

## **Aleida's Poisonous Parenting Styles in *Orange is the New Black***

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### **ABSTRACT**

This paper aims to provide an analysis into the specific type of poisonous parenting style Aleida Diaz has in *Orange is the New Black*, the reason behind her adoption of such poisonous parenting styles and the resulting consequences on herself. In analyzing Aleida's parenting, we use Dunham & Dermer's theory of poisonous parenting styles, specifically the Dismissive and Contemptuous Parent, combined with Baumrind's Uninvolved or Neglectful Parenting Style that includes consequences of such parenting styles. In addition, we also use Mother-Daughter Relationship theory to understand the underlying reason behind Aleida's adoption of these poisonous parenting styles. We divide the analysis into three parts. In the first part, we analyze what kind of mother Aleida is. In the second part, we analyze why she adopts such parenting styles. In the third part, we analyze what consequences she experiences as a result of her poisonous parenting styles. Ultimately, the finding will reveal that there is a vicious cycle of these poisonous parenting styles that turns out to be difficult to break from one generation to the next.

**Keywords:** children's disrespect, children's distrust, contemptuous parent, dismissive parent, poisonous parenting styles

### **INTRODUCTION**

Television series or TV series have become a popular form of entertainment over the past decade or more, and their popularity seems to keep increasing. People of all ages and backgrounds are intrigued by the compelling storylines, complex characters, and interesting plots that TV series offer. Moreover, the rise of streaming platforms and digital downloads has made it easy for audiences to have access to their favorite TV shows, contributing to its rise as well in popularity.

Among many genres available, drama has emerged as a favorite one, with its ability to tell compelling stories and explore complex issues. Huma (2015) states that drama is a powerful tool for exploring and conveying human emotions, as it is a narrative expressed through performance. This means that any content presented through drama provides a vivid picture of human emotions. In addition, drama plays a powerful role in making people more aware and encouraging them to have a positive point of view. This, in turn, leads to changes in society and improvements for the better. Huma (2015) also adds, "People who watch drama have a discussion about the topic" (p. 3). In this sense, when people watch a dramatic performance, they often have conversations and discussions about the subject matter portrayed in the drama. They can exchange ideas among the other audiences, allowing them to explore and reflect on the themes, issues, or events depicted in the performance.

One of the most popular topics within the genre of drama is parenting. The topic has been well-received by audiences of all ages and backgrounds since it is related to family. It explores a wide range of issues, such as the difficulties in raising children nowadays, the ups and downs of parenthood, and the impact of family relationships in life. This topic has provided a great deal of

material for filmmakers and TV producers, who have created popular movies and shows such as *Mrs. Doubtfire*, *Freaky Friday*, *Little Miss Sunshine*, *Matilda*, and *Instant Family*. These productions explore different parenting styles and their effects on children and adults. Some depict strict parents who demand obedience, while others more relaxed styles that prioritize individual freedom and creativity. Jenji Kohan is one of the people who engage in this zone. Jenji Kohan is an American television producer and writer who has built a name for herself in the film business. Several of Kohan's works have been nominated for and have received awards. One of them is *Orange is the New Black*. This series is showing on Netflix and has 7 seasons that began in 2013 and ended in 2019.

*Orange is the New Black* tells about the stories of female inmates while in prison named Litchfield Penitentiary. During the seven seasons, this series has featured more than 25 characters and backgrounds and conflicts that each of them has. However, there are some characters that have stolen my attention. They are Aleida Diaz (Elizabeth Rodriguez) and her daughters, Dayanara (Dascha Polanco), Christina (Brianna Gonzales-Bonacci), Emiliano (Nicolas Daniel Gonzalez), Eva (Isabella Ferreira) and Lucy Diaz (Adriana Camposano). Of her five children, the relationship between Aleida and her first daughter, Dayanara, are shown more in the series. They are both caught up in a drug trafficking scheme. Throughout the series, Aleida is portrayed as a struggling single mother who faces significant challenges in caring for all her children. Her relationship with her boyfriend, Cesar, and their involvement in the drug trade consume much of her time and attention, making it difficult for her to fully prioritize her children's needs. However, Aleida is actually not the main character in the series. Therefore, the end of her conflicts remain unclear, yet we still find it interesting to analyze her character and her story because in the series, she consistently illustrates an issue that is quite complex.

