Spain in 1519, religious missionaries identified that the native people (indigenous) had a devotion to images made of clay and that these images had a spiritual meaning, for rituals and other events of idolatry were made to these images. However, after being catechized and properly instructed in Catholicism, a new devotion emerged, in 1531 to the Virgin of Tepeyac who appeared to the indigenous Juan Diego and performed miracles being stamped on a tilma (Benítez, 1982).

Suddenly, this fact spread throughout the region and the Virgin began to be the newest image of veneration among the indigenous people and other Spanish Christians who lived in Mexico. Even after many years, this devotion and veneration of Catholics, which is much criticized by religious of other denominations, insists on remaining and being reproduced by Mexican soap operas such as the Marias of the actress and singer Thalia in their interpretations where she prays in the name of the Saint.

Also in Brazil there is the report of the telenovela "Salve-se quem pode" where the character Helena (played by actress Flávia Alessandra) has a special devotion to the saint.

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Not to mention the numerous religious temples that are dedicated to the virgin, such as here in Porto Velho, the Communities of Our Lady of Guadalupe in the neighborhoods of Aponiã (linked to the Parish of São Luiz Gonzaga), Liberdade (linked to the Parish of São João Bosco), and Três Marias (linked to the Parish of Our Lady of Amparo).

Patroness of Latin America, liturgically celebrated by the Roman Catholic Church on December 12, the Saint draws crowds and has always been resignifying, including in Porto Velho/RO. Therefore, it is possible to question: How did the process of emergence of the Communities dedicated to Our Lady of Guadalupe take place in the society of Porto Velhense? What does the Faith in this devotion influence and impact on local society?

OBJECTIVE

Describe the origin of the Communities dedicated to Our Lady of Guadalupe in Porto Velho/RO, rescuing the history of the saint and making a journey about the Latin American devotion to the Virgin of Guadalupe, as well as the reflections of this devotion in Brazil. Therefore, the work has the mission of rescuing the memories that involve the Marian devotional practices that revolve around these Communities, describing the origin of each one and how its solemnity takes place on December 12, highlighting its importance for the practice of the Faith of the people of Porto Velhense, highlighting it as a hybrid culture that mixes and aggregates traditional roots of the local society.

METHODOLOGY

This academic work is a review research and also a field study because it carries out a survey with the parishes of each Guadalupeana Community in order to obtain information on how the process of adoption and choice of the name of the Saint for the formation of the Communities took place, also the festivities that permeate around the ritual practices, rescuing the memory present in the devotion, among other information that will be reported in more detail.

Thus, in addition to the theoretical-referential survey of this, the secretariats of the parishes of the link were also contacted to obtain original and traditional festive information of each Community, where the contact of the Coordination of each one was passed on and together with the coordinators the reports present in this one were made.

THE RESCUE OF THE HISTORICAL MEMORY OF THE VIRGIN OF GUADALUPE

By rescuing a religious memory, we are entering the context of collective memory. Halbwachs (1968, p. 34) states that in order to reconstruct the image of an event from the



past in order to obtain a memory "it is necessary that this reconstruction operates common data or notions that they find in our spirit and in that of others, because they transition from these to that reciprocally so we can understand that a memory can be recognized and reconstructed at the same time". The whole question is whether such a remembrance can exist, whether it is conceivable. It would be enough for such a recollection to be produced only once to show that nothing prevents it from intervening in all cases.

For Motta (2014, p. 182), "when we talk about memory, we must take into account that it builds a straight line with the past, feeding on vague, contradictory memories, without any criticism of the sources that – in theory – would support this same memory". There is a distinction between memory and history, but both treat the past as something remote: memory in a more positivist view, while history seeks a more critical view of the past. Thus, memories are historical sources, as they help us to know what has been remembered, remembered by one or several social groups, which express historical phenomena.

