This thesis focuses on the significance and articulation of divinatory practices in Cuba—a place where a number of different religious traditions (mainly of African and European origins) have come to coexist. Reflecting on the particularities of my ethnography, I concentrate on three such traditions: Ocha/Ifá, Palo Monte and Espiritismo. However, rather than engaging with them as different ‘traditions’ or assuming their syncretic character, I attempt to explore the way in which they constitute distinct but related perspectives on human destiny or, as my friends and informants put it, on people’s ‘path’ (camino). I try to illustrate the nature of these perspectives by bringing to the fore the ways in which different divinatory practices instantiate and embody the efficacy or ‘point of view’ of different ‘other-than-human’ beings—be they deities or the dead. Treating these relations as an exchange of perspectives between ‘humans’ and ‘other-than-human’ entities, I argue for the need to focus on ‘ontology’ and the indigenous understanding of these entities’ ‘nature’ in order to avoid both ‘reductionist’ and ‘constructivist’ renderings of divination; in other words, to avoid the theoretical limits of ‘syncretic’ or ‘purist’ readings of the (Afro-)Cuban spirit world and its efficacy.
CONTRAST I
In the Afro-Cuban religions, offerings to various deities and spirits of the dead are very frequent. Here is one, at the foot of a tree, in central Havana. The ‘contrast’ (contrast for whom, is the immediate question, of course) here is the ‘Festival of French cinema’ at the background.

CONTRAST II
Here is a second ‘contrast’. Another kind of offering to an Afro-Cuban entity, the offering being a goat. The image of the sacrificed animal and the crucifix demolishes decades of efforts to preserve religious and, for that matter, any other kind of ‘cultural’ purity.

CONTRAST III
The Afro-Cuban religions are also part of artistic/folkloric performances extracted from their ‘everyday’ ritual context. Music and dance occurs in order to incite the Afro-Cuban deities to ‘come down’ and take possession of certain individuals. But what of the folkloric performances? Where do the deities go?

CONTRAST IV
As with the ‘Contrast 3’, this photo also depicts an artistic/folkloric performance of Afro-Cuban religions. An audience of locals, tourists, people initiated in these religions, as well as a statue of neoclassical style are all watching the Afro-Cuban drums beating.