Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function of the work shall emphasize the beauty of the words (diction), figurative language, metaphors, and so on, whereas the expressive functions shall put forwards the writer’s thought (or process of thought), emotion, etc. and the translator should try, at his best, to transfer these specific values into the target language (TL). As one genre of literature, poetry has something special compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs something more than translating other genres of literature. So, the translator may face the linguistic, literary and aesthetic, and sociocultural problems in translating it. To solve the problem related to the translating poetry, a workable model is needed. This article is going to examine if the product-oriented model for translation analysis by Vahid (2008) will serve our purpose. To this end, in this paper, a Persian piece of poetry by the contemporary Iranian poet, Fereydoon Moshiri and its English translation by Vahid (2006) will be descriptively analyzed at both linguistic and extralinguistic levels. The aim is to assess the English translation at textual and extratextual levels.