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CRITERIA 3 – RESEARCH, INNOVATION AND EXTENSIONS

3.3.5 Number of books and chapters in edited volumes/books published and papers in national/ international conference-proceedings per teacher during last five years

Few samples of Books and Book Chapters published by Faculties of GW CET are attached.

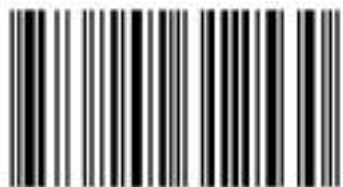
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Video shot boundary detection techniques

Shot boundary detection is the first step in all high level video segmentation approaches. In many applications such as video retrieval, video summarization etc, key frame extraction is essential and it can be achieved only when the proper shot boundaries are detected. Therefore, solving the problem of shot boundary detection is one of the major prerequisites of many applications like distance learning, telemedicine, interactive television, digital libraries, multimedia news etc. Although, the research in shot boundary detection is carried out since last two decades, but there are still some issues which are not adequately addressed and needs to be resolved. The detection of abrupt transition is achieved more accurately and efficiently. The detection of gradual transition is however still more challenging and the disturbances caused by object/ camera motion and illumination degrade the performance of algorithm. It is difficult to develop a single approach for detection of all types of gradual transitions effectively and it should be insensitive to illumination and motion. This book, focus on detection of fade in, fade out, dissolve and wipes in the presence of illumination.

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**Scholars'
Press**

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Pravin R. Kshirsagar

**Video shot boundary detection
techniques**

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MBA [Semester-II]

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moments and Moira only impresses. The feminism of Offred is bonded by the many relations that she carries and fulfills till the end. The heroicity of Offred does come; but it is sudden and at an unexpected time and in a manner forced by Nick. Nick, in a bid to save his 'child' helps Offred to escape from the house. By remaining silent throughout the novel, Offred continues to give up her freedom, her identity and parts of her memory. This loss of freedom is seen in total contrast to the spirit of feminism as echoed by the feminists.

Margaret Atwood also discusses this loss of freedom in a poem entitled *Notes toward a poem that can never be written*:

the woman
 they did not kill
 Instead they sewed her face
 shut, closed her mouth
 to a hole the size of a straw,
 and put her back on the streets,
 a mute symbol

The Handmaid's Tale expresses new look to feminism not as woman as supreme power but she seems to rule the roast in order to grant male their superiority. It is through Her that His Superiority is epitomized. The Handmaid's Tale is essentially a satire by Atwood where expressions of overt feminism are subtle but the strong under currents as woman being the ultimate power and as equals is exhibited repeatedly. As even in the poem the masculine power and its force is exhibited only through HER. The presence of various female characters that have direct hold over the men of Gilead displays the dependency of men on women. In this manner the novel and its treatment are positively feminist. Only the feminism is bonded by her emotions and relations as in real life.

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8. True stories, Notes towards a poem that can never be written



CHAPTER 28

An Analogous Interpretation of Githa Hariharan's 'The Thousand Faces of Night'

- Prof. Deepak Shende

It is undoubtedly no exaggeration if we say that Indian women enjoy comparatively better lives than the women of fanatic world. Indian women face many problems and are subject to constant social pressure in many ways. Hariharan's thousand faces imply numerous temperaments and successfully she presents them by the portrayal of lives led by her female characters. Except three of the protagonist, all her minor figures are nothing but an embodiment of endurance presenting several instances of gender discrimination. The book 'The Thousand Faces of Night' discusses all the issues a feminist can talk of.

Devi, the lead protagonist, doesn't want to come to India but is forced by her mother to come and settle in India. She comes reluctantly because she doesn't wish to become a part of culture which she hardly can imitate and appreciate. Devi chooses Dan not because he is charming or gentle but because he is an answer to her white claustrophobia of an all clean American campus. She cannot tolerate her own culture being ridiculed when in one of the party thrown by Dan's family a black woman says pointing towards the painting of Lord Krishna. "They couldn't bear to have a black God so they made Him blue, huh?"⁽⁵⁾ Hariharan also brings an evident difference by propounding the very view that women in constrain and if given liberty can have different lifestyles. "She had smoked two or three joints (of Hush) and she was no longer sure, her body felt fragile like gentle wisp of breeze floating nameless down a silver grey cloudy path with no ends in sight"⁽⁸⁾