As a single mother, Aleida's struggles in parenting her five children provide an interesting subject for this study. Parenting is a complex activity that includes many specific behaviors that work individually and together to influence a child's outcomes (Darling, 1999). Different children have different characteristics and behaviors, and this necessitates a variety of parenting styles. However, not all parenting styles are effective or appropriate for every child. Moreover, there are some parenting styles that are poisonous, though they may not be applied intentionally. Aleida's parenting style in *Orange is the New Black* is an example of a poisonous parenting style. The emotional dynamics between Aleida and her children, particularly during their teenage years, make her parenting style a particularly intriguing subject to explore. Aleida's parenting style is also characterized by a lack of warmth and support for her children, as well as an excessive focus on her own needs and desires. She is often absent from their lives due to her involvement in the drug trade and her relationship with Cesar. Additionally, Aleida is frequently critical of her children and unavailable in their daily activities. This kind of poisonous parenting style can have long-lasting negative effects on the children.

Admittedly, the discussion and analysis of *Orange is the New Black* itself have been around the internet due to its popularity and the topics that the creator brings related to women's struggles in prison. However, there has not been a study or research on *Orange is the New Black* that discusses parenting styles portrayed in the series. As previously mentioned, parenting itself is assumed to play a crucial role in shaping the lives and well-being of children, and it has become a prominent topic of discussion in contemporary society. Many children, including those who are teenagers and grown-ups, find themselves reflecting on the parenting styles they received from their own parents that they considered poisonous, and comparing them to healthier alternatives they wish they had experienced. Thus, in this paper, we are intrigued to analyze the poisonous parenting styles

that Aleida from *Orange is the New Black* adopts, the reason behind her adopting such parenting styles and the consequences that she receives on herself.

## THEORETICAL FRAMEWORK

In order to analyze Aleida's parenting styles, we use several theories. The first theory is Three Main Styles of Poisonous Parenting by Shea M. Dunham and Shannon B. Dermer. This theory provides several parenting styles in which the definition and characteristics are specifically poisonous. Then, this theory will be supported by next second, that is Mother-Daughter Relationship by Nancy Chodorow. This theory will help analyze the factor that influences Aleida's parenting.

In their book *Poisonous Parenting: Toxic Relationships Between Parents and Their Adult Children*, Dunham and Dermer (2011) define that poisonous parents are those whose ways of teaching children about life and social interactions harm children's ability to form healthy relationships with their own family members, friends, and eventually romantic partners and their children in the future. Dunham & Dermer provide three main styles of poisonous parenting. They are the Pageant parent, the Dismissive parent, and the Contemptuous parent. However, our primary focus will only be on the theories of the Dismissive parent and the Contemptuous parent in order to classify Aleida as a mother with poisonous parenting styles.

Dismissive parents, as described by Dunham & Dermer (2011), lack a meaningful connection with their child, as they may be physically, emotionally, or financially unavailable. While the parents may provide basic needs, they are not emotionally involved in their child's life, which creates an absence of a secure bond. Also, dismissive parents often prioritize quantity over quality in parenting, mistakenly believing that simply spending enough time with their child and providing for their material needs fulfills their role. However, it is crucial to be aware that focusing solely on quantity does not create a meaningful relationship if they neglect to provide the necessary emotional support and connection their child actually needs.

Similarly, Baumrind (2010) also provides a similar parenting style called Uninvolved or Neglectful, where parents disregard their duties and fail to provide structure, guidance, and support (in Hoskins, 2014, p. 509). Being a parent with an uninvolved or neglectful parenting style also means that they lack involvement in their children's lives. They neglect their parental responsibilities and prioritize their own pursuits rather than the children's needs of their availability. In addition, this Uninvolved or Neglectful Parenting Style theory provides consequences. Children raised by such parents develop the perception that their parents' lives have greater importance than their own. In response, Arora (2014) states that these children of uninvolved or neglectful parents often attempt to deal with their life independently, suppressing their natural sense of dependency on their parents. This tendency towards self-reliance may lead to contradictory behaviors and emotional withdrawal in social situations.