All the writings that narrate the apparitions of the Virgin of Guadalupe are inspired by the *Nican Mopohua*, written in Nahuatl, Aztec language, by the indigenous scholar Antonio Valeriano in the mid-sixteenth century, this is the main theoretical reference for most authors who write about the Saint.

Benítez (1982) relates in detail the story of how Our Lady appeared in Tepeyac, a region located in the north of Mexico City, it is nothing more than a hill part of the mountain range that forms the Sierra de Guadalupe that delimits the north to the valley of Mexico. She appeared, pregnant (Ebersol and Bussoletti, 2019), in 1551 to the indigenous Juan Diego (Oliveira, 2016), enchanting with a soft melody that came from the place and glimpsed by a light that shone in the place, being in 4 apparitions where she asked him to go to the palace of the archbishop of Mexico and pray that there on the surface where she appeared a temple dedicated to her be built.

The bishop, Friar Juan de Zumárraga (from Lima, 2017), a Franciscan, twice denied the request of the indigenous man and told him that he needed a sign, and in the third apparition the Virgin promised him that the next day he would give such a sign, but unfortunately Juan Diego did not show up because his uncle Juan Bernardino was sick and in very serious condition. On Tuesday, at dawn, Juan Diego went to Tlatelolco (now a neighborhood of Mexico City) to call a priest to bless his uncle, who he thought was already his last day of life. Then he deviated from the path he always used to go through Tepeyac, going around the mountain up it and passing on the other side towards the east, but the Virgin met him halfway and asked him where he was going? Juan Diego, half embarrassed, told the whole health situation of his uncle to the Virgin and she told him:



"Listen and understand, my little son, that it is nothing that frightens and afflicts you. Do not disturb your heart. Do not fear this sickness, or any other sickness and anguish. Am I not here? Am I not your Mother? Are you not under my shadow? Am I not your health? Are you not in my lap, my lap? What else is needed? Do not get attached or worry about anything else. Do not grieve over the illness of your uncle who will not die now for it: be sure that he has already been cured" (Benítez, 1982, p. 34).

Thus the first miracle of the Saint is performed, who later told Juan Diego to go up to the top of the hill, where the apparitions took place, and he would find different flowers, so he asked him to gather and go down to meet her. Punctually he obeyed and was surprised that so many beautiful roses had sprouted from Castilla, before the weather they usually give, because it was winter, besides, the top of the hill was not a place that used to give flowers because there were many cracks, fissures, thistles, thorns and cacti.

Respecting the Virgin's request, he gathered the flowers in his tilma (blanket), went down the hill, showed her the flowers, the virgin took the flowers in his hands, placed them back on the native's cloak and gave him the order to take this sign to the archbishop and only unfold the blanket only in his presence, to report everything he had seen and reinforce the request for the construction of the temple.

Figure 01. Fourth apparition of the Virgin of Guadalupe to Juan Diego



Source: "The world is yours" website (<https://www.omundoeseu.com.br/>)

Juan Diego did so and, upon arriving at the archbishop's palace and after a long time waiting, he received him and then the indigenous man threw himself at the feet of the archbishop, humbling himself and reporting everything that had happened with great humility and showed the sign by unfolding the white blanket from which several roses of



Castilla came out and stamped on the Tilma was the image of the virgin. Everyone knelt down and the archbishop in tears prayed and asked him for forgiveness. Then he asked Juan Diego to take the entire entourage of the archbishop to the place where he had collected the flowers and, as soon as he took them there, he said goodbye because he was worried about his sick uncle and was going to give him the news that he was cured. The archbishop, very curious, gathered them all together and went with him to his house.

When he arrived home, he saw his uncle in good health and happy because he was no longer in pain, and his uncle reported that the Virgin had appeared to him, Juan Bernardino, and asked that as soon as the archbishop found him he would tell him everything that had happened. Then the request of the virgin was granted and in 1533 the temple was built where today there is a Basilica Sanctuary dedicated to her, where the Tilma (blanket) of Juan Diego is exposed, with the stamped image that is preserved to this day intact.