Devi, basically is the narrator who retells the stories she listens to. She belongs to third generation but is connected with the

into categories and labels comprising of much more than human beings. This is where innocence ends and reality begins. Ironically the novel brings to the fore the fact that reality and innocence cannot co exist and one of them has to die. Reality has to be faced and therefore innocence is murdered in the pragmatic living that we are into. The image of reality is shown to Shanta when The Godmother tries to console her after she is rescued "That was fated, daughter, It can't be undone. But it can be for-given... Worse timings are forgiven. Life goes on and the busi-ness of living buries the debris of our pasts. Hurt, happiness... all fade impartially ... to make way for fresh joy and new sor-row. That is the way of life." (pp 254)

This sums up what the partition had done to both the countries although some damage has been done, it has to be made things of past and the healing process has to begin. And with the eternal hope that Lenny carries with her Godmother to Hira Mandi to see Ayah because she wants to "comfort and kiss her ugly experiences away"(p.254). Innocence though lost can be regained through trust and beliefs. The novel ends on a prevailing hope that the love story of Shanta and Dilnawaz may have had a Happy ending when Shanta returns to her family in Amritsar and Dilnawaz follows her there.... Probably to make her family his own? The leaving of The Ice Candy Man to Amritsar, is not only an example of self-sacrifice but also symbolic of a future rapprochement between the two warring communities—the Muslims and Hindus.

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**A BEND IN THE GANGES:
AN EPIC PRESENTATION OF
PARTITION HOLOCAUST**

Dipak Madhukar Shende

The partition of India and the associated bloody riots inspired many creative minds in India and Pakistan to create literary as well as cinematic depictions of this event. While some creations depicted the massacres during the refugee migration, others concentrated on the aftermath of the partition in terms of difficulties faced by the refugees in both side of the border.

Manohar Malgonkar's *A Bend in the Ganges* (1964) seeks to provide an "epic presentation of the whole struggle for Indian independence and its aftermath." The novelist's purpose of describing this period seems to be two-fold. The first is to introduce to the reader, as an objective chronicler, the basic ingredients of the political scene. The second intention of the author is to probe into the ideology of Ahimsa, non-violence and truth, offered by the Mahatma not only as a political expediency but 'also as a philosophy' and 'a way of life.' This non-violence, therefore, seems to be due mainly to our helplessness.

Malgonkar builds a powerful plot with gripping and suspenseful events. The novel attains an epic grandeur in the sense that the events have been brilliantly dramatized and packed with variegated richness of human contents.

daughter to be tainted with the birth of our country. What birth is this? With so much hatred? We haven't been born. We have moved back into the dark ages. Fighting, Killing over religion. Religion of all things. Even the educated. This is madness, not freedom. And I never wish to be reminded of it." (255).

There are several blood curdling incidents narrated by the novelist in a highly controlled manner. She has a remarkable sense of objectivity and impartiality. When she narrates one incident happening in India, she immediately balances herself by relaying that the same things were happening across the border. She points out figuratively that all Hindus, Muslims and Sikhs are equally responsible for the violence and bloodshed. She also aptly points out that political leaders play games for their own benefit and the innocent public is at their mercy.

Manju Kapur touches deftly myriad issues like revolt against deep rooted family tradition, the search for selfhood, woman's right, the battle of independence at both levels- personal and national. By the end of the novel, when we have gone through the horrors of the partition, there flows a cool breeze of upliftment and peace. Virmati and the professor start living with ease after the turbulent times of 1947. Ida too is ready to start her life afresh.

Thus the story of Virmati is parallel with the story of partition and independence. The novel gives us the impression that a woman's life is like the life of a nation.

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TRAVERSED PERIPHERY OF EROTIC SENSUALITY IN *CUSTODY* AND *A MARRIED WOMAN*

Deepak Shende

The women's question today is no longer an issue confined to the position of women within the family or their rights to equality with men in different aspects of social life. It is part of the total, far broader question regarding the direction of change that our society is taking-economic, social, political, and the intellectual perception and analysis of that process. Manju Kapur's female protagonists are mostly educated, aspiring individual caged within the confines of a conservative society. Their education leads them to independent thinking for which their family and society become intolerant of them. They struggle between tradition and modernity. The novelist has portrayed her protagonists as a woman caught in the conflict between the passions of the flesh and a yearning to be a part of the political and intellectual movements of the day. Many social reformers also helped women to cross the threshold of family life and move out into the outer world of freedom, struggle and social reform.

