90:

The rhetoric of imperial praise also engendered a poetic embracing of escape and reclusion. True, we occasionally find genuine anti-court poems by poets who were indeed exiled (e.g. Isonokami no Otomaro). But the pose of reclusion was overwhelmingly more common than its reality. It came in several guises: in the Kaifu ¯so ¯ the exuberant rejection of society in Taoist guise, inspired by the unrestrained world of the third-century Seven Sages of the Bamboo Grove, is popular. The Saga anthologies repeatedly invoke the trope of Confucian recluses, whom the ruler finds in the wilderness and draws as brilliant officials to his court. The rhetoric of reclusion was paradoxical because the world of recluses and immortals could be portrayed as opposed to but also superposed with the court. This function of the reclusion topic becomes most obvious in lines by Kuwahara no Haraka:

隐逸诗比现实中更多。比如，怀风藻中，存在着道家思想，对社会的剧烈排斥；对竹林七贤不受束缚的世界的向往。在佐贺的选集当中，不断援引着儒家隐士的比喻，这些儒家隐士的规则被统治者认为是有智慧。对于音译的修辞诗paradoxical的，因为隐逸和非道德的世界被描绘成对立并超越朝廷的存在。