Figure 02. Juan Diego opens his poncho and pours the roses into the presence of the bishop. The image of Our Lady then appears on the mantle.



Source: "The world is yours" website (<https://www.omundoeseu.com.br/>)

Currently, the Basilica of Our Lady of Guadalupe, in Mexico City, receives about 20 million devotees annually. The sanctuary is composed of several churches and chapels,



including the two basilicas, one from the sixteenth century, and the other from 1974, whose project is by the Mexican architect Pedro Ramírez Vázquez. This is the second most visited sanctuary in the world (Santos, 2020), second only to St. Peter's Basilica in the Vatican.

In Brazil there are several churches dedicated to the Saint, among them, the Sanctuary of Our Lady of Guadalupe in Curitiba/PR, presided over by Father Reginaldo Manzotti who celebrates his masses and festivities about the devotion to the Mexican Saint. Also noteworthy are the Monastery of the Resurrection in Ponta Grossa/PR and the Monastery of the Transfiguration in Santa Rosa/RS, which has the Virgin of Guadalupe as its patron saint. Thus, there is a tradition that runs throughout Latin America, starting at Tepeyac, in Mexico City, reaching Brazil, with its rituals, festivities, solemnities and other traditions that configure the memory of the Saint in all places where this cult can be given within the Roman Catholic Church.

Figure 03. Photograph of the Basilica Sanctuary of Our Lady of Guadalupe in Mexico City



Source: Blog Andarilho (<https://blogandarilho.com.br/>)

DEVOTION TO THE VIRGIN OF GUADALUPE

For Niero (2012), within the context of traditional Catholicism, what we know as popular devotional Catholicism emerged, characterized by the intense participation of the laity and the majority of the population, where saint festivals, blessings, promises, prayers, pilgrimages and ex-votos are also present. The author mentions that "the Catholic religion was one of the powerful ways of sustaining the development of the colonial system.



Devotion to the saints, in popular devotional Catholicism, is based on a set of representations and practices by the devotees."

For Oliveira (1985) "a collectivity renders worship (individual or collective) to its saints, being clothed with a moral obligation" (p. 122), as they are the results of "a work of production and reproduction of religious meanings that is not done in a vacuum, guided only by the popular imagination, but within the determined and determining sociological conditions" (p. 123).

Therefore, devotion is a dialectic between subject (devotees and actors of devotion) and the object of devotion (saint, image), because man, as a social being and subject, makes, lives, creates and transforms. In this way, devotion is made and remade, consumed and transformed. Thus, the human experience of the sacred is "lived by devotees as something that helps them not only to situate themselves in the midst of social and political crises, but also to transcend the limits of the solutions inserted in this world". The discourse of the devotees regarding their devotion is in accordance with the social context, where religious acts and meanings are an integral part of the whole that we know as reality (Steil, 2001. p. 546).

Gruzinski (1990, p. 141) reports that in Mexico, in the early 1530s, the first evangelizers built a hermitage on the hill of Tepeyac, in the pre-Hispanic place, which was already visited by the indigenous people, who even before the conquest, built a sanctuary consecrated to the Mother of the Gods (Ebersol and Bussoletti 2019; Maia and Sanches, 2023), Toci ("Our Mother"), an ancestral tradition. With the aim of Christianizing the native peoples, the Franciscans had installed a chapel consecrated to the Virgin, without giving much importance to the modest sanctuary that already existed (de Lima, 2017). It is evident that the superposition of the spaces of worship opened the door to all kinds of more or less fortuitous approximations. For the author, this substitution appears in mid-1555. For De Lima (2017), in 1556 "it is possible to verify that the cult of Guadalupe had already reached sufficient proportions and importance to arouse acid criticism of her devotees by unbelieving religious people" (p. 27).