Kamala Markandaya, Arundhati Roy, Nayantara Sehgal, Anita Desai, Shashi Deshpande, Githa Hariharan and many other women writers have also portrayed their characters as an individual rebelling against the traditional role, breaking the silence of suffering, trying to move out

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REVISITING TRAUMA IN PARTITION FICTION

Deepak Shende

The partition of India and the associated bloody riots inspired many creative minds in India and Pakistan to create literary as well as cinematic depictions of this event. While some creations depicted the massacres during the refugee migration, others concentrated on the aftermath of the partition in terms of difficulties faced by the refugees in both sides of the border.

1947 was a year of inconceivable chaos and shock for the Indian people. As Lord Mountbatten carved up the sub-continent in his haste to secure a position of political indifference for the British towards the impending civil war, hundreds of thousands of Sikhs, Muslims and Hindus were being subjected to the most macabre of tortures and death. Still more were left with no idea of whether their homes now fell into Indian or Pakistani territory. At the time, this was of no consequence compared to the constant threat of savage revenge attacks from opposing religious factions. The terror and deep suspicion which permeated the bloody birth of India and Pakistan were to become the new nations' recurring nightmare.

The trauma of Partition threw into question whether Jawaharlal Nehru's vision of a 'New' India could possibly survive. The apportioning of blame and bitter anger at what had been allowed to happen was directed with full

force by the media at key political figures which now assumed responsibility for the implementation of peace and progress. The next three decades did nothing to assuage fears of further bloodshed, and incredulity towards the grand promises of the future that became a complete loss of faith. The Indian Partition lingers as a pivotal moment in the modern world, not so much for its political significance in the emergence of the sovereignties of India and Pakistan, but for its lasting impression of monstrosity and horrific emotional duress. From the killings, rapes, kidnappings, lootings and banditry the South Asian populace continues to suffer from psychological wounds, etched by Partition. Seema Malik rightly observes, "The trauma of Partition and its aftermath have lingered in the collective memory and have affected the present."

Saadat Hassan Manto is the only writer among his contemporaries, who turned the bloody events of 1947 into great literature. The stories depict unbearable anguish, trauma and savagery.

The emotional and political, impact of the partition unhinged him. He wrote: "The partition...and the changes that followed, left feelings of revolt in me. I still have them but in the end I have accepted the fearful reality of what happened and have not allowed hope to abandon me."

The theme of duality of colonial discourse and despair over fixing identities, as explored in 'Toba Tek Singh', has fascinated writers, play wrights and historians alike. Dr. Brij Premi has translated this story into Kashmiri. It is included in his collection 'Virasat'. A few years back there was a move to change the name of the village as Toba Tek Singh. The villagers held a protest, and argued: "how can we change the name of the person who gave water to the village". Unlike other writers who looked at the violence of the partition as an aberration and turned to the past for hope, Manto said partition was not an unfortunate rupture in historical time but a continuation of it.

Train to Pakistan is a historical novel by Khushwant

Performance Evaluation of Algorithm for Detection of Fades in Video Sequences in Presence of Motion and Illumination

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Abstract. The detection of a fade in and a fade out in the video segmentation is very difficult as compared to the detection of abrupt transition. Mostly, the disturbances are caused due to the object/camera motion and the illumination arising from flashlight, fire, flicker and explosion. This mainly results into false positives. An algorithm has been proposed for the fade in and fades out detection. In the proposed algorithm, frames are decomposed to 5 levels using db-6 discrete wavelet transform. The mean of approximate wavelet coefficients are calculated for each frame and normalized. The variation in normalized mean of wavelet coefficient against frame index gives the presence of fade in and fades out. In our algorithm, no preprocessing or post processing is required and so the computational complexity is reduced to a great extent. The processing time is very small as compared to the previous techniques. The proposed algorithm detects and identifies almost all the cases of fade in and fade out with a negligible miss and the false detection causing due to illumination and motion. Performance comparison of the proposed algorithm with the other existing techniques clearly demonstrated its effectiveness in terms of performance metrics such as Recall, Precision, F1 measure, RSI and detection rate. Another advantage of our algorithm over the previous ones is that the detection rate is almost 100%.

