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What does life in the United States look like to a Nepali viewer considering a move abroad? For some, the answer comes not from a government brochure but from a Nepali-language YouTube video about visas, work, travel or the daily experiences of people who have already made that journey. Sujan Dhakal has built an online audience around those questions.

His route from Jhapa to an audience interested in America is a story about the reach of diaspora media. It is also a reminder that influence and reliability are not the same thing. As Dhakal’s

channel grew, questions about the accuracy of information shared online became part of the public record, making his digital journey more complicated than a simple success story.

Roots in Jhapa, an audience across borders

An archived description of the Sujan Dhakal Vlog YouTube channel identifies its creators as being from **Damak, Jhapa** and says they had been living in the United States since 2017. That self-description appears in a 2021 snapshot of the channel. It establishes how the channel described its background at that time; it does not independently establish Dhakal’s citizenship or current residence.

In September 2025, Nepal Press reported that Dhakal had travelled to the United States through the Diversity Visa programme and had returned to Jhapa some months earlier. Those details come from that news report rather than a new interview with Dhakal.

The movement between Nepal and America helps explain the channel’s focus. Many of its subjects sit at the point where plans to migrate meet practical questions: how an application works, what a change in immigration policy means, and how Nepalis experience the United States.

Making American life understandable in Nepali

The channel’s catalogue ranges from explanatory videos about the US Diversity Visa Lottery to reactions to immigration developments and vlogs showing places and routines in America. A vidIQ listing identifies a video about completing a DV Lottery application on a mobile phone among its most-viewed uploads. Other widely viewed titles address stories of Nepalis who travelled to the US and the question of returning to Nepal.

A separate video index records 2026 uploads on work visas and green cards alongside US travel and everyday-life videos. These records show the subjects Dhakal publishes; they do not establish that every policy claim made in a video is accurate.

That distinction matters. Nepali-language explanations can make unfamiliar processes less intimidating, especially for families trying to understand a relative’s choices abroad. But an immigration rule may change, a viral claim may lack context, and a creator’s experience is not a substitute for official guidance. Viewers making legal or financial decisions should verify the latest requirements directly with the responsible government agencies.

What the numbers show — and what they do not

The channel reached a substantial audience. In a snapshot dated 3 July 2026, vidIQ reported approximately 215,000 subscribers and 18.92 million cumulative video views for the channel. These are third-party figures from that date, not independently verified live statistics.

Audience size indicates reach, not necessarily agreement, trust or measurable public benefit. A person may watch an immigration explainer for useful information, a travel video out of curiosity or a controversial clip to assess a claim. The same platform can carry practical advice, personal storytelling and unverified speculation side by side.

For creators serving migrant communities, that mixed audience is an opportunity and an editorial challenge. People on opposite sides of the world can follow the same discussion in their own language. Yet information about visas, employment and public events can have consequences beyond a video’s view count.

The controversy that complicates the journey

Dhakal’s public record includes criticism over misinformation during Nepal’s September 2025 protests. Nepal Press investigated a false claim that 80 kilograms of gold had been found at a

mayor’s home in Jhapa. Its report said that another YouTuber circulated the allegation and that Dhakal amplified it; the outlet also reported that the related videos were later deleted.

The Annapurna Express subsequently named Dhakal in its account of the same false rumour. These are attributed findings from published reporting, not an independent investigation by Nepal Digest. We have not included an unverified explanation of Dhakal’s intent or a response that we could not authenticate.

The episode is relevant to a profile of a creator whose subjects frequently include news and immigration developments. An audience can grow because a voice feels familiar, while errors can spread precisely because that familiar voice attracts attention. Correcting mistakes transparently, distinguishing allegations from facts and linking to primary sources are essential safeguards whenever a creator moves into news-like coverage.

More than a story of leaving Nepal

Dhakal’s channel shows how a digital career can grow from a specific cross-border experience into a conversation followed by many viewers. The pull of that conversation is understandable: people want a glimpse of the United States from someone who speaks their language and knows the places they come from.

It also belongs to a wider evolution in diaspora storytelling. Nepal Digest has explored the reverse route in its profile of Jack Dai, a

British creator living in Nepal. Such creators work across cultures, but their credibility depends on the care they bring to people and facts, not just their ability to attract viewers.

Calling any creator’s journey inspiring should therefore be a question, not a conclusion drawn automatically from subscriber numbers. Dhakal’s move between Nepal and America, the channel’s sustained output and its broad reach are documented elements of the story. The responsibility attached to that reach — particularly after publicly reported misinformation — is equally central.

The larger lesson of his digital journey is not simply that a Nepali creator can find viewers across borders. It is that a trusted connection with those viewers has to be earned repeatedly, through useful reporting, clear sourcing and a willingness to correct the record.

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