The image of Our Lady of Guadalupe was declared patron saint of all America by Pope Pius XII in 1945. In 1979, Pope John Paul II consecrated all of Latin America to Our Lady of Guadalupe, in 1990 he beatified Juan Diego and in 2002 canonized him.

Brito (2021) reports that interethnic contact (contact situations/contact zones) and the historical awareness of these societies are expressed in symbolic creativity (indigenous people talk about their own past); in political creativity (indigenous people recognize



themselves as historical agents); in the dialectic of transformation and reproduction and in the projects of religious, social and cultural continuity. For the author:

"The thorough analysis of Guadalupe's painting shows the desire to make known the smallest details of it, but also the care [...] to always bring a wide range of information on the subject [...]. The iconographic research of sacred images prior to Guadalupe was very rich in order to establish similarities and differences. An idea to be further explored: 'clothing has its own memory and can transport us to remote situations and feelings'" (Brito, 2021, p. 190).

Analyzing the memory of devotion to the Virgin of Guadalupe, it is noted that there is a culture that is hybrid and that mixes with other cultures and traditions in its rituals, as highlighted by Canclini (1998) in his studies on Hybrid Cultures, in which he describes a postmodern perspective of rescuing a historical memory within Latin America in its pluralities and religiosities added to an iconographic rereading that finds in the sacred the terror of modern dictatorships, imposed by religion that fears a God who became human through a woman named Mary who is venerated and lets herself be revealed in every appearance she makes around the world.



Figure 04. Image of the Saint on display in the Basilica of Guadalupe in Mexico



Source: Blog Mairon pelo Mundo (<https://maironpelomundo.com>).

Santos (2020) reports the experience of cyberdevotion lived during the period of the global pandemic, COVID-19, carrying out a study of the lives carried out through social media where, in the Basilica Sanctuary of Our Lady of Guadalupe in Mexico, he had an average of twenty-seven thousand online viewers in his Facebook broadcasts. Oliveira (2016, p. 209), on the other hand, states that of the many Virgins venerated in Mexico, only the Virgin of Guadalupe has a global political meaning, which has been used as a symbol of accommodation, liberation, control, reinterpreted by different power blocs in the constitution of their organizations and institutions.



REFLECTIONS OF DEVOTION TO OUR LADY OF GUADALUPE IN BRAZIL

Although the devotion to the Virgin of Guadalupe, in Brazil, has been reported by De Aquino (2007) since the first centuries of colonization, it is important to highlight some traditions of the Brazilian population in this devotional environment.

Procópio (2018) reports on the construction of the Cathedral of Our Lady of Guadalupe in Foz do Iguaçu/PR, which began to be built in August 2003. A year after the first foundations of the religious temple were laid, Bishop Laurindo suggested the construction of a hermitage at the construction site which would be dedicated to the Virgin of Guadalupe where she had her blessing on May 1, 2005. The author reports that:

"In this space, a mural was installed with the image of the saint, whose function was to serve as a point of devotion and meeting for the Catholic faithful. These two events, held on the day that Labor Day was celebrated, an outdoor mass was held in order to draw attention to the event, in addition to uniting the Catholic community around the construction project. It is also from this period that the diocese decided to dedicate the Cathedral to Our Lady of Guadalupe, a decision made after a meeting in which of the various names suggested, that of the patron saint of Latin America stood out" (Procópio, 2018, p. 71).

Even after the author wrote the article in 2018, the Cathedral had not been ready, and the work was only completed in May 2023, almost 20 years later, and the diocese seeks to set every 12th of each month as the day of devotion to the saint.

In Cipolini (2010) it is stated that the tradition of Our Lady of Guadalupe means Mary's alliance with the poor and oppressed, that is, the indigenous and black slaves. In Quevedo and Cerqueira (2023) there is a Pilgrimage in the city of Pelotas/RS, which takes place every fourth Sunday of October in honor of Our Lady of Guadalupe. Dantas (2022, p. 16), highlights the celebration of the Saint in Sergipe, in the municipality of Estância, as one of the most attractive devotees.