Given that the Uninvolved or Neglectful parenting style aligns with the definition of Dismissive parent, the consequences of this style are likewise applicable to the Dismissive parenting style. Thus, growing up with uninvolved or dismissive parents like Aleida has resulted in consequences for the children. Aleida's children seem to come to understand that their mother prioritizes her own lives above them, leading to feelings of neglect and unimportance. As a result, they may develop an early desire for independence and self-reliance, suppressing their need for

parental support and taking on responsibilities themselves. However, this path can be challenging as they encounter difficulties in forming healthy relationships and often exhibit conflicting behaviors.

Contemptuous parents, as defined by Dunham & Dermer (2011), act as both judge and jury when it comes to their children's behavior, needs, wants, and dreams. They tend to belittle, criticize, condemn, and emotionally manipulate their children, which conveys disgust and is always poisonous to relationships. Additionally, contempt can be shown through sarcasm, cynicism, name-calling, eye-rolling, sneering, mockery, and hostile humor. In other words, these types of parents tend to express their emotions indirectly, and they are quick to say things that can hurt their child's feelings. Thus, sometimes the child does not fully understand the emotions behind such attitudes, and when the parents consistently behave in that manner, the child becomes uncomfortable and unable to learn how to communicate or manage their emotions well. However, it is natural for parents to feel angry. The key is to express it with understanding, rather than showing contemptuous or critical behavior that can damage the relationship.

Another theory we use is Mother-Daughter Relationship theory proposed by Nancy Chodorow. Mother-Daughter Relationship theory suggests a mother's ability to care for and nurture her daughter is greatly influenced by her own past experiences with her mother (Chodorow, 1979). In a sense, then, a mother becomes a role model that her daughter looks up to and learns from. As a result, when a daughter has had a negative childhood experience with her mother in the past, there is a tendency for her to unconsciously replicate those negative patterns of mothering when she becomes a mother herself.

## ANALYSIS

### **Aleida as a Dismissive and Contemptuous Mother**

In *Orange is the New Black*, Aleida has a dismissive and contemptuous parenting style that she applies to her children, especially Dayanara. Both of these parenting styles, although different in their definitions and characteristics, can occur simultaneously. When Aleida is being dismissive, sometimes her contemptuousness comes out. On the other hand, when Aleida is being contemptuous, her dismissiveness is also indirectly present.

Being a dismissive mother, Aleida frequently dismisses or neglects her children's emotional needs. It appears that Aleida places her own priorities above her children's needs and tends to avoid her parental responsibilities. She is physically present at home and actually provides her children's primary needs, but she does not build emotional connections. As per the theory proposed by Dunham and Dermer, Aleida, as a dismissive mother, is not focused on the quality of her parenting. As long as she has the ability to provide materially for her children, she has a sense of success in being a parent without feeling that something fundamental has been lost.

Aleida's dismissive behavior appears when she does not feel that it is necessary to be involved in her children's daily activities. She does so because she feels that Dayanara, the eldest daughter, is already dependable for taking care of her younger siblings. That being said, Aleida often substitutes her role as a mother to Dayanara who is still a teenager. Then, when Dayanara fails in taking care of her younger sister, Eva, Aleida asks her to be more responsible and ends up leaving them alone for better things to do (Season 1, Episode 5: *The Chickening*, 11:19-11:27). This indicates that Aleida feels that the children are Dayanara's responsibility instead of hers. At the

same time, she dismisses Dayanara's teenage phase where she has hobbies or activities to explore outside of caretaking responsibilities. Also, by leaving the children alone and prioritizing her own business, Aleida probably sees her maternal role as a burden rather than a responsibility.