Keywords: *Fade in, Fade out, DWT, recall, precision, F1 measure, RSI.*

1 Introduction and related work

In a video V consisting of n shots, finding the beginning and the end of the each shot is known as the shot boundary detection. The Shot boundary detection is also called as the transition detection. The Shot boundary detection is very important for any video analysis and video application as it permits the segmentation of video into its basic components called as shots. A Shot is a video segment in which one continuous action is captured. For video analysis boundary detection between two video shots is a prior step. In video analysis task, segmentation of a video content into a shot is an essential job. For indexing and video analysis shot boundary detection is a very important task. These shot boundaries/transitions can be categorized into two types: Abrupt/Sharp shot transition and Gradual shot transition. Abrupt/Sharp shot transition is a transition from one shot to another shot. It is also called as cuts or hard cuts. The detection of sharp shot transition is trouble free because the two frames of consecutive shots are not related with to each other. In gradual shot transition the intensity of consecutive frames is gradually increased (fade-in) or decreased (fade-out) or one shot is replaced by another shot in a gradual manner. These are also often known as soft transitions. The gradual transitions take account of camera movements such as panning, tilting, zooming etc. Compared to an abrupt a shot transition, a soft transition is a complex task for detection as the difference between two consecutive shots is reduced. Gradual transitions can be of different types such as fade in, fade out, dissolve and wipe.

The elimination of disturbances due to illumination and motion are the major challenges to the shot boundary detection algorithms. Many researchers have discussed on the methods for avoiding false alarms due to illumination variation during detection of shot boundary such as [3], [8], [27], [9], [10], [28], [29], [2] and also due to the impudence of camera and object motion in the video segmentation [14], [15], [16], [17], [18].

Effective Algorithm for Detection of Wipes in Presence of Motion and Illumination

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Abstract: Shot boundary detection is the first step in the video processing applications. The detection of gradual transition is quite difficult compared to the detection of abrupt transition. Among the different gradual transitions, the detection of wipes is more challenging because the wipes are of different categories and having complex nature. We have presented a novel method for wipe transitions detection. In the proposed algorithm we used Normalized Mean of Approximate Wavelet Co-efficient (NMAWC) as a metric for potential wipe transition detection. To apply algorithm on whole video to detect wipes is computationally expensive. So we tested our algorithm on the video clips containing wipe transitions. The experimental results are evaluated using the performance metrics Recall, Precision, F1 measure, detection rate and the results are compared with the existing methods. Our proposed algorithm achieved a relatively better trade-off between recall and precision as compared to other algorithms. We tested the proposed approach on different wipe effects including Special wipes. The proposed method successfully avoids false positives caused due to object/camera motion and illumination.

Keywords: *Wipes, NMAWC, Discrete Wavelet Transform, Recall, Precision*

1 Introduction and related work

Wipe transitions have more complexity and diversity in its transition patterns as compared to cuts, fades and dissolve. Due to this fact research community has given less attention towards detection of wipes and they have concentrated their study on detection of cut, fade and dissolve. In wipe transitions, current shot pixels are replaced by next shot pixels step by step until the current shot is completely replaced by next shot as shown in Fig 1. In such transitions the movement of single or multiple image boundary lines occurs that results into variation in shapes, moving direction and moving speed. There are more than thirty two types of wipe effects commonly used in video editing. These special effect edits are often used in news, sports, cartoons, comedy and show programs. Unlike dissolves and fade, modeling the wipe transition by any single formula is very difficult as their patterns vary considerably. Hence it is a challenging task to detect the presence of all deferent types of wipe transitions as well as to identify their individual patterns.

This work proposes an efficient wipe detection method which can eliminate disturbances caused by noise as well as object motion in detection of wipes. The proposed method works in three stages. In first stage, the features are extracted from the frames using db-6 Discrete Wavelet Transform decomposed to 4 levels. In second stage, normalized mean of approximate wavelet coefficient is calculated for each frame and its variation with frame index detects the potential wipes. In the third stage, color histogram difference is calculated between consecutive frames and from the intersection of two graphs the shot boundaries are declared. The related work for wipe detection in presence of illumination and motion is given below.

A wipe detection method is proposed by U. Naci et al [9] which is based on the fact that two adjacent shots before and after wipes are spatially well separated at any time. The proposed literature addresses the detection of horizontal