Another religious manifestation around the image of the Holy Virgin of Guadalupe is that of the village of the Potiguara, located in the region of Acajutiboró, in the Bay of Tradition, a municipality in the State of Paraíba (Camilo and Grünwald, 2009), which begins with the novena and ends with the solemnity presided over by the Father who was also indigenous, at the end he said goodbye inviting everyone to watch the toré that would take place in the courtyard next to the Church:

The toré was danced by the Indians who participated in the mass and also by others who came later. The environment was dimly lit; The Indians danced in circles, where the men stood in the middle, being surrounded by the women and children. We perceive, here, a toré with a more religious meaning. This relationship between Catholicism and toré has existed since the presence of catechesis in the villages; the church, which tried to culturally



re-elaborate the Indians through catechizing, "opened doors for the Indians to introduce their own spiritual practices into the church disguised as celebrations of the patron saints" (Camilo and Grünewald, 2009, p. 5).

Figure 05: Religious celebration of Our Lady of Guadalupe, patron saint of the Indigenous people. In the background, Potiguara Indigenous people sang toré songs.



Source: Camilo and Grünewald, 2009, p. 5.

The authors point out that after the toré a small fair is held with stalls where the indigenous people sell typical foods, such as tapioca and cassava, as well as earrings, necklaces, headdresses, maracás and at 12:30 they march with the image of the Virgin of Guadalupe, as if it were a procession.

Holanda (2010), reports a celebration of the patron saint in the city of Fonte Boa/AM, where it is celebrated from December 4 to 12, and on this last day (12/12) the Catholic Church dedicates solemnity to the Virgin. For the author:

"The Amazonian festivals, like so many others, religious or not, are episodes where people come together and come out of them strengthened. In the party, society communes with itself, acts as a catalyst for emotions, creativity and participability supported by collective construction. These community festivals occupy a privileged place in Brazilian culture. Its strong appeal to the senses attracts and engages the community as well as visitors and admirers. At parties, all over Brazil, the play of



colors, the rhythms. The toadas, the dances and the food multiply and enchant those who participate in it, creating an involvement that, in a way, dilutes barriers and boundaries between sacred and profane, rich and poor, whites and mulattoes. It can be said that, despite modernity, the festivals grow, multiply and gain visibility" (Holanda, 2010, p. 164).

The devotion dates back to 1980 when due to erosion due to the current of the Solimões River that threatened the church, then made the local population decide, together with the clergy, to move the church to a more central and spacious place, so they held festivities in order to raise funds for the construction of the new religious temple, which today is located in the square of the same name (Nossa Senhora de Guadalupe), close to nightclubs, bars, games, shops, common environments as the author herself reports, which function normally throughout the year, but which in December, due to the festivities of the Saint: "are clothed and congregated by the sacralization by the local religious group" (Holanda, 2010, p. 163).

There are countless reports of devotion to the Virgin of Guadalupe in Brazil, including in the city of Porto Velho/RO, where there are communities dedicated to the Mexican Saint.

ORIGIN OF THE COMMUNITIES OF OUR LADY OF GUADALUPE IN PORTO VELHO/RO

Canclini (1998), in his study on hybrid cultures, says that:

"It is rare for a ritual to allude openly to conflicts between ethnicities, classes and groups. The history of all societies shows rites as devices to neutralize heterogeneity, to authoritatively reproduce order and social differences. The rite is distinguished from other practices because it is not discussed, cannot be changed or carried out halfway. It is accomplished, and then we ratify our participation in an order, or it is transgressed and we are excluded from outside the community and communion" (Canclini, 1998, p. 192)

Thus, since the ritual is a practice that involves and welcomes everyone without distinction and that cannot be changed according to Canclini (1998), in this topic we will develop a memorial and historical rescue of the communities dedicated to the Holy Virgin of Guadalupe, as well as their preparatory and celebratory rites for the solemnity and festivities within the Christian context of Porto Velhense.