In addition, since we have mentioned that Aleida's dismissive behavior can occur simultaneously with her contempt, Aleida dismissing Dayanara's teenage phase and protesting her caretaking skill is also a form of her being the "judge and jury." This indicates that Aleida sees herself as a figure who can judge and evaluate Dayanara's parenting or nurturing skill, considering that Aleida herself believes that Dayanara should be able to take care of her younger siblings. Therefore, she feels entitled to criticize and belittle Dayanara, who fails to meet her standards.

Aleida's dismissiveness also appears when she asks Dayanara to buy pizza to feed her siblings (Season 1, Episode 5: *The Chickening*, 11:19-11:27). Actually, it appears that Aleida is still responsible for feeding her children. However, as the dismissive parent itself defined, Aleida is just about providing a basic need, that is giving money to order pizza. On the other hand, as Aleida tells her children to eat pizza, she herself will eat oysters, which, based on the nutrition, these two dishes are in contrast for oysters are way healthier than pizza. Thus, Aleida is being dismissive of what her children consume and concerned more with what she herself eats.

Another of Aleida's dismissive behavior is when she fails to understand Dayanara's heartbreak as a teenager. Aleida dismisses Dayanara's pain as something important and not worth her time and attention. In other words, Aleida denies and devalues Dayanara's feelings, comparing it to a minor temporary problem rather than a real emotional struggle. This attitude can actually be interpreted as dismissive and contemptuous at the same time because it implies that Aleida dismisses and belittles Dayanara's need to have someone listen to her and does not take her feelings seriously.

Then, given that Aleida seems to not really care for Dayanara's feelings, Dayanara tells her to leave her alone and go away. Aleida responds by saying that she is leaving, but she is not coming back until late, and instead, asking Dayanara to feed her siblings (Season 5, Episode 8: *Tied to the Tracks*, 45:59-46:25). This clearly shows that Aleida is dismissive of Dayanara's well-being. By leaving her other children to Dayanara, it means that Aleida substitutes the childcare duty again to Dayanara where Dayanara herself is not in a good state of mind. However, it is possible that Aleida was not taught how to effectively respond to emotional distress and therefore feels overwhelmed and unsure of how to help Dayanara. This is also supported by Dunham & Dermer (2011) mentioning that poisonous parents act the way they do because they never learned how to understand other people's needs or show love in a caring way (p. 6). This, then, results in Aleida's tendency to always avoid or "run away" from her responsibilities to provide emotional support. In this case, leaving her children until late and telling Dayanara to feed her siblings may have been a way of avoiding the uncomfortable emotions and responsibility.

Aleida, as a contemptuous mother, characterized by herself easily labels her children when they make mistakes, or do something that irritates her. In a sense, parents like Aleida are prone to anger, and such anger turns into words that can hurt children's feelings. In accordance with Dunham & Dermer's theoretical perspective, this does not mean that Aleida should not be angry and should behave like an angel all the time, but she needs to process it and turn the anger into an understanding that is beneficial and healthy for the relationship, or in other words, the anger should be turned into encouraging criticism.

Being a contemptuous mother, Aleida fails to comprehend little Dayanara's discomfort. When Dayanara was still a child and the only child Aleida had, she was sent to a summer camp for inner-city children in order for Aleida to focus on her job, and she is going to leave Dayanara for a month. Dayanara ends up crying and begs Aleida not to leave her. Aleida, then, responds with impatience and irritation, calling her a "little brat" (Season 3, Episode 12: *Don't Make Me Come Back There*, 12:21-12:34). According to the Cambridge Dictionary, brat means "a child, especially one who behaves badly" (Cambridge Dictionary, n.d.). By labeling Dayanara "little brat," this implies that Aleida views Dayanara's unwillingness as an annoyance, and Aleida does not seem to give an understanding in a positive manner. Furthermore, it also becomes apparent that Aleida's dismissive attitude appears when she is being contemptuous. Her attitude clearly shows that what she is going to do while Dayanara is in the camp is way more important. It is evident that Aleida neglects Dayanara's feelings and fails to understand her situation, struggling with being away from her mother and feeling scared or uncomfortable in a new environment. Moreover, what makes Aleida described as a dismissive mother is her primary motivation for sending Dayanara to the summer camp. It can be assumed that the intention is not necessarily to give her daughter a fun and enjoyable experience, but to have some time for herself working.

