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Sommario/riassunto	Since the early 1980s, Jim Jarmusch has produced a handful of idiosyncratic films that have established him as one of the most imaginatively allusive directors in the history of American cinema. Three of his films-Dead Man (1995), Ghost Dog (1999), and The Limits of Control (2009)-demonstrate the director's unique take on Eastern and Aboriginal spirituality. In The Jarmusch Way, Julian Rice looks closely at these three films and explores their relation to Eastern philosophy and particular works of Western literature, painting, and cinema. Making a case that this director deserves far more seri