In the city of Porto Velho/RO, there are three communities dedicated to Our Lady of Guadalupe, the first to be studied is the community, located at Rua Andréia, 5692, Bairro Aponiã. In his history, it is reported that in June 1995 the community leader of the Guajará River complex, Mr. Francisco Vitalino, received the news that the City Hall would be ceding land for the construction of a temple. So a first meeting was requested on October 5 between the community and the representatives of the Clergy (Fathers Eduardo, Pedrinho),



in which it was decided that, in order to raise funds for the construction of the church, they held a raffle for a fan that was raffled on October 26.

A lumber company made a donation of wood and the Parish donated a roof and, after much prayer, several men appeared to help in the construction of the church. Thus, the foundation dates back to December 17, 1995, when the first mass took place, celebrated by Father Geraldo. It is linked to the São Luiz Gonzaga Parish within the archdiocese of the city, under the leadership of the Pallottine order, where information about it was obtained. Among so many names of saints to be chosen by the community, they were in doubt between St. Francis of Assisi or Our Lady of Guadalupe and so they chose the Virgin because on the day of the first community wedding held by the community, a Sister Marcelina named Carmen brought a poster of the Virgin of Guadalupe. The divine answer that the leaders needed to decide on the name of the patron saint of the community.

Figure 05. Old Church of the Guajará River complex



Source: Community Collection

The tradition is that, on the 12th of each month of the current year, a rosary is prayed and then a Eucharistic celebration until December 12th, where a mass is held with the solemnity. The community also has a pilgrim chapel with the image of the saint that is welcomed every week by a family. Among pastorals, movements and services, there are 11 active groups: Baptism, Catechesis, Children, Tithe, Youth, Legion of Mary, Liturgy (team



for preparing the celebrations, music team, altar servers, acolytes), Ministers, CCR, Visitation, PPI (Pastoral Care of the Elderly). The community

Figure 06. Community Nsa. Sra. de Guadalupe linked to the Parish of São Luiz Gonzaga.



Source: São Luiz Gonzaga Parish website (<https://www.paroquiaslgpvh.org.br/>).

The second community to be investigated is located at Rua América do Norte, 2411, Bairro Três Marias, which began its construction process in August 1993 by young Italians from the city of Spoleto, which is located in the province of Perugia, in the region of Umbria, Italy. The Church was inaugurated on December 5, 1993 through a mass presided over by Fathers Franco Albanesi and Rui Moreira Feitosa.

The Community is linked to the Parish of Our Lady of Amparo, which gave all the information about it. And the process of choosing the Saint as patron saint of the community took place at the suggestion of Father Rui, which was accepted by all members of the community. Sister Izabel of the Holy Family Congregation of Nazareth, brought from Mexico a painting of Our Lady, both the painting and the first image still exist today in the Community. The painting, which was inside the Church, with the renovation now in the validity of Father Geraldo Siqueira, gained a prominent place where everyone entering the Church already sees it and makes a point of taking a picture in this place, which was even more illuminated with an LED reflector donated by Edson Júnior, one of the lay people who belongs to our Community.



The rite is as follows, on December 5th the church celebrates its anniversary, a Eucharistic celebration is held, then before December 12th, a triduum of three days of celebration is held to prepare the festive solemnity of the memory of the Virgin. This triduum begins on December 9 (when the church celebrates the memory of St. Juan Diego), then December 10 and 11 with Eucharistic celebrations, prayer of the rosary and divine office. On December 12, the Mass of the Solemnity of the Saint is held.

Figure 07. NSA community. Mrs. of Guadeloupe linked to Paróquia Nsa. Mrs. Singh.



Source: Nsa. Mrs. do Amparo (<https://paroquiaamparopvh.org.br/>).