Another of Aleida's contempt appears when she comes to pick Dayanara up a month later. She sees that Dayanara is actually having a fun and enjoyable time and has become close with a camp worker named Stacy who has helped her with her art. Stacy then tells Dayanara to tell Aleida about her dream. Dayanara excitedly says that she wants to be an artist. Unfortunately, Aleida does not seem to appreciate it. She uses an idiom, "that and a token will get you on the subway," to show her disagreement (Season 3, Episode 12: *Don't Make Me Come Back There*, 29:42-29:52). Contextually, "that and a token will get you on the subway" itself means that Dayanara's dream is worthless and will not lead to any success or make her future life better. This clearly shows that Aleida is a contemptuous parent since she acts as if she is the judge regarding Dayanara's dream. She belittles her by saying so without considering Dayanara's feelings as a child eager to have a dream. Like other children, Dayanara is just a child who has a dream determined by her own hobby that actually may change again as she grows and experiences new things. However, the way Aleida responds to the situation is showing that she does not get the point where Dayanara needs support or simply just an exciting response since she is just a little child.

Aleida's contemptuous behavior continues when she and Dayanara finally get home from the summer camp. Aleida punches and puts Dayanara's artwork in a trash bag, in front of Dayanara. While still in the summer camp, Dayanara has been so proud of her own artwork that she brings them home and wants to keep them all. However, Aleida's attitude is belittling and dismissive. She immediately makes a comment about the amount of clutter in their home, implying that Dayanara's artwork is just another unnecessary addition (Season 3, Episode 12: *Don't Make Me Come Back There*, 41:48-42:00). When Dayanara protests that she made the art herself, Aleida responds with further contempt. She implies that Dayanara only made the artwork because she was told to, and that it has no real value. It also suggests that Aleida views Dayanara's artwork as an unpleasantness to her own life. Moreover, the fact that Aleida throws the artworks in front of Dayanara emphasizes that she really is dismissive by not paying attention to Dayanara's interests and what she is going to feel.

Aleida's contemptuous behavior also occurs during a family visit in prison, where all of Aleida's children are there. Lucy, the youngest daughter, tells Aleida that she made a paper airplane. However, at the same time, Aleida is more focused on accusing Dayanara of sleeping with Cesar, and does not seem interested in what Lucy is going to say. Lucy keeps calling Aleida's name to tell

her that she has made a paper airplane. Once Aleida responds, she uses an annoyed tone and asks where her stupid paper airplane is (Season 1, Episode 5: *The Chickening*, 48:45-49:29). It turns out that Lucy did not bring it with her, and Aleida responds again, still in an annoyed tone, that she should not have cared since Lucy cannot show her something that she cannot see. Then, Aleida starts calling her “stupid.” This indicates that Aleida is not interested in what Lucy has to show her and sees the paper airplane as unimportant. Additionally, the use of the word “stupid” implies that Aleida does not appreciate Lucy’s creation as a toddler and may even see Lucy as unintelligent for being excited about a paper airplane. Furthermore, it also indicates Aleida’s condemnation of Lucy’s attempts to share her excitement with her mother. Aleida’s use of the word “stupid” for the second time also implies that she sees Lucy’s creation as not only unimportant but also as something that is of low quality. In other words, Aleida tells that Lucy is stupid so that she makes something stupid as well.

### **Aleida’s Lack of a Positive Maternal Role Model**

Aleida’s adoption of poisonous parenting styles is actually not a coincidence. It can be traced back to her own childhood, where she experienced a lack of positive maternal figure and was frequently exposed to violence. This is in line with what Chodorow proposed in her theory, that a daughter’s relationship with her mother in the past will affect how she raises her own children in the future. In Aleida’s case, her early life circumstances have had a serious impact on her own ability to form healthy and nurturing relationships with her children in the present.

