Ear to Asia podcast

Title: Beyond *Squid Game*: Translating Asian film and TV for a hungry global market

Description: The South Korean mega-hit Squid Game is but one example of an ever growing pool of Asian video content riding the boom in streaming services to a global audience. And while translations are key to bridging the language divide, what are the factors that make for a good translation? Will fan-based translation and artificial intelligence make trained human translators redundant? Translation studies expert Assoc Prof Ester Leung and linguist Dr Sunyoung Oh discuss the art and business of translating Asian film and television with host Ali Moore. An Asia Institute podcast. Produced and edited by profactual.com. Music by audionautix.com.

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Voiceover:

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Ali Moore:

Hello, I'm Ali Moore. This is Ear to Asia.

Ester Leung:

Most of the translators that I've known who have been working in the industry, they do it because they enjoy doing it and being the bridge of differnt cultures, being these cultural brokers in a way that brings one culture to another. That kind of satisfaction, the joy that they can get from doing it, I think, is rewarding as well for these translators.

Sunyoung Oh:

These days, there's so many Korean dramas to watch. I mean it's endless. So people are not patient; they just want to watch the next episode within a day, or within five hours. So they expect low quality translation; actually it's now low quality translation at all, thanks to this fan-based translation.

Ali Moore:

In this episode, translating Asian popular film and television for a global audience. Ear to Asia is the podcast from Asia Institute, the Asia research specialists at the University of Melbourne.

The huge global growth of video streaming services like Netflix, HBO Max, and Disney Plus, have meant massive investment in television and movie production, not just in the usual places like Hollywood or Mumbai, but in studios across the world. And it's no longer a given that the most popular TV series come from the US, with the surprise South Korean mega hit, *Squid Game*, just one example of a growing arsenal of foreign content that's crossing borders to an ever hungrier international audience.

Yet, the issue of language and the cultural nuances it communicates remains the tricky bit. Indeed, *Squid Game* attracted considerable controversy over the choice and quality of the series' translation from the Korean language. And as anyone who regularly watches subtitled movies and TV shows knows all too well,

translations can often make or break the viewing experience. So, what are the factors that make for a good or embarrassingly bad translation? How can cultural subtleties, often nonverbal ones, be communicated? Who are the translators, and how are they treated by their media bosses?

And with increasing fan-based translation and the growing power of artificial intelligence, will we soon be doing human translators out of a job? To help us interpret how translations connect us to the films and TV series coming out of Asia and beyond, I'm joined by translation studies expert, Associate Professor, Esther Leung, and by linguist, Dr. Sunyoung Oh, both of Asia Institute. Welcome to Ear to Asia Ester, and welcome Sunyoung.

Ester Leung:

Hello, thanks for having me here.

Sunyoung Oh:

Thank you for having me.

Ali Moore:

As a way of illustrating some of the issues we're talking about, let's start with that extraordinarily popular Korean series, *Squid Game*. Sunyoung, what were some of the issues raised around the language translations for *Squid Game*?

Ester Leung:

I think many fans of Korean dramas and Korean films, and those people who know Korean language are not really happy with the final product of translation in English. It is because there are some misleading information and missing information regarding to cultural components.

Ali Moore:

Can you give us an example of the sorts of cultural components that were missing?

Sunyoung:

For example, some titles or honorific terms, and the workplace status are not really well represented in translation. I think translation lost those details in English terms because there's no equivalent terms. They're just simply replaced with "sir", or just replaced with the first name, which is not commonly used in Korean society. So, Korean workplace is strictly based on titles. There're many managers in ranks, and then there's a senior management, and then there's an executive or CEO or president.

So, entitlement is very important in the workplace. Just mere translation to "sir" or "mister" can be just polite form. It doesn't really present the hierarchy in the society, especially if it is important in a workplace. And in the *Squid Game*, for example, there's a conversation between a foreign worker and the person who is in trouble in his company, but this foreign worker never met him before, but just started to call him *sajangnim* (사장님), meaning president.

This is, I think, a given expectation in his workplace to call Korean boss (*sajangnim* (사장님), but he doesn't have to call this guy he met at the game, but he just continued to call him sajangnim (사장님). This is a good example how class certification is represented in film, but also at the same time, it's not really a correct representation to be translated in "sir" or "mister".