The third Community to be investigated is the Community of Our Lady of Guadalupe, located at Rua Pe. Moretti, 3031, Liberdade neighborhood. This community is linked to the Parish of St. John Bosco to which all the necessary information has been provided.

The church was a request of Presbyter Zenildo Lima da Silva from Manaus/AM. At the time, the São João Bosco Church was coordinated by the Salesian Order, which was headed by Father Thiago. The Presbyter of Manaus ordered Father Tiago to look for a neighborhood that was part of the parish and that could open a community belonging to the Parish of St. John Bosco. The Presbyter of Manaus would buy the land and the parish would build the Church, and thus the new Catholic community would be constituted. The land was found in early 1997, on Padre Moretti Street. Thus, Father Thiago made the negotiations and the land was bought at a value of more or less 9,000.00 cruzeiros, currency at the time, paid by the bishopric of Manaus with payment in cash.



The cornerstone was laid by the Salesian Rector Victor Sadeque, Fr Tiago with the participation of the couple Pedro and Nelcinda Borges, the engineer Ramires and his wife and some other people from the neighborhood. The ceremony took place on the land of flattened earth, was blessed by Father Victor Sadeque. When the ceremony was taking place, an anonymous Mexican benefactor donated 12 thousand dollars, received by Father Tiago. In that moment of difficulty, because there was a lack of resources for the construction of the Church, it was like a miracle.

Figure 08. Old Church still under construction



Source: Community Collection

The priest asked Mrs. Nelcinda Bordes to choose a name for the new Church and Community, who thought of choosing Our Lady of Fatima, but, at the request of the Mexican donor, the name of Community of Our Lady of Guadalupe was chosen. The construction began in early 1998, and in October of the same year, Father Tiago wanted to inaugurate it in December, and asked Mrs. Nelcinda to take the invitations from house to house, for the realization of a novena to Our Lady of Guadalupe novena that began on December 3, 1998 and on December 12, 1998, the first Holy Mass was celebrated in the new Church, even though it was still unfinished, with the lack of floors and windows; that for the acquisition of the material, a party was held, where funds were raised for the completion of the finishing, and once again, a lady after the party donated the money for the construction of the pews of the Church.

As a tradition, the Community usually makes the novena that begins on December 3rd of each year, in honor of the Saint and then, on December 12th, there is the procession



followed by mass and celebration. Currently the Community is under renovation and below is the image of the project of what the new church should look like:

Figure 07. Design of the church of Nsa. Our Lady of Guadalupe linked to the Parish of St. John Bosco



Source: Community Instagram (<https://www.instagram.com/sjbguadalupe/>)

FINAL CONSIDERATIONS

Canclini (1998, p. 326) says that "hybridity has a long path in Latin American cultures. We remember rather the syncretic forms created by the Spanish and Portuguese matrices with the indigenous figuration", analyzing the context of the devotion to the Virgin of Guadalupe it can be seen that her Latin figure brings with it a hybrid culture that mixes with the other cultures spread throughout Latin America. In Brazil it is no different, this culture that mixes with the Mexican culture that characterizes the identity of devotion here in the country.

In Porto Velho/RO, this hybrid culture connected to society and today we have a very strong devotion spread in three different neighborhoods of the city (Aponiã, Liberdade and Três Marias), but which come together in a purpose to celebrate and celebrate the memory of the Virgin who appeared to the indigenous Saint Juan Diego and who, through novenas, Processions, masses and fairs are incorporated into Latin American traditions always on December 12.

Thus, it is noted that these rites arising from the devotions to Our Lady of Guadalupe also make up a little of the identity of the city's urban culture since it is a tradition that



emerged in the 1990s and has been resignifying itself with each passing year. Only those who live this experience can feel how strong and important this tradition is, which has been crossing Latin America from Tepeyac, Mexico, and arrives in the capital of the State of Rondônia, adding to the culture of local society a mestizo identity that has been mixed in a city where various cultures mix and that is marked by the diversity present in these cultural expressions.





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