Chodorow (1979) also states that during each crucial stage of their child’s growth, the parent’s own conflicts and experiences during that time influence their attitudes and behavior. In the context of this analysis, this means that how Aleida responds or perceives her children is unconsciously influenced by her unresolved issues with her mother. Her own experience of lacking positive role models may have left her unprepared to deal with the challenges of parenting and establish secure bonds with her children. Without the presence of nurturing figures in her own life, Aleida may struggle to understand the importance of emotional connection and secure attachment in parenting.

The primary reason for Aleida being dismissive and contemptuous is the lack of a positive maternal role model. Young Aleida is forced to prostitute herself for the umpteenth time by her own mother, Valeria. At the same time, her father is in prison. While with her mother, Aleida is taken to a bar, even though she is not legally old enough. At the bar, Aleida is told to approach an older man and act friendly. Aleida hesitates because the last man she met kept pinching her, and she suggests that Valeria should do it instead. However, Valeria manipulatively says that she is already old and unattractive (Season 7, Episode 5: *Minority Deport*, 07:53-08:25). From this, it is clear that Aleida is a victim of her mother’s manipulation, becoming a “product” of a dismissive parent. Valeria’s prioritization of money over her daughter’s well-being also emphasizes the fact that she is a dismissive mother. Not to mention, Valeria’s behavior in allowing her underage daughter Aleida to be in a bar is also concerning. In many countries, minors are not allowed to enter bars, as they are considered inappropriate environments for children. By bringing her daughter into a bar, Valeria is putting Aleida at risk of exposure to alcohol and drugs, as well as potentially dangerous situations

Not only is Valeria dismissive, but she also acts contemptuous. When young Aleida is released from juvenile detention, she says to her friend that she is surprised knowing that Valeria comes to pick her up, indicating that Valeria never visits her during her time of imprisonment. Subsequently, when they finally meet, Valeria complained about having to go all the way just to

pick up Aleida. In response, Aleida replies sarcastically, which makes Valeria act contemptuously by calling Aleida a “little brat,” who is lucky her father is still in prison, so he cannot hit her for her behavior (Season 7, Episode 5: *Minority Deport*, 51:33-51:48).

In this way, Aleida's poisonous parenting styles are not accidental, but are deeply rooted in her own childhood. Aleida has become a dismissive and contemptuous mother because she was a daughter of a dismissive and contemptuous mother as well. In Aleida's case, growing up with a poisonous mother like Valeria has likely shaped her understanding of parenting and influenced her own behaviors towards her children. Aleida may have absorbed these poisonous parenting styles as the norm, as they were the only models of parenting she witnessed while growing up.

### **The Consequences of Aleida's Poisonous Parenting Styles**

Aleida's dismissive and contemptuous parenting style has brought consequences on herself. Since her dismissive parenting style is also considered as uninvolved or neglectful parenting style, this means that such parenting style shares similar consequences. Her dismissiveness and contempt towards her children has led to the development of a sense of distrust within them. As a result, they may find it challenging to rely on Aleida or view her as a reliable and trustworthy caregiver. In addition, her contemptuous behavior towards her children has created a mutual response, with some of her children displaying disrespect towards her in return.

One of Aleida's children who distrust her is Dayanara. In the first season of this series, Dayanara has a secret relationship with a prison warden and gets pregnant. Then, during her early pregnancy, Dayanara is more open about her physical discomforts to Gloria, another mother figure in the prison. Dayanara relies on her to take care of her when she actually has Aleida there, her actual mother who, in a sense, had experienced pregnancy as well (Season 2, Episode 2: *Looks Blue, Tastes Red*, 07:56-08:39). The distrust between Aleida and Dayanara can be ascribed to Aleida's poisonous parenting styles, which has been dismissive and contemptuous, and that makes their relationship become strained. Aleida has failed to provide the emotional support and nurturing that Dayanara needs when she is in big trouble, which creates a sense of detachment in their relationship. As a result, Dayanara has come to rely on Gloria, another mother figure in the prison, instead of her own mother. One of the reasons Dayanara does not turn to Aleida for support is that Aleida has consistently shown little interest in what her daughter's been through. Aleida's dismissive and contemptuous behavior has led Dayanara to believe that her mother is not trustworthy, even for a trivial problem, and that she will not receive the emotional support she needs.