Ali Moore:

Ester, I can bring you in here, from your experience, and Chinese is your language, not Korean, but to what extent are the issue that we've just talked about with *Squid Game* indicative of those broader challenges facing translators in film and television?

Ester Leung:

I'll talk about the general issues rather than specifically to the Chinese language. For these kind of grammatical items that exist in one language and does not exist in another, for example, the cultural loaded elements like Sunyoung had just given us as an example, that exists in one language but that is not available in another language, how do we address those problems in translations?

With written translations, of course, we can deal with that with other explanations rather than just word-for-word translations, or change your examples to make it adapt to the local culture, the target culture. But with subtitling that we are talking about here, because of the limitation of the screen, because of the time that would be allowed for each of the screen that people have to process, not just about the written information, but also the visual information, we have to take all these into considerations in the translations.

So, that is why some of these matters, some of these grammatical elements just cannot be rendered within that timeframe, within that screen frame, to be dealt with in the subtitles. So, I think having that understanding that, yes, the subtitles have limitations, but it also opens up opportunities to have access to other languages, other cultural, through these media. I think that is equally important as well.

Ali Moore:

But how, Ester, does a translator get around those challenges? How do they walk that line between literal word-for-word translation and, I guess, cultural adaptation, taking into account everything that's on the screen and the cultural context?

Ester Leung:

It really depends on who we are trying to reach out to through the translations. Some people might want to keep this original cultural element in the translations so that people who are watching it know this is a foreign or exotic elements for them, so we don't change much of what we see or what we can capture in the subtitle. But for some other people who want to reach out to the audience as they would receive it in the first language, they can change examples to make it sound like that this is what they would see in their own culture.

For example, we would change the name of famous persons in the original text into someone that is also famous in a similar context in the target culture, for example, actor's name. So, we will change it, different examples to make the people feel, okay, this is something that you will understand in the native language, that's what it is in your target language, someone who is that famous, for example, in that genre.

Ali Moore:

And Ester, is that the decision of the translator, because that's quite a big decision. I understand that a famous person... but they get to choose who the famous person is.

Ester Leung:

Yeah, exactly. So, this is not exactly just the decisions of the translator. The translators have to make decisions based on the instructions or the preferences of this commissioner who commissioned the translations to be done and how it could be done and to what target audience they have in mind when they have this subtitling done. So, the translators have to make that decisions based on all these. So, it's much more than language.

Ali Moore:

Absolutely. It's incredibly complex when you look at it. Sunyoung, how difficult do you think it is to capture those things that often don't exist in the language you are translating to? How complicated do you see the translation process for film and television in particular?

Sunyoung Oh:

Previously I think translation was just thought as a practical practice to translate from a language A to B, but now there's a global consumption is growing. People expect more things beyond the language, so they don't

want to lose anything in translation. I think the role of translator are now bigger than before, and they are not just mere bilingual who know the language, but they need to be aware of cultural sensitivity of viewers and audience. Also, they have to use the right terms or right vocabulary to deliver the message in the target language correctly.

Thanks to this *Squid Game* and all these discussions going viral, I think cultural component and translation is really important and essential to understand the society, culture, and the people and the language. Before, we just watched those foreign film to just understand the plots. Now, I think viewers, well, we are all a global citizens, and we are mainly multicultural, I think we are exposed to different cultures pretty well.

So, people do not really like a simple translation, word-to-word translation, and translators need to be trained for this cultural awareness and cultural sensitivity. For professional translation or interpretation training in Korea for example, we have a very good university targeting this professional translation interpretation. However, our market for entertainment is pretty new. And before, those who were highly trained in the skill – professionals in translations are working in a diplomacy, public relations or international relations, media reporter, or literature or literary translations.

Because of that, for this entertainment, I think it has been regarded a little bit lower than those I mentioned in industry. Because of that, people just considered finding a translator is easy. So, they find less skill, cheap labour for this entertainment translation, just to make a fast turn-over in the market. So, many students were doing translations as a part-time job.

Now, it is changing because we are moving to a Korean wave or *hanlyu* (한류) for the third generation. So, Korean government are very supportive. Also, each major companies, they established a new studio such as Dragon Studio or CJ Entertainment. They are now going for global consumption and then targeting global audience, and I think they're doing serious recruitment in translation.

Ali Moore:

Ester, that's an interesting point that Sunyoung makes about what's happening in the Korean market, because my question would be, to what extent has this boom in global streaming services been matched in the number and the training of translators?

Ester Leung:

A lot of these universities these days who offer translation training do offer media translations, and we have found more and more students who have received this kind of training who engage in this industry as well, which is a good thing. So, people who used to have these impressions that any bilingual can be a translator in the past, now have to accept the fact that we need to have professionally trained translators in the industry to do specifically this kind of stuff, media translations.

So, specialised translations is getting more and more important in translation training these days, which include, of course, media translations, legal translations, business translations. It is all specialised these days rather than just having translation as a general skill. So, I think this is a good trend that we can see in the training of translators these days.

But the other thing I think we need to consider is, because the media is changing itself all the time, and also is changing very rapidly, especially after the lockdown I think people's use of social media and all these different kind of medias to get information and to get the information disseminated, is exponentially growing in a way that not everything's professionally translated, it is out of the reach of the professional translators. So, a lot of amateur translators who are not professionally trained have been asked to do some of the translations as well.

Ali Moore:

Is that one of the issues? Where does translation sit, Ester, in terms of the need for returns? To what extent does it come down to a question around sacrificing quality for the return and also for the efficiency because of the speed and the volume of new series coming on? Where do you think the perfect translation as an end goal sits, or is it just not the end goal because it wouldn't make sense financially?

Ester Leung:

I think for some companies it would not make sense, because I've seen, for example, a film company who would go to this amateur translators rather than professional translators because of the pay. These days, like fansub production, machine translations, artificial intelligence translation, whatever you want to call it, if they can do it to the standard that they can do it, we would expect human beings to do much better than that.

So, we would expect much higher quality out of the translators, or interpreters, than these machine translations, than these fans, than these artificial intelligence. So, I think there's still room for us to train translators, interpreters. If we have more translators, if the quality is better, hopefully the remunerations will be better, and people would recognise that the quality would be different from these productions too.

Ali Moore:

I want to look at artificial translation and fan-based translation in just a minute, but Ester, can you give us a sense of, I suppose, what translators, how they're remunerated, because I know for example that Netflix will pay an agency something like $13 US per video minute for a Korean to English translation, but how much of that would actually end up in the pocket of the translator?

Ester Leung:

Not much, I have to say, because of the agencies. Yeah. We have translations agencies who deal with that. And the actual money that translators usually get is much less than what the translation agency would get. I had the impression that it was almost 50-50 when I was working in Hong Kong. So, the translation agency, the referral agencies got 50, and I got only 50. So, that's $13 that you mentioned for Netflix translations, maybe six or seven dollars that would go to the translators.

Ali Moore:

So, where's the incentive for more translators to come into the industry and to be properly trained for what is such an increasingly complex job?

Ester Leung:

It depends on the area of translations that people are working. If you ask community translators or interpreters, they would have this sense of commitment or the duties that they would think that they need to deliver to fellow citizens or whatever community group that they come from. So, rather than just because of the money, it sometimes comes from the satisfactions of their work as well. So, if you ask a professional translator, of course, that may not be just the sense of duty or commitment to the community that they're working with, but also maybe the remuneration that they can get.

And it is usually a very flexible arrangement between the translators and the referral agency as well. So, they're not tied down by one job, so they freelance for all different kind of jobs as well to make a living. So, this is what usually, the current practice, what translators do. And they just have make up the money that they lost on a particular task by doing some other things at the same time.

But most of the translators that I've known who've been working in the industry, mainly they do it because they enjoy doing it, have been the bridge of different cultures, being these cultural brokers, in a way, that brings one culture to another. That kind of satisfaction, the joy that they can get from doing it, I think is rewarding as well for these translators. And that's why we could find people who are in the industry still doing it, maybe not at the remunerations that they would like to have, but they just keep on doing it.

Ali Moore:

You're listening to Ear to Asia from Asia Institute at the University of Melbourne. And just a reminder to listeners about Asia Institute's online publication on Asia and its society's politics and cultures, it's called the Melbourne Asia Review. It's free to read and it's open access at melbourneasiareview.edu.au. You'll find articles by some of our regular Ear to Asia guests and by many others. Plus you can catch recent episodes of Ear to Asia at the Melbourne Asia Review website, which again, you can find at melbourneasiareview.edu.au.

I'm Ali Moore, and I'm joined by Dr. Sunyoung Oh, and Associate Professor Ester Leung. We're asking how well language and culture are being translated in the boom in global streaming of Asian film and television. Sunyoung, can I ask you about this very common practise in the translation industry of English templating, what exactly does that mean?

Sunyoung Oh:

English templating means English used as a default language for translation. So, for example, even though there is a movie with an original language in Korean or Japanese, they will use English as their template to translate to different languages such as French, Italian, or German.

Ali Moore:

And what does that mean? I guess in practise it means it's a translation of a translation.

Sunyoung Oh:

Overall, I think the quality won't matter, and those viewers will get the correct understanding of the movie in general. However, if you are really into a cultural component in the movies or drama, then they may not appreciate this kind of English templating, but I think this is easy way to provide a common ground in translation for the translation industry, because it's much easier translating from English to other languages rather than translating from original language, which is different from English.

Ali Moore:

Sunyoung, do you see that changing in the future if, for example, like in Korea where there's more emphasis now being put on building a translation service, do you see English templating becoming less common or more common because of the sheer volume of production?

Sunyoung Oh:

In Korea, this entertainment industry, they're focusing translating from Korean language to other language. In that case, target language is English. So, I think English templating is not the primary issue, but now we have bigger distributors based in Korea targeting global consumption, they need to provide those subtitles and translations in different languages other than English. So, in that case, I think, still, English templating is important. And specifically this Korean wave or *hanlyu* (한류), they are targeting this kind of consumption. They are aware of this growing market.

They really pay attention to this format, but still there are room for improvement, because translation is really a new market for entertainment business. Just like Ester said, there are so many freelancers working for this entertainment sector for just pocket money, just part-time job, as opposed to other legal translation or more professional translation in business or for the government.

But I feel that this is a growing market, and then we need to pay attention and then have to train more young professionals who are open to different cultures, and also want to be part of this culture exploration globally.

Ali Moore:

Ester, how do you see the future of English templating, and is it just a fact of life?

Ester Leung:

It is a fact of life, but from a translations point of view, I think we might be taking it cautiously because it is translation of translation, as you have just mentioned, because every translation is the interpretation of the translators. So, we know that translations has got its own limitations. So, if you are taking one translation to translate it into another language, that means that you are losing even more of what the original is supposed to be.

So, that is why I think English templating also brings along other issues like, okay, you're making English much

more dominant. English has been referred as a world language, so if we are translating all these using English template, you are reinforcing that English become this dominant language of the world in a way which is inevitable. But we as translators, as academics in translation studies, we would want to diverse maybe a bit away from that.

That is why I think we want to see this, whatever cultural productions or whatever, whichever countries, we want it to be translated into other than English, not through English template. We want it to be translated into Japanese, Chinese Korean, or whatever languages that is targeted at by translated themselves in the target culture rather than the central pool of translators who are translating from this English template.

Sunyoung Oh:

Yes. I think content of the translated material matters most, and then also the money or the investment or what the industry or the agency can provide. So, with limited money for translators, I think they have to use English templating, which has been a common practice in Korea. But for the accurate translation, including all those details between the lines, I think translation from the original language to the target language is more encouraging in the future practise.

Ester Leung:

And I think it's related to machine translations these days because English templating is basically, I think, a lot of them are being translated by machine. It's the human interventions after the machine-produced translations that we need to post edit, that is what we call in translation study these days, post editing of whatever the machine translations has produced, exactly because of the English template, why it is possible, because of the data that it has accumulated in the past that will allow them to translate into English from whatever languages with this big database supporting it.

But the thing is, we need to have another layer of work by humans, the post editing is part of it, to make these translations better. But again, that is another kind of training that we need translators to have, how to post edit this machine produced text, the English template in a way. So, what do we post edit, what do we edit, what things we need to pay attention to when we edit this kind of text that's generated by machine or generated by a pool of translators who does not have enough knowledge of the target language but they can only translate it into English.

So, that the same kind of post editing translations that we would need to have. So, sometimes the machine translations may help, sometimes it doesn't. So, we need to be aware of what it is.

Ali Moore:

So, Ester, how do you see the future role of machine translations given that AI, artificial intelligence is moving in leaps and bounds? Do you see it playing a valuable role, for want of a better word, for doing the grunt work that the human can then finesse and refine?

Ester Leung:

It does. For me, I can't live without my mobile phone for a day, maybe just a couple of hours, it would make me very anxious. The same way is machine translations. There's no way to revert back to what we did not have in the past. So, that is the inevitable way to go. But the thing is, we need to know exactly what it cannot do so that we can do better than the machine. So, that is, in a way a machine can relieve us from doing the mundane, the repetitive work that would give humans the time to finesse the higher level of productions that human can do. So, I think, if it is a good thing, it's coorperation between the machine and the human being.

But we have to bear in mind the machine translations are very much based on statistics, numbers, data. So, the data that we need to input into the machine to allow it to produce good translations, that's something that we need to monitor carefully as well. And that is something I think that's lacking at the moment that we need to focus a bit more on the database building for the machine translations, otherwise we don't know what are the things that machine translation would produce and that we need to address. Sometimes the work is even more than human produced translations. So, we need to strike a balance between the two.

Ali Moore:

Sunyoung, you've got some examples, haven't you, of where you've found the limitations of machine translations when it comes to Korean sayings, for example, that are based on Chinese characters?

Sunyoung Oh:

In Korea, we have many proverbs based on the four letters, idioms. So, these four letters are from Chinese characters. For example, *gwan deung seong myong* (관등성명 官等姓名) or *gwan hong sang je* (관혼상제 冠婚喪祭). So, the first one, *gwan deung seong myong* (관등성명 官等姓名) is just, identify yourself. So, your title, rank or name, age, something like that. It's a military term in Korea. And *gwan hong sang je* (관혼상제 冠婚喪祭), this is just a passage of life, including becoming of age, marriage, funeral of parents, and then also ancestors' rituals.

So, the first letter in these two cases, gwan is also a synonym for "coffin". And I was watching a drama, I cannot remember which one, but it's a recent one, and then the translation subtitle is saying, "Call your coffin," something like that. So, I was, "What, what is that?" And then it was *gwan deung seong myong* (관등성명 官等姓名). So, basically the character was just requesting, "Identify yourself," and then the subtitle just provided, "Call your coffin." So, I was just laughing.

And this morning I just typed another word just randomly. I just typed *gwageo siheom* (과거시험). It is "Imperial exam", or "civil service examinations", for more than 10 centuries. And when I typed *gwageo siheom* (과거시험), the machine translation provided "past test" because of *gwageo* (과거), while we have other meaning, which is a past, as opposed to present or future. And it just said "a past exam" instead of a "civil service examination". So, I was quite surprised.

So, this machine translation I think is useful to have in this busy life, and I think it serves as pilot translation, but there should be something more to a translation from a human or those trained professionals. And if we could recognise the roles and importance of human translations from machine translations, I think there is a promising industry and then market for a professional translator.

Ali Moore:

And Ester, do you think maybe in terms of using artificial translation, we need better integration of the human translation study and the artificial so that they can work together and so that there can be better understanding of what computers can't do?

Ester Leung:

Definitely, because I think, well, artificial intelligence, machine translation, whatever that we're talking about, they are built and designed by humans. So, they are built in a way that they can do things maybe faster, in larger volume, but we still need to have these human interventions to tell the machine to use this data in ways that we think that it can help us rather than to divert from the task itself.

So, that is something I think we need to study a bit more to see how these different perspectives of humans' way of looking at the source text and the target text that could be dealt with by the machine, and we really can focus on something else as humans to produce better quality translations.

Ali Moore:

And Ester, you mentioned before that fan-based translations. Can you tell us about this whole sub genre known as fansubs? Who are they and how did they come about?

Ester Leung:

They are fans – of different actors, actresses, or different genres of films. It's very popular these days. I think it's similar to what we've seen in Wikipedia. People put together their efforts to provide information and

translations. In the past we couldn't really take this as the official or the best quality productions of knowledge. But these days we rely more and more on these fans to do it. They're very familiar with a particular actor or actress or genres of films, and that is why sometimes the quality is not bad at all.

But if you take the translations at this superficial value as what we have discussed before, by whoever who are not professionally trained, it does get the message across because the social media platform that we're looking at these days, they are not just verbal, they're not just written. They have other information that the viewers can make use of to make sense of what they have seen from the screen.

So, that is why it seems to work somehow. fansubs' translations, subtitling, seems to provide a channel for people who would otherwise have no understanding of a different language, to understand what is going on in film. But again, the quality that you're getting varies a lot. You get some good ones, you get some bad ones, but the crowd-sourced data of these fansubs produced subtitles really varied a lot. People who've seen that, okay, because of this poor quality of translations that I don't want to see this film, or whatever. It affects the market of professional translators in this area.

Ali Moore:

Indeed, if you look at a survey just last year by the Entertainment Globalisation Association, they found that most streaming subscribers in Spain, France, Germany, and Italy, regularly encountered poor subtitling. And something like 70% of them said that they would just quit watching a show or a movie because of that. So, Ester, what are the benchmarks for an acceptable translation? 80% accurate? Is that pretty good? Something less? What should we be expecting? And bottom line, how much is lost in translation?

Ester Leung:

It depends. If you are looking at written translations of a literary text, I think most of them have done very well. I would say more than 80%. Well, Google said that they can produce 80% of accuracy these days, but of course it's debatable whether it is actually 80%. But bearing in mind that, as we're looking at the media, it has got other clues for people to understand what is going on. So, it's not a 100% verbal.

So, if you count 80% of accuracy of the verbal translation, so people compensate it with other visual clues of what the message is about, then people get quite a lot out of what they are seeing through these subtitles. So, it really depends on the channels that they're using these subtitles or translations for. I don't think that there is a benchmark all across the board for the different translations that we are talking about here, but for media translations, I think 80% of accuracy would be quite good because people can make use of other clues to understand.

Ali Moore:

And Sunyoung, let me ask you, do you think that given the sheer scale of the number of these productions, do you think that the audience is being well served on the basis that getting access to something, even if it's less than perfect, is better than getting access to nothing?

Sunyoung Oh:

I think so, because if it's a fan-based service, they want to have access to as many media materials and sources as they could. Even if it's poorly translated, I think it's better than nothing, because what they are interested in is learning language or pick up some expressions or idioms or neologism, and the cultural interactions. Translation can be less important for those who are interested in the culture. For those viewers who just want to relax and then enjoy foreign movie or drama, 80% accuracy is quite good.

Ester Leung:

I think Sunyoung is talking about me. I was watching this Korean drama for the purpose of learning the language. I think it applies to other viewers of these films and these dramas too. It depends on the purpose of why you are watching it. For example, if I can pick up a few new phrases from watching this episode of *Squid Game*, I would be happy. Yeah. So, for me, I think humanity is the same. We just have different expressions of

it, and that is why translation is possible. It brings as much closer. Really, the world is much smaller than what we thought. So, I think that's just the beauty of translation.

Sunyoung Oh:

And these days there's so many Korean dramas to watch. I mean there's endless ... So, people are not patient enough. They just want to watch the next episode within a day or within five hours. So, they expect low quality translation. Actually, it's not low quality translation at all, because thanks to this fan-based translation provided online, or illegally sometimes, as Ester mentioned, I think it's a really a great collaborative work, just like Wikipedia. It's just getting better and better.

And this kind of information is a bit different from those agency provided translations because this fan knows the culture of Korea, and then they want to disseminate this kind of cultural importance to other people or other viewers. So, they're very enthusiastic about promoting Korean culture throughout their own translation, and they're very proud of their work.

Ali Moore:

But I get that "that they're very proud of their work", Ester. All translators are, bringing us back to that earlier where you just said it makes the world smaller, and that much earlier point that you made that translators pride themselves on being a bridge, bridging the cultural divides.

Ester Leung:

Yeah, we do. I certainly do.

Ali Moore:

Thank you so much to both of you. It's one of those topics that you don't think about it, but when you do you realise just how challenging it is to bring some of these amazing productions to full life for people in other cultures and other languages. So, an enormous thank you to both of you for talking to Ear to Asia.

Ester Leung:

Thank you.

Sunyoung Oh:

Thank you.

Ali Moore:

Our guests have been translation studies expert, Associate Professor Esther Leung, and linguistic scholar, Dr. Sunyoung Oh, both of Asia Institute at the University of Melbourne. Ear to Asia is brought to you by Asia Institute. You can find more information about this and all our other episodes at the Asia Institute website. Be sure to keep up with every episode of Ear to Asia by following us on the Apple Podcasts app, Stitcher, Spotify, or Google Podcasts.

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