Not only Dayanara, the other children have also shown their distrust of Aleida. Emiliano, Christina, Eva and Lucy are living in foster care while their mother is in prison. Then, when Aleida is finally getting out of the prison, she decides to visit the children, but the children welcome her in an unfriendly way, where they seem quite unsure about Aleida's responsibility to take them out from the foster care (Season 6, Episode 6: *State of the Uterus*, 14:48-15:18). This means that the children have a sense of skepticism while living in foster care. Their experiences of uncertainty, feelings of abandonment, and Aleida's past actions contribute to their deep rooted distrust and resistance to accepting her as a reliable caregiver.

In addition to feeling a sense of distrust towards Aleida, her children also display disrespect towards her, as a consequence of her poisonous parenting styles. Hoskins (2014) also notes that, “adolescents of uninvolved parents often engage in more externalizing behaviors” (p. 509). Some of



Aleida's children mirror her contemptuous behavior by expressing their feelings or thoughts with foul language. This kind of action has indicated that they disrespect her mother. This suggests that the negative patterns of communication and emotional neglect perpetuated by Aleida have influenced her children's behavior and attitude, leading them to adopt similar contemptuous and disrespectful traits.

One of Aleida's children who distrust her is Eva. Becoming a teenager, Eva is dating an older guy who is a drug dealer, and Aleida does not like him in the first place before she knows anything about the guy. She often forbids Eva from seeing him and Eva feels that is annoying and not necessary. Eventually, Aleida finds them hanging out together. Eva gets angry right after, since Aleida is never present in her life but interferes too much in her love life. She also feels that Aleida has no right to control her. Therefore, she expresses her anger by using foul language towards Aleida, such as "f\*ck" and "crazy b\*tch" (Season 7, Episode 5: *Minority Deport*, 49:34-49:59). This is clearly a sign of disrespect and indicates that their relationship has become unhealthy. Additionally, Eva no longer views Aleida as a figure that has to be respected.

Not only Eva, Dayanara also shows her disrespect to Aleida. Due to several circumstances that Aleida faces when she is released from prison, she ends up back in prison. On the other hand, Dayanara has been transferred to a prison area with a less friendly environment than before. While there, Dayanara becomes rebellious. She sells and uses drugs, and builds a fierce self-image, seeing herself as an "alpha." Knowing that Aleida and her new boyfriend, who is also a prison guard, are still smuggling drugs, they become somewhat competitive. Similar to Eva's case, the use of foul language such as "b\*tch" and "f\*ck" happens again and indicates Dayanara's disrespect towards her mother. She also tells Aleida that she is the alpha of the prison now and that Aleida should not mess with her (Season 7, Episode 11: *God Bless America*, 37:09-37:46). Dayanara's reference to being "alpha" is conveying a sense of control, and implies that their relationship is marked by a struggle for power rather than mutual respect and understanding.

## CONCLUSION

Based on our analysis of Aleida's poisonous parenting styles, it can be concluded that she is a dismissive and contemptuous mother. She is emotionally absent most of the time and often belittles her children. However, Aleida's behavior is not solely driven by her own desires, but influenced by her childhood experiences as the daughter of a dismissive and contemptuous mother, Valeria. Since childhood, Aleida lacked a positive maternal figure, and even her father was absent from her life due to imprisonment. Aleida grew up in a poisonous environment where she was frequently exposed to violence by her mother for money. The unhealthy relationship between Aleida and Valeria can be seen as unresolved trauma that unconsciously affects Aleida's parenting style. Aleida ends up lacking a positive role model in parenting, as the only parenting style she knows is what she learned from Valeria. Consequently, Aleida unconsciously applies the same parenting style to her own children, resulting in their lack of trust and respect for her, further straining their relationship. From this, it can be inferred that a vicious cycle is being perpetuated from generation to generation; from Valeria to Aleida, and from Aleida